THE SAN FRANCISCO
DRAMATIC REVIEW
A weekly record of Dramatic and Musical events

No. 1—Vol. 1
SAN FRANCISCO, SEPTEMBER 9, 1899
TEN CENTS A COPY
THREE DOLLARS A YEAR

LILLIAN RAYMOND
**NEW YORK.**

Special Correspondence.

New York, Sept. 3.—The lateness with which I received notice of the date of issue of the Dramatic Review prevents me from giving more than a brief outline of the more important bills at the local theatres the last week. Next week, however, I promise a long, gossipy letter.

The Academy of Music is having a continued success with Andrew Beach and the new production, "The Last of the Romans." At the New York, Kitty Lotan and "The Man in the Moon" have been the features. Maggie Clune, Marie Dressler, Polk and Kol- lins, the Hawthorne Sisters and Lotty are also popular still.

The Rounder is running at the Casino. The Girl from Maxim is still drawing well at the Criterion. The Governor is on at the Empire. A Young Wife is making money. For the 14th Street Theatre Dear Hearts of Ireland is the play at the Third Avenue, and at the Star, A Soldier of the Empire is to be seen.

All these seem to be playing to exceptionally good houses, and the season really lacks brightness than ever before.

The Vaudeville houses are crowded nightly.

From New York comes the information that Edwin Stevens, the popular comedian and character actor, has been engaged by Charles Frohman to play the leading role in "His Excellency the Governor."

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**Miss Ray Rockman**

England and Paris both have enthroned another American actress. She is Miss Ray Rockman, of San Francisco, and is a particular protege of Bernhardt; indeed, she has been likened to the great French actress, having the same slender, willowy figure and sinuous grace, besides talent of a high order.

After a season of study at the Comédie Française she was intrusted by Bernhardt with the farcical role of the Duchess of Liverpool in "Snoo," a social satire by Gustave Guiches. Her success paved the way to other roles in the repertoire of the famous Frenchwoman. When Bernhardt's last English tour ended Miss Rockman, who was well received, remained in England to accept an engagement with Henry Irving to create the part of Eudokia in "Peter the Great." She subsequently played Jessica, and the Princess Flomlino in "Mine, sans Gene," with Henry Irving, and during Ellen Terry's tour last spring she made a marked success both as the Queen of Naples and as Ophelia in "Othello." At present she is playing the Countess Mirtza in "The Great Ruby."

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**MARGARET ANGLIN**

We wonder if the new will ever displace San Francisco's present idol, Blanche Bates, in the favor of the theater-going public.

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**KANSAS CITY.**

Special Correspondence

Kansas City, Sept. 4.—The regular season opened yesterday, with the following attractions: The Orpheum, with Idelene Cotton and Nick Long, Terry and Lambert, Elizabeth Mann, Dave Meil's Kinetoscope, a moving picture machine, Lex Brown and Millian and Shilts. The theater has been renovated and refitted throughout.


Coate's Opera House and The Gillis are both dark.

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**DENVER.**

Special Correspondence

Denver, Sept. 2.—The six weeks engagement at the Broadway, of the Lombardi Grand Opera Company has proved a big success. The critics go into raptures over the wonderful voices of the foreign company, and its reception has been most enthusiastic.

The Tabor Grand opened to-night with Ben Hendrich in a "Vendite Venitienne." There was a crowded house and the week promises big box office receipts. Brown's in town and will be seen at the Tabor Grand, beginning on the tenth.

The Denver Theatre, vaudeville, is in its second week under Mr. Frank Readick's management. The American European Vaudeville company will be the attraction next week.

The season at Elitches was closed by a Masked Ball, and at the Manhattan Beach by the force "My Wife's Mother" and a vaudeville company.

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**MISS LILLIAN RAYMOND**

Miss Lillian Raymond, whose picture appears on our title page this week, is said to be one of San Francisco's prettiest chorus girls. Besides being pretty she has an exceptionally good voice and hopes one day to be something more than a mere chorus girl. Miss Raymond's stage experience has been short, having only adopted the stage a little over a year ago. Her first appearance was made at the Tivoli, where she has been until the last week when she secured her contract with that house and accepted an engagement at the Grand Opera House.

Bob Bieen, who will some day make his mark with that magnificent bass voice of his, is one of the San Francisco people who will go. His rough, very short, in-parts voice development.

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**MRS. THORNDYKE BOUGICAUT**

She poses well—Don't you think so?
Asiatic Invasion a Failure

While our American players are invading the Orient it is interesting to note the fate of our Japanese cousins who have attempted to "beast the lion" in this country.

The Japanese company that recently played a short engagement at the California would have undoubtedly met with greater financial success had their enterprise been under proper management.

The company, nineteen in number, was induced to come to this country under very alluring promises by some of their countrymen named Kashihiki, who saw fame and fortune awaiting him. He did not however have the necessary wherewithal to launch the enterprise and seeing the difficulty suddenly left for the east.

The stranded company gathered enough money from their countrymen to take them to Seattle, where they hope to secure proper backing and management for an extended tour.

Otto Kawasaki, the leading man, is also a playwright of ability and stands at the head of the profession in Japan, while Madam Yacco, his wife, occupies a similar position among the actresses of her country.

Little Tsurru, the juvenile member of the company, has been left behind in the hands of J. Asaki, an artist of this city. She will complete her education under his care.

If some good, live manager would take hold of this combination it should prove a big money-maker.
The Dramatic Review makes its first appearance to-day. It needs no apology for its publication. It does not come to fill any long-felt want. Nobody wants it, because nobody ever saw it before and naturally would have no secret banking after something about which nothing is known. But there is such a thing as creating a demand, and that is exactly what the Dramatic Review Publishing Company intends to do. The Dramatic Review will be made the leading theatrical paper of the West. It will be to the West what the Dramatic Mirror of New York is to the East. But there will be no dramatic journal in the United States, the Mirror not excepted, that can equal it in the scope of territory to be represented, or in illustration and reliability. All this cannot be accomplished in a day; therefore we ask the hearty cooperation of the profession throughout the country, the interest of the local managers and a good word from the public.

The West has produced some of the best and most successful actors and actresses, who have strayed from home and fortune in the East and across the Atlantic. California glories in the success of a score of her noted men and women who have risen far above the mediocre in the theatrical profession. There are others yet to be seen and heard—those whose natural ability is being guided by the dramatic school and by the experience of managers and teachers. It is this idea that the Dramatic Review intends to foster and protect, never, however, overlooking the interests of the hundreds of the profession from the East and from Europe who regularly visit us.

The Dramatic Review will have a correspondent in every town and city on the coast and in the principal cities of the East. It will keep thoroughly up-to-date in all matters of interest and benefit to those whose livelihood is obtained behind the footlights. In short, it will represent all phases of the theatrical business.

Judging by the great success in London of Maclyn Arbuckle, it might not be amiss to enquire if all his admirers are aware of the fact that not many years ago, it was a Justice of the Peace in a backwoods town of Arkansas, as awkward as it is possible to imagine, and having no prospects of a successful stage career or anything else. His success is well deserved, and his friends hope to see him here again soon.

Chester Bailey Pernald, since success of his Chinese sketch "The Cat and the Cherub" and its successful production in London has become quite an important figure in London dramatic circles. He has adopted for acting version in English of Henry Heyerman's "The Ghetto" for Mrs. Potter who will soon produce it.

The benefit performance given at the Orpheum recently for the Californian soldiers, brought out some big box sales. Mrs. A. T. Townsend purchased a box for $175, and Mayor Phelan gave $1000 for a box. It was one of the most managed benefits ever given in the city.

If the world doesn't know pretty soon "Why Smith Left Home," it never will. The play is being translated into German, Norwegian, Swedish, Finnish, Dutch, Italian and Danish.

Mrs. Langtry is impersonating herself in a new play, "The Dignitaries." One of our irreverent scribes wonders why she doesn't try the novelty of impersonating an actress.

Mary Van Buren is playing Catharine Hulscher—"Madame Sans Gene," in place of Blanche Bates in Los Angeles.

Frank Coflin, the well-known church singer, who has sung several times in Tivoli productions, leaves soon for a season of voice study in Europe.

Harry Samuel, son of J. Samuel, a well-known pioneer merchant, has home after several years spent in violin study in Europe. He returns an artist of more than ordinary merit.

CORRESPONDENTS

and Managers Out-of-Town

Should remember that all copy for the Review must be in the office not later than Wednesday of each week to insure publication. Have it reach the Review by Wednesday afternoon.

MISS CHARLOTTE THOMPSON

It is a pleasure to notice how Miss Charlotte Thompson—the new playwright—is forging to the front as a dramatic critic. It is not a surprise to her intimate friends who have felt all along she was preparing for a great future. Her wonderful command of language makes her an elegant writer, who always has the only word to give the exact shade of meaning to express her thought.
Florence Roberts
Interviewed

"I am fearfully busy packing" said Miss Roberts to a Dramatic Review man last Tuesday morning at the hotel Savoy. "I leave for New York to-night and with that common failing, have put off making ready until the last moment." The same charm and magnetism which characterizes Miss Roberts' work behind the footlights pervades the personality of Mrs. Morrison of private life and one might imagine her about to receive at five o'clock tea or performing some other social function, but the worry incident to "packing up" seemed to rest very lightly on her shoulders.

"Tell me all about your new paper," she said. The reporter reviewed briefly the aims and hopes of the Dramatic Review.

"I am deeply interested in all things pertaining to Drama" she said, "and hope your enterprise will be a grand success. There is certainly a broad field here for just such a paper."

"I go to join Mr. Morrison in New York and we will rest at Pecksville on the Hudson for a few weeks before starting rehearsals for our regular fall tour, which closes in Portland, Or., this fall. Then I play an engagement of eight weeks at the Alcazar without Mr. Morrison, Mr. Whitelaw will not be with the company the coming season, but joins us here in San Francisco for our oriental tour, which immediately after I close my season at the Alcazar."

"I am looking forward with a great deal of pleasure to the trip, for while I have played in almost every city of any size in America, my professional engagements have never taken me off the continent." "We will show at Honolulu, several places in Japan, possibly Manila and Australia and New Zealand."

"Have you any new productions in view for the coming season?" was asked.

"Mr. Morrison attends to that and though there are several in prospect I cannot say what they are with any certainty."

"Are you pleased with San Francisco and your reception here?"

"Do I like San Francisco?" exclaimed Miss Roberts, "why it is my home. I came here often when a child. My mother lives here. I made my first professional appearance on the stage where I have just closed such a successful engagement. I met my husband here. Do I like San Francisco? There is only one city in the world for me and that is dear old Frisco."

"The audiences here are uniformly kind and sympathetic with me, but on Sunday night last when I closed my season at the Alcazar the bond seemed so strong and the sympathy so pronounced I had a hard time keeping the tears away. I was the certain fall for the last time I was in my dressing room with Miss Thompson of the Old and the orchestra came outside of the door and played 'good-bye sweet heart good-bye.' I broke down completely and wept."

California Theatre Changes

A complete transformation is being effected in the interior of the California Theatre and when it is reopened in about three weeks the public will be amazed at the change presented. The dividing line between the Alcazar and dress circle has been removed, there will be a gradual slope from foyer to stage, and by this arrangement one hundred seats will be added to the two hundred of the lower floor. Two new curtains and a complete set of scenery will be added, the house will be re-tinted and frescoed, a new switch board and electrical work will be put in place, and, in short, the theatre when completed will be one of the handsomest in the country. Manager S. H. Friedlandier, is now East looking after his booklings which include the strongest attractions now traveling. During his absence, S. C. Oppenheim, his business manager, is on deck looking after affairs.

Paderewski's long-talked-of opera is now definitely announced for next November, at Dresden. The subject is Polish, and it is said that the music will be Polish in character alone. The pianist is shortly to make a concert tour in the United States, and if his opera proves a success in Germany, he hopes to make arrangements for its production in the United States.

A NEW SINGER

Fannie Francisco, better known to her San Francisco friends as Fannie Michelson, has been making for herself a most enviable reputation in Europe. She was a phenomenal success in Amsterdam, where she sang an engagement of nine months. She was invited to sing at the coronation of Queen Wilhelmina, at Amsterdam, who afterwards invited her to appear before her at the Hague. The young queen was so pleased with the American singer that she presented her with a very handsome bracelet as a token of her regard.

Miss Francisco will appear the coming season at Dresden.

OUR LETTER BOX

Persons wishing to reach members of the profession out west, whose addresses are unknown, may send letters in care of the Dramatic Review. A stamped envelope, plainly addressed, must be enclosed with application for each letter. After 30 days letters will be sent to the dead letter office.
Grand Opera House.

The Grand Opera House is crowded nightly by enthusiastic audiences who never seem to tire of the clever little comedies of "El Capitan." Wolff, as the bloodthirsty humpage, with his "penetrating glare" is too strong for the play. Mr. Wolff is an artist, and has become during his stay here immensely popular. He is really, musically a comedian with a good voice, and his singing of the drinking song in the last act encored three and four times each night.

There is little for Perse to do but love, fight, and kill the little ad- vance and walk through the opera. Arthur Wooley, as Pozzo, the wretched representative of the Vicar, gets a laugh out of every line, and Goff, as the insufferable leader, gives a most convincing performance. The new member of the company, Hubert Sinclair, as the peppy lover of El Estrella fits into the company as though he belonged there. He has a very rich, musical voice, and is a natural comedian with a good voice, and his singing of the drinking song in the last act encored three and four times each night.

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Alcazar Theater

I f the opening of the Alcazar Stock season last Monday night is a prom- ise of the future then may the patrons of the popular Forrest Street playhouse take in hand all the more by the well qualified company presenting it. Eugene Or- pher's "Christopher, Jr." is a good, graceful act, a good dresser and pos- sesses an refreshing pliobility which wins the hearts of the audience from the start.

As Christopher Colt, the junior of the name, he showed a truly apprecia- tion of the spirit of the period, and gave a clever light comedy characterization. If we are not very much mistaken, when he as a more emotional parts, there will be a matinee girl furor around the Alcazar that will eclipse any of the numerous previous ones. Gertrude Foster, who made her work here a couple years ago as the Alcazar's leading woman is once more enacting leading roles. There is always an intelligent purpose in Miss Foster's acting and charm of dainty woman- likeness about her that has made for her a great and personal following among the theatre gosi of this city. Her voice was most enjoyable and reflected the charm of her personality. Clarence Montaine who has a habit of making much of small parts was very good in the light part of Mr. Glibb. Geo. Webster's Major Hedway was suffi- ciently abrupt and outspoken as the retired Major; Marie Howe was good, as she always is. Frank Denithorne was Denithorne, well dressed and reliable. Helen Henry, had a small part in which she made a lovely sister. The balance of the cast was in suitable roles, and the stage settings and management—just a word about them—they were directed by a man who knows his business. Some of these times we shall have a word to say about him.

The Columbia

Mr. Clay Clement has often ap- peared in "The Bells," but never to better advantage than during the past week at the Columbia Theatre. It is safe to say that Mr. Clement expected some adverse criticism of the piece, and in order to require com- mitment has been pleased on seeing that some of the most particular reviewers complimented his earnest and pain- staking work. With but one or two minor exceptions, no improvement could have been made upon the dramatic piece, and to say that Mr. Clement is a one-part actor is misjudg- ment. At all events, the attention of his auditors fairly riveted on his masterly handling of the character of Matthew and red, and his acting was superb. Mr. Clement is to be congratulated on sur- rounding himself with such a suc- cessful company. Augustus Cook and H. S. Dufield were especially strong in the character parts of father Walter and twins and Mr. Cook makes out shows him to be a past grand master of the art. H. G. Littau and Maria Christian has a few unfortunate mar- nerisms which rather mar his other- wise excellent work. W. B. Mack and his Williams play their small parts acceptably. Mr. Mack's reading of his lines in the dream scene was especially good; Miss Nell McKeown made a lovely Annette and Miss Phoa McAl- lister gave an earnest delineation of Catherine. As such, the cast, Miss Gertrude O'Malley she make the character bored to a turning. To sum it all up, the play was well acted, well costumed and well staged and de- serving of better houses than have been the rule.

Dewey, Oakland

The Octofoon has held the boards at the Dewey the past week. The piece is too well known to require com- ment. Sufficient to say that the mount- ing was elaborate and good. E. J. Holder, manager of the house, was pressed into the service, as the cast is a long one and made a hit with the disagreeable part of Jacob McClosky.

Landers Stevens as Wah No Tee the Indian did an excellent bit of character work, while Miss Gilbert as the tearful heroine had the sympathy of her auditors from the start.

George Herrmann gave the old part of the lead in the part starring Carl Bench, Maurice Stewart and Grace Plaisted was good with the exception of Charles Franks who was unable to learn the dozen lines of the Auctioneer by the middle of the week and was

separated from his position in con- sequence, and Walter Whipple, a large man with a large voice over which he has very little control, essayed the part of Capt. Ratts.

Amusements *

The Grand

That tuneful and delightful opera "Fatina" will be the attraction at the grand opera house next week. It will be put on better than ever be- fore.

The Alcazar

The Alcazar managers have decided to put on the "Wages of Sin" next week, and, like "Christopher Jr.," it will no doubt be sufficiently attractive to draw crowded houses.

The Columbia

The Columbia Theatre is to be dark the weeks of September 11-18. The regular fall and winter season will be inaugurated on the 25th inst. by the great Polish actress, Modjeska, who is to be supported by John E. Kellard and other very capable people. Elaborate productions of "Marie Antionette," "Mary Stuart," "Macbeth," and "Nuovo Ado About Nothing" will be included in the repertoire to be presented.

The Orpheum

The next week's program at the Orpheum will include the Bachelor Quartet which will depict the scenes and incidents in bachelor apartments between 11:30 p.m. and 1:30 a. m. This feature promises to be the hit of the show. White and Harris, singers and dancers, will also be new on the bill; also the Crawford sisters, famous change comedians. They are an exceptionally good comedy team. The boys' band and the leading actors of this week will re- main.

(Continued on page 15)
The Orpheum.

Judging by the applause, the leading features of the Orpheum's exceedingly good bill this week were the Mouliere Sisters on the triple horizontal bars and the Hungarian Boys' Military Band. The women are certainly wonders in their line. There is a noticeable improvement in the music of the clever boys' organization since it was here a year or two ago, and it will be ever more popular than before. Felix Morris, the prince of comedians, is not given sufficient scope this week for the best that is in him, and while his sketch "Behind the Scenes" is good and almost true to life, it does not show the talents of himself, nor of the members of his company. However, Miss Mary Townley and Miss Ethel Harrison acquired themselves really better than could have been expected, and under more favorable circumstances would no doubt have made a lasting impression. Mr. Lardner, as a typically impetuous stage manager, brought out all interest possible. Mr. Morris has clever support throughout. Charley Case, in black face, tells some original stories and sings some new songs in a most entertaining way. Charley admits himself that he would never take more than the leather medal in a prize vot, but he does pride himself on the fine points in his stories. While they—the points—are exceedingly fine, Charley expects vaudeville lovers out west to laugh by the time the point is reached. Not so with San Franciscans—they want time to think it over, or wait until the joke is seen by the smallest boy in the balcony, so that all may laugh together, but by that time Case is telling another story, and each succeeding one is better than the one that went before it. Arnold Grazer and Little Hazel continue to excite the admiration of crowded houses in their mirror dances. Apollo, the wonderful wire artist, and Montrell, the leading trick juggler of the country are splendid features of the program. Probably the best moving pictures ever seen in the city are those shown at the close of the performance by J. C. Bredelkin, of the American Biograph. As the circus speaker would say, this feature alone is worth the price of admission.

The Chutes

The Chutes Free Theater had an exceptionally good show this week, the principal feature being Adgie and her lions. Other vaudeville villains were Ruth Nella, soubrette; Du Bell, automatic Leah; Frank Barton; Bragg & O'connor, the comic sketch artists; Kelly & Davis, Irish comedians and the animascope. Edward Schell still remains down the Chutes a bicycle. Emil Markeberg will give balloon ascension this afternoon.

The Randburg house opens up October 2nd, J. L. Woodward manager.

Geo. Lask's New Role

Everybody who is anybody knows Geo. Lask, the sunny natured stage manager of the Tivoli. He is an author, but one would never expect him to be the author of 'coon's stories. Here is one he wrote for the DRAMATIC REVIEW, because he said he liked to interest the profession by at least one item out of the regular channels. The readers may themselves judge of the story's merits.

"DE OLE OMMA."

A Mississippi Character Sketch by George E. Lask

"I'se an ole nigger now, boss; once I was a slave, now free—richer in slavery than in freedom; dough my freedom was not given by de war. I was free afore; a wretched nigger eder way; wretched 'kase de old massa am dead an' burried; he who bo't me from de cap'n's Tom; yo'; he said unto me, like him in de good book, 'Jef, you is free.'"

"'Kase you don't pass an old nigger by like I was so much trash, I'll tell you as how it all came 'bout. I was born up on de Red River, raised with a lot of piccaninnies as best de ole folks could; dey neber dreamed of freedom; bo'n demselves in slavery, they 'pected dere kids to be sold and residjust de same as dey had. Well, de first years of my life I played, I laughed, I sang like any ole happy darky kid, with nothing for to do but to enjoy myself. When I was 12, I was put to work on de corn rows, then 'mongst de cotton—then—how sad it is to tell—I was torn away from de home I loved, taken to New Orleans and sold—sold to de highest bidder, Cap'n Ephriam Jotts, steamer Magnolia."

"From dis on, rondounced in my ear, de cry, "To work, you lazy nigger, or I give you rats. Work or I'll blow de top of your lazy body off. Work, or by de Jehovah, I'll send you where de blood hounds 'll never scent you.' I ax you, who has neever known a massa say bo's free, what tormens would dis not put you through. I wurked, wurked, wurked as best I could from morn to night, from night to morn, on de steamer Magnolia, that run from New Orleans to St. Louis. For three years, life day after day was as I has just told you. But in the the winter of '88, when de ole ribber now flowing at your feet was choked with its wealth of waters, deliverance came unto me.

"How kau I describe to you the anguish of my deliverance; if I tell you she was like de angels, you will say you neber see dem—if I tell you she was more b'utiful than anything else on earth, you will say it's an ole nigger pred-a-dice—so how can I tell you of her as she appeared to me, standing on de seat of de steamer Magnolia, her long, slender form floating to de winds, her angel face wreathed in de smiles of happy childhood. De ole massa stood behind her, pointing out de beautiful along this glorious river, when all of a sudden de sound of a gun was heard; the mass turned to see from where it came, took his arm from her waist, and into de rushing waters of de king ob ribs, bers fell de Angel of Magnolia."

"As the piercing scream raung through de still December afternoon, which told of de sudden fear dat crossed her mind. One thought crossed my mind, de thought to save dis angel; was not death as welcome as dis worse than slavery, de cruelty of Cap'n Jotts, of de steamer Magnolia. I stood up on de seat, saw her rise for de second time, gave one jump and landed within a stone throw of where she has risen. When for de last time she came up again I caught de mass and de waist securely and raised her head on my shoulder 'bove de waters of de swiftly flowing ribber."

"Cap'n Jotts, of de steamer Magnolia, had by dis time lowered a boat, which took us in, an' bore us safely on board de steamer. When de ole massa pressed de chile to his bosom, he cried aloud, 'Cap'n, how much for dis brave, brave nigger?' 'A thousand dollars' answered he. 'De ole money-squeezer he only paid four 'undred and fifty for me, and he had de cheek to ask a tousand.' 'I'll buy him,' says de ole massa. 'He's yours,' says Cap'n Jotts. 'I'm dam glad,' says de ole massa, an' den we looked at one another an' both busted out crying."

"I neber left de ole massa wile he lived. Five years ago he died. De cruel 'ministrator robbed my noble angel of all. From poverty and broken heart, last year she died. I done what I could to keep her going, but when she died de light went out of my life."

"Dat's why I say I'd rather be de ole massa's slave to-day, an' he alive, with de little angel by his side, dan de freest nigger in all America.'

Weston and Herbert's vaudeville came in from the North this week and immediately left again to play Martinez, Henicia and Vallejo this week. Next week they go South, playing Salinas, Watsonville and other towns. The Company gives an excellent show, and is meeting with deserved success. A. E. Thompson does the advance.

Between booking the people for Williams Tent Vaudeville Company, getting the bookings off for the Eureka Fair, securing vaudeville people to accompany the Passion Play to Eureka, booking Weston and Herbert's vaudeville, Hart's Twentieth Century Players and the regular bookings of vaudeville houses, the Hallett agency has been more or less busy this week.
THE SAN FRANCISCO DRAMATIC REVIEW

PORTLAND.
Special Correspondence.
PORTLAND, Sept. 1.—The theatrical prospects are brighter in Portland this year than they have been in years, and all of our local managers look forward to a most successful season.

The Marquam Grand is this week playing the Sam T. Shaw Company in "From Sire to Son," "The Westerner" and other stock plays. The regular season, however, does not open until September 15th, when The Boston Lyric Opera Company will play a week's engagement.


Cordray's theatre, which has been entirely remodeled, redecorated and enlarged since last season, opened August 27th, with Hoyt's "A Midnight Bell," L. R. Stockwell and other sterling actors and actresses in the cast. Next week, "The Girl from Chili" will hold the boards, and the following week, Naue O'Neill will come. Cordray's theatre, with its enlarged stage, is now capable of handling the largest attractions that may come to the coast.

The Metropolitan opera house is a new Portland play house. It was formerly Cordray's old Third street theatre, Clarence J. Jones is manager and the house promises to be a success, having been thoroughly overhauled and handsomely decorated. It has played the Georgias Minstrels to crowded houses all of last week, but is dark this week to permit of the installation of new opera chairs. Manager Jones has gone to Seattle to arrange for his next attraction.

The Frederick Scott Music Hall, under the management of Louis Remmich, given good concerts and vaudeville performances, and continues a popular resort.

SHELL.

FRESNO.
Special Correspondence.
FRESNO, Sept.—While the people of Fresno have long been acknowledged to have one of the finest opera houses in any small city in California, there are reasons why this acknowledgment is more just and appropriate this year than at any time previous, for Manager R. G. Barton has had the house thoroughly renovated this summer, with the result that even some of its regular patrons, when they enter it for the first time this year may be forgiven if they wonder whether they have not strayed into the wrong pew. From floor to ceiling, changes have been made, all tending both to increase the comfort of the visitors to the place during the coming winter.

The Jileffords are here this week and will remain six nights. They opened on a creditted house with "A Flag of Truce" on Monday night, and will probably close with "The Great Metropolis," the intervening nights to be occupied by "A Summer Matinee," "A Rauker's Daughter," "Uncle Dudley," and "The Enigma." Frensoans are pleased at exceedingly good performances.

But the real opening of the Barton Opera House for the season will not take place until September 20th, when Modjeska will appear with her company. Manager Barton has always shown excellent judgment in his selection of companies, but probably he has never done better in that decision to bring Modjeska here. Following her will come some of the leading companies appearing on the company of time. In fact, Manager Barton has a selection of companies in contemplation which will certainly result in bringing larger houses than have heretofore been seen in Fresno.

The fact that this will be a prosperous fall and winter generally throughout this part of the State, indicates that the stage will be well supported. And as this has always been the case in this city, no matter what the season was, it looks as though this season would be a record breaker.

Benjamin C. Jordan.

SPOKANE.
Special Correspondence.
SPOKANE, Wash., Sept. 5.—The theatrical attraction at the Auditorium, (H. E. Hayward, Manager,) will open on September 15th, with the Boston Lyric Opera Co., for a week in repertoire. The next week will have "Vanity Fair" and "Break of Promise," and Clara Thropp in two new plays, will appear September 22nd and 27th. The Pacific Industrial exposition in October will have half a dozen different troupes, followed later in the season by Modjeska and a week of the Gran Opera Co. The bookings for the season show a smaller proportion of melodramas and so-called farce comedies, as the better times have encouraged the managers of higher and more expensive attractions to risk a trip into the far away Northwest.

HONOLULU.
Special Correspondence.
HONOLULU, Aug. 25.—Mrs. Chris. Turner (Anna Montague) who for many years was identified with grand opera for a time at our school of a musical in San Francisco, has started a similar institution here. Honolulu is Mrs. Turner's home. The Orpheum Theatre is playing to full houses nightly. The program is changed twice a week, Tuesday and Saturday, when excess into and from the house is crowded to the doors. This success is due to the efforts of The Orpheum Theatre Co., recently incorporated, of which Maj. J. C. Cright, Simon Al-isco, is President. First class vaudeville artists are constantly being signed. Jas. F. Polk, manager, as of the comedians well known throughout the States, is also to be praised for the way which he presents lack of interest. Other shows show that chairs are on the way from the East and as soon as they arrive, the Orpheum will be closed and extensive repairs be made. The Upas to be enlarged several feet. The contemplated repairs cannot help but bring them good returns. The people who are holding the boards at The Orpheum are: Gus Post and Dave Marion in Irish and Negro sketches; May Ashley, soubrette; Miss Lillian Leslie, vocalist; Francis Buggs and Lilias Halwost. Dramatic sketch arti- stes are doing excellent work and are de- sirable.

Ebbi Dixon, who made her professional debut a few weeks ago as a contralto vocalist has been decidedly the talk of the theatre patrons. Miss Dixon's facial expression is perfect and shows that her heart and soul are wrapped in her work. A Hap- argue, another among the artists with his clever work. Ebbi Lynwood con- torsionist puzzles the male and causes the fe- male melanchs to shudder while she twits and bends herself in all imaginable ways. She is a most finished artist in her line.

The Maggie Moore-H. R. Roberts Co. arrived from the Colonies on the steamer Alameda, to play a season of two weeks at The Opera House. The repertoire is: "Brook's Ollie." "Hans The Boozman," "49," "Mrs. Quinn's twins," "A Prodigal Father!" "Da- vid Garrick." "A scene of Jean Maltman," and "The Golden Giant." Aside from the Orpheum, Honolulu is de- pending entirely upon travelling companies from Australia for amusement, as a consequence does not have as many attractions as might be desired. However, the theatre has always a sure good house, this is especially true as pertain to light comedy or minstrels. It was at one time hoped that either the Southwell or Tivoli Co. would be on the boards at the Opera House this month but indications were that the show was not to go on and negotiations were called off. The reason for this is that a large majority of the theatre going people were out of town. October or November would be much preferable and without doubt bring large houses.

NATIVE SON.

LOS ANGELES.
Special Correspondence.
LOS ANGELES, Sept. 5, 1899.—For the past few weeks the Orpheum has had the theatre pretty crowded, as there are many small affairs of minor importance and not of a pro- fessional character. Hence, not withstanding the generally favorable weather, crowded houses have greeted the performances at this popular play-house. Nick Long and Aladon have been brought in immediately favor, and the little lady's conception of Mrs. Leslie Carter in the fourth act of "Zaza," was exceptionally clever.

With Sept. 30, Oliver Moreno entered upon his career as a Los Angeles Manager, reopening the Burbank Theatre, under the name of Moreno's Burbank Theatre, with the Frawley Company in "Madame Sanzé." Large and fashionable audiences have attended performances thus far given, and notwithstanding the dropping of such well-known artists as Blanch Bates, Hope Ross and Agnes Cook from the cast, as presented here, the play, is considering it is produced at reduced prices, very well put on. "The Senator" is utilized for Septem- ber tenth. Maud Northam, who was in Modjeska's Company last season, is appearing with the Frawley Company, and nego- tiations are under way for securing Mary Hampton as an addition to the Company. Mary Van Buren has created a very favor- able impression with local play-goers. Em- lia Leader, who has been singing at the Tivoli in your city for the past three months is visiting her mother in this city, prior to accepting an engagement in the East. Jessie Paugham Conant is attending her sick mother at Pomona, having broken her engagement with the McCulls Opera Company to perform this fallal duty. Miss Conant was formerly a very popular artist of this city and was on tour last season profes- sionally with "Why Smith Left Home." The Los Angeles Theatre will open Septem- ber 11th, with Madame Modjeska and Com- pany, under management of John C. Fisher, San Diego. Mr. Fisher was very successful in ridding the affairs of Modjeska last season, and is quite sanguine as to the out- look of her present season, which opened in Los Angeles, September 27th. The War Board has accepted the tender of the Or- phuem for a benefit performance, in behalf of members of D. B. N. S. V., to be given afternoon of September 24th, when, in addition to the regular Orpheum tag, the principals and members of the Modjeska and Frawley Companies will participate.

Herbert L. Cornish.

SALT LAKE CITY.
Special Correspondence.
SALT LAKE CITY, Sept. 5.—Salt Lake is passing through one of the driest seasons therapeutically that could be imagined. Since the closing of the theaters for the season, three months ago, playgoers have been left entirely without dramatic amusement. The coming of Henry Miller and Clay Clement...
was looked forward to with considerable interest and the crowding of their engagements in this city has caused much disappointment. It is now stated that Mr. Miller's real reason for "passing" Salt Lake on his return to the East was not on account of his haste to reach New York, but rather because of the indifferent reception his company received on the occasion of its appearance here early in June. Mr. Miller felt that a visit from an organization such as his should be regarded as an event of the season and not as the appearance of an ordinary attraction.

The San Lake Theater opens the season September 7, with Ward and Sackett's Co-medians in "A Batchelor's Honeymoon." Following this attraction the next piece will be "Hotel Toppy Turvey."

Ed Carruthers, Treasurer of the New Grand Theater, returned from New York last week. He reports the Grand booked for the entire season with a strong line of attractions. The house will open September 10th with Ben Hendricks in "A Yeaswo Gentleman."

Miss Ruth Eldredge a Salt Lake lady has been engaged for the coming season to play second leading part in the Standard Stock Company, Philadelphia.

JOHN K. HARDY.

SEATTLE

Special Correspondent.

SEATTLE, Sept. 2.—The Georgia up-to-date Ministrels, colored, gave a good performance at the Seattle Theatre, on Labor Day.

The Jessie Shirley company, which closed a week's engagement at the Third Avenue Theatre this evening in the great drama, "Child of the Regiment," have met with a flattering reception here, the theatre being well filled at every performance.

Sam T. Shaw and his clever company returned to the Third Avenue Theater next week, opening Saturday evening in Milton Noble's great play, "From Sir to Son." The repertoire for the week will be as follows: Sunday, Monday, and Tuesday, "From Sir to Son." Wednesday and Thursday, the sensational melodrama, "Always on Time!" Friday, Saturday and Saturday matinee, Mr. Shaw's great success, "Farmer Stebbins."

J. B.

EUREKA

Special Correspondence.

EUREKA, Sept. 4.—The Sisters Waterman, Lowell Bros., Charles St. Clair, Miss Schell and her Sons, The Zanni Oriental Troop and Capt. Teach, the water tank man, constitute the vaudeville attraction at Eureka Fair. T. B. Cutler, secretary of the Fair, has exercised good judgment in his selection of acts.

Manager Wells of the Ingomar, in Eureka, has the Passion Play, augmented by a number of vaudeville acts for the Fair week attraction at his theater.

SACRAMENTO

Regular Correspondent.

SACRAMENTO, Sept. 4.—I am sorry to say that the highest class companies have given Sacramento the go by, and with good cause; they are not patronized nor appreciated by the public and are unjustly criticized by the papers. However, several companies, such as Shaw's and Dailey's, will undoubtedly book this place this season for the usual one week only.

The people of this city who enjoy theatricals are obliged to go to Frisco to satisfy their craving—and this they do quite often.

JOHNNY Williams' Tent Vaudeville Show opens up at Sacramento Saturday night.

The company includes Waldot Elliott, The Four Silvias, La Jesus, Minnie Ward, Daisy Bishop, Wm. Flemen, Cha. Conley, Cha. Nixon, and a number of lesser artists, including uniformed band and orchestra.

MISS MARY TOWNLEY

Miss Mary Townley, who has appeared with Felix Morris at the Orpheum, the past two weeks in a Chicago girl. She is the daughter of a prominent Chicago merchant and has studied for several years under the best dramatic instructors in that city.

Her first professional engagement was with E. H. Sothern last season and she appeared with marked success in all of his productions. Her work attracted the notice of Mr. Morris and he offered her an engagement with his company which promised so well for her advancement in the business that she accepted it.

She has appeared here as Kate Desmond, in "Night and Morning," and Rose Jufard in "Behind the Scenes." Next week at Los Angeles, she assumes the roll of Dorothy Ashton in "The Old Vagabond" and is cast for the part of Lady Plato in "The Rough Diamond" and Rosa in "The Game of Cards."

The field covered in these parts shows the great versatility of the young woman and the approval she has received from San Francisco audiences augurs well for the future in her chosen profession.

MRS. A. S. TOWNSEND.

Mrs. A. S. Townsend at "home" is one of the most delightful hostesses in the world. After you pass the guard stationed at the outer door and are admitted to the lady's presence, you settle facts with the firm conviction that you are going to enjoy the interview. Mrs. Townsend is always glad to see people and is extremely modest about her good deeds. She will talk for hours about her "boys," "but" she explains to you "I am tormented to death by people who want me to give them money for all sorts of enterprises. If ever they catch me, they simply won't go." My friend Miss Rattigan sometimes rescues me from their clutches but even she sometimes fails. Hence the barricade that greets you at the door. If you have not the "open sesame," a Chinaman with a very blank expression greets you at the door and leads you to believe from his remarks, that there never was such a person as Mrs. Townsend in existence.

Mrs. Townsend is very fond of the theatre and all that appertains thereto. She attends the theaters three and four times a week and feels so she says, an interest in all of the players she sees. Her most cherished possession is the original drawing of the official programme for the great benefit given by the theatrical people of this city for the reception of the rst California's. Mrs. Townsend's great generosity on that occasion has passed into history. She is truly "the soldier's friend."

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The largest, best and most attractive hairdressing store west of Chicago. I am already dressing a great many theatrical heads. The profession cordially welcomed.
Female Hamlets

Clifton Clymer, a New York critic, thus aptly speaks of Sarah Bernhardt's success in Hamlet:

"I must confess that Sarah Bernhardt's success in Hamlet surprised me. I have seen several female Hamlets, and I have never seen one that was not a disappointment. As a matter of fact, it is always difficult, well-nigh impossible, for a man to play a woman's part, or a woman to play a man's. There is the difference in the figure and bearing and manner of walking, and, more than all, the difference in voice, to destroy the illusion and to remind us that the performer is not of the sex of the character which he or she is personating. Then again, with all his hysteria, Hamlet is a 'manly' character. He dares and does. He bears his uncle; he is not afraid to use his word or risk his life in doing so; and there are certain moments in the action of the play in which a woman must of necessity betray her sex. Therefore Sarah Bernhardt's success was extraordinary. Her Hamlet is as masculine as a woman could make it; indeed, one French critic declared that she was robust and violent. The effect on the crowded and brilliant audience of the first night was remarkable, and in two bits of 'business' she sent an electric thrill through the house."

The divine Sarah could repeat her wonderful success at Hamlet in New York, Chicago or San Francisco, but it would not necessarily be from the fitness of things. The curiosity and novelty of the performance would do the work.

An Actress for Him

From New York comes the story that Frank Gould, the youngest of Jay Gould's sons, is showering attentions and presents upon Lulu Sheppard, an English ballet dancer, appearing in the spectacle, the 'Man in the Moon.' Seeing the happiness that has resulted in the cases of both his brothers, George and Edwin, who choose stage beauties as sires, who will find fault with the youngest member of the family of millions?

G. D. Plata, manager of the Modesto Opera House was in the city this past week. Mr. Plata reports that the good bookings for the season and says his city will liberally patronize good shows.

Manger Bamberger of the Ogden Theater is in this city. He is now arranging for a number of strong acts and novelties.

They'll soon be Rich

In a Broadway cafe yesterday I saw two returned actors, who seemed to be sorry they were back in New York. One was Jack Raphael and the other Ed Stevens. Raphael is the tenor whose career has been marked by numerous exciting adventures, while Stevens is perhaps best known as the successor of De Wolf Hopper, in "Wang."

"I have been in San Francisco five years and I hate to be back in New York. Not for one single instant while I was on the coast did I long for Manhattan—that is, the borough, and not the beverage bearing the same name. No my boy, all this rot about 'dear old Broadway' and 'little old New York is good enough for me,' doesn't make a hit with me. There is not a city in the land, scarcely, in which I would prefer to live to this particular hamlet."

"You're about right, Jack," said Stevens, who has also just returned from the coast. "Market and Kearny Streets are every bit as good as Broadway."

"Then what are you fellows doing back here?" I asked.


Struck it Rich

The Kondike has furnished another romantic story that will prove extremely interesting here, in that the principals are well-known on this Coast.

When the remarkable discoveries of gold were made in the Kondike region, J. C. Anderson went with prospectors along the Yukon to find dirt with an abundance of gold in it, and soon had enough to call it a fortune. The Drummond Sisters were vaudeville artists, and interested themselves in mining when the people of Juneau stumped up the river three years ago. The young women acquired wealth, and one of them married Anderson. At the time the first excitement over the Forty Mile strikes reached the outer world, Grace Drummond and her sister Myrtle were playing at Juneau. They had the gold fever and were among the first to brave the dangers of Chilcoot and make the long and arduous trip down the Yukon. The Drummond sisters made money at Forty Mile and saved it. A few months later, when the stampede to the El Dorado diggings began, they were in the front ranks. Grace proved her business ability by investing her savings in a silver mine on the North Klondike. It proved to be rich in dust and grain gold. Later she disposed of it for nearly $1,000 an ounce.

Now, with her husband and sisters, the erstwhile vaudeville actress is in San Francisco, finding all things coming her way.

Sylvia Gerrish Again.

Henry Graham Hilton, son of the millionaire merchant, and iniciation of several of his friends. The Judge Henry Hilton, has been disinherited by the will of his father, who left the late Mr. Gerrish's fortune to his son.

Young Hilton had met and loved the actress Sylvia Gerrish and she has on several occasions publicly paid his debts. Vainly the father postulated with his son. The latter stuck to Sylvia and now says she will stick to him even though he be disinherited.

A few years ago columns of newspaper space were devoted to the gay life and extravagance of young Hilton and Sylvia Gerrish, the handsome daughter of H. C. Kollins of Oakland, and in New York there is not an all-night resort that has not stories to tell of the gaieties of a dashing quartet, made up of Miss Gerrish, Bella Flee, Hilton, and his brother Frederick. The name of Hilton first became connected with that of Miss Gerrish in 1886, when the young woman was in the height of her popularity at the New York Casino. He married her after the divorce of his first wife in 1893.

Needed Encouragement

Sibil Sanderson had good personal charm, but she could not overcome the effects of a small part and succeeded by Henry C. John in his volume of Famous Singers of Today and Yesterday:

"Once when she sang in London, Van Dyck was the tenor. At the rehearsal he sang into war in order to save himself, and he supposed that she was doing likewise. In the evening, at the performance, the opera was 'Manon,' which Miss Sanderson sang in Europe two hundred and fifty times. She was overwhelmed by the power of his voice. Van Dyck, hearing her small, clear tones, and thinking that the love scene, which came near to offer encouragement, and urged her to 'let out your voice.' 'This is all the voice I have,' she replied, and he, still thinking she needed encouragement, sang all the louder. Her great personal charm makes itself felt across the footsteps, and while she was heavily handicapped in having to sing with such a tremendous tenor, she was able to capture the audience by her sweetness.

A letter from Carl Hart says I 'am doing as well as I ever did, and putting a little in the bank each week. If things keep up as they are now running, I will return in a few years, making my home in dear old Frisco.'
Of a Personal Nature

Sol. Smith Russell is coming to the Columbia soon.

Mojdeesa is to present a new adaptation of 'The Ladies' Battle'.

J. C. Smile is a popular eastern manager.

Maxine Elliott and Nat. Goodwin will be seen at the Columbia this season.

Everybody is pleased to hear that Janet Waidorf has made a decided hit across the Pacific.

Cal. A. Barnett, a popular sketch artist in the East, is expected out West in a month or two.

Jas. A. Hoome will direct the rehearsals of the dramatised version of the 'Children of the Ghetto'.

Maurice Grau, the operatic manager, has been made a Knight of the Legion of Honor, in recognition of his work in behalf of art.

W. R. Dailey has shown his shrewdness by booking his company at San Diego for Christmas week and at Los Angeles for the New Year season.

The friends of Geo. A. Waton, an actor of more than average ability, are griefed at his suicide in this city last week. He was to have played a part in 'Ingeborg'.

Though the death of young Juanita Terry, a niece of her husband, it would appear that Silvy Sanderson will come in for an additional slice of the Terry money.

Stockwell must be tickled at the big business he is doing with "A Midnight Bell" in Oregon and Washington. Max Steinle, as Martin Tripp, has received a measure of praise for his work.

Carrie Roma, for a long time a favorite with Tivoli audiences, has been engaged as a prima donna by an Italian opera company. She has been singing in London with great success.

Ernest Hogan, certainly the funniest man of his race on the stage, who is particularly remembered here on the coast as the bright particular star of Black Fatti's Troubadours, writes from The Antigades that he is all kinds of a success there.

Miss Lulu Snider, soprano soloist of The First Congregational Church and sister of Charlotte Beckwith of the Tivoli, was married last week at the Colonial to Spencer J. Johnson, Jr. of Chicago. Immediately after the ceremony the happy couple left for their future home in the Windy city.

We note by an associated press cable that Captain John Morgan City, off the coast of Japan, in addition to the soldiers bound for the Philippines, on board of the ship "Dramatic Review"'s Manila correspondent, Mr. T. Epstein. As all hands are reported saved the only news to reach the land of the Review will be a slight delay in our first letter from "New America."

The brilliant success of last season, "The Christian," will be seen at the Columbia.

Al. Onsee, manager of the Coeur D'Alene Theatre, Spokane, Washington, will arrive here on the 15th.

Clay Clement will give his final performance of "The Folks At the Columbia Theatre, on Sunday night.

Eddie Foy has been a tremendous success at McVicker's Theatre, Chicago, in the production of "Hotel Topsy Turvy."

Sol. Smith Russell began his season last Monday at Brooklyn. He comes across the continent for the first time in six years.

Robert C. White, well and favorably known to the amusement-loving public of the city, will act as treasurer at the new California Theatre.

Mojdeesa has begun her season in the Southern part of the State, and the reports are that her work and accompanying success are as great as ever.

Mrs. Fred Rich, wife of the popular Montana manager, is here on a visit to her sister Mrs. Walterstein, wife of the well-known manager of the Olympia.

Miss Hattie Quinn, a San Francisco girl of great dramatic promise, is with the Clay Clement Company, at the Columbia. She is sure to be a success in time.

C. S. Denby, one of the managers of Honolulu Opera House is on a visit to this city, bringing business with pleasure. He has booked enough strong acts to run into the holidays.

Rhy Thomas and Bertrice Holmes have signed with the McVicker Opera Company and will go to New York at once for the coming season. Both are popular performers who have been heard to advantage at the Tivoli.

Gottlober, Marx & Co. are at present negotiating for a holiday attraction for the Columbia, which will prove an immense drawing card. It is one of the first-rate productions of its line in the world, and the holidays will take on an additional importance by its presence.

Everybody in the business who knows Harry Campbell, formerly treasurer for Manager Friedlaender, of the California, will be pleased to hear that he is now in charge of the box office at the Grand. He will be well liked by the patrons of that popular opera house.

Willie Collier will use exclusively this season his new play, "Mr. Smooth." This amusing concoction is the work of the star himself, and from all accounts at hand he has succeeded with more than ordinary success in turning out a first-rate laugh proctor.

When Sousa's new opera, "The Bride Elect," is presented at the Columbia Theatre, the celebrated composer's two latest masterpieces, "Unchain the Dogs of War," and "Hands Across the Sea," will be introduced with great effects. Kwaw and Edgar are directing the tour of this opera.

There are already on hand at the box office of the Columbia Theatre enough orders to fill the greater part of the space on the program of the theatre.

This star is a great favorite here, and the promise of some new and elaborate productions by her has been received, with indications of much pleasure by theatre-goers in this city.
Pioneer Amateurs

The latter day generation of San Franciscoans who have adopted the stage will read with much interest a brief sketch of the first amateur dramatic organization on the coast. There are but two or three survivors. It was in 1849 that the San Francisco Amateur Dramatic Club was organized in Platt’s hall, which stood where the Mills building now stands. Among the promoters were William D. English, at present secretary of the Harbor Commission, and Oscar Lewis, until recently manager of the Manufacturers’ and Producers’ Association. The time-stained hand bills do not credit Mr. English with any special part in the casts, but Mr. Lewis was the tragedian whose name was always put in bold-faced type and his appearance hailed with shouts of delight. He was especially at his ease in Shakespearean roles; though time has made a change, Mr. English avers that Lewis had the ideal Hamlet. Among other old-timers long since dead, who participated in the ups and downs of the dramatic club, were Wm. K. Cranna, whose daughter is now a professional; Robert Fulford, who turned professional and married an heiress; James Carlton, whose Irish wit drove him to the stage as a profession; Charles Smith, and Frank Mayo’s friend Brown. Mr. Lewis the other day recalled some of the interesting incidents of the club. He said that after the organization began to attract public attention and charged admission, the members made a practice of securing the services of any professionals who happened to be in town. He remem- bered that Agnes Perry (Mrs. Booth) took a leading part in “Lend Me Five Shillings.” This performance was given in Odd Fellows’ hall, which was the Chlinie building now stands. Julia Dean Hayne, Emily Jordan, Mrs. Frank Mayo, Edward Wilton, and Mrs. Saunders, who is still living in this city were among the players of the club in the sixties. The club changed its name to the Dashaway Amateur Association in the early sixties, and later joined the Western Addition Literary club. A regular company of amateurs was then organized and played Stockton, San Jose, Sacramento, Oakland, etc. It was managed by J. B. Badger, brother of Wm. G. Badger of this city. The organization was continued for eight or ten years and regular engagements were played at the old Metropolitan theater on Montgomery street, Maguire’s opera house and at a hall in Hayes Valley. Mr. Lewis recalls a master builder given by the amateur for the famous California battalion of volunteers that fought through the civil war. He has promised the DRAMATIC REVIEW some interesting articles concerning the early days of amateur drama in this city.

California Comedy Co.

The performance of the California Comedy Company under the management of Kushner and Lipman at Sherman & Clay’s hall, September 1st., was unavoidably postponed by the serious illness of Miss Corrine Fisk. The young lady is reported to be much better and will be on hand to share the honors on September 29th., when two plays will be given with the following casts: “Dream Faces” one act farce.

CAST

Robert ……… Roy Marston
Philip ……… D. Coleman
Lew ……… Lewin
Margaret ……… Ruth Beldive


CAST

Arthur Hummingtop, Harry J. Kushner Ralph Drnared ……… J. Milton Barone
Joshua Gillebrand ……… Roy Marston
Dunson ……… Frank Gillon Mrs. Hummingtop ……… Rosalie Stevens
Mrs. Gillebrand ……… Corinne Fisk
Rod. Colburn ……… The Daisy Maidland ……… Emma Bernstein
Beards ……… Sadie Johnson

Amateur Night Incident

During the amateur turns at the Olympics last Friday night the audience was in somewhat of an up- roarious mood, and the performer, who failed to strike a responsive chord with the first note of her song might as well have been giving an imitation of a song ten miles away. After a particularly bad performer had left the boards, the orchestra struck up the introduction for another song and a big, good-natured, two-hundred-pound soldier arose and made a short speech, as follows: “This lady now coming out is a particular friend of mine, and if any one within the sound of my voice makes the slightest sound during her song, I shall feel obliged to thrash him.” His tone carried conviction with it, and the audience in that section might have been dumb from the volume of noise made around him. The song finished, they one and all gave the performer a big round of applause. We have since learned the lady’s name to be Miss Norma DeVerne, and the soldier one, Maguire, from Pueblo, Colorado—a returned veteran from Manila.

Musical Notes

Katherine Bloodgood, the well-known California contralto, is in Europe for two months.

Mrs. Oscar Mansfield will give a piano recital in Sherman-Clay Hall, next Friday night, September 15th. She will be assisted by Mr. Marquardt and Mr. Von Der Mehden, with violin and cello.

Beethoven’s only opera, “Fidelio,” as sung recently with great success by the Tivoli Company, calls to mind the first performance of it ever given in San Francisco, in which appeared most successfully, among others, Mrs. Itoz Fabri, soprano; Miss Anna Elzer, contralto; Theo. Habelman, tenor; Carl Fones, basso.

Paloma Schramm is a nervous wreck—too much work. Such is the report that comes to San Francisco. If it is so, it is the result of parental carelessness, and means the blighting of one of the most remarkable artistic futures, and one of the sweetest, most fascinating natures ever possessed by a child before the public. Let us hope that the report is exaggerated.

RISE AND FALL OF DOTTIE DIMPLES.

 Pretty girl,
 Tender age;
 Brains abuild.
 About the stage.
 Applies to Freshman,
 Poor success;
 Tackles Brady—
 Every
court at last
Casino’s art;
 Straight ‘way cast
For thinking part.
In chorus row
Appears this maid,
From bust to toe
In tight arrayed.
Changes name,
Changes air,
Changes color
Of her hair;
Wealthy bald heads
By the score,
Lie in waiting
At her door.
Flowers—mass notes,
Every day;
Weep, small hours
At supper gay
Plays the races;
Loves to bet;
Leans to a cigarette,
A no expense
Too great for her,
Spends a fortune
On fifteen pet.
—Broadway Magazine.

This students of the University of California will present “David Garrick,” in Shattuck Hall, Berkeley, next month. The leading roles will be sustained by Miss Gertrude Earle and Herbert S. Holmes. The remainder of the cast is as follows: Miss Ianny Schuster, Matilda Martin, Adelaide Earle, Josephine James, Miss Jacobsen, Reuben Hunt, Thomas Hoffman and Lloyd Hawley.

MISS ELIZABETH CONNELL

Singers of the University are preparing to assure that she has returned from Europe and resumed teaching at her school and at Sacramento street. "Auction hours 12 to 2 daily.

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(Continued from Page 6)

The Tivoli

For the seventh week of the grand opera season, commencing next Monday evening, the Tivoli Opera House will present the strongest program of the season, consisting of "Lohengrin" and "Othello," which will be shown alternate evenings. Wagner's famous opera "Lohengrin," is offered by all musical critics to be the greatest work of the distinguished German composer, and the fact that it is to be sung at the Tivoli next week will cause a big demand for seats. "Lohengrin" requires artists who thoroughly understand the unique method of composition of Wagner, and the cast which is to sing the opera at the Tivoli consists of artists who have made success in Wagner's compositions. Barron Berthold will be "Lohengrin," and much interest is being displayed as to his singing of the role, for it was in this part that he made himself famous in a single act in Boston a few seasons ago. William Mertens is to sing "Telramund" and his magnificent voice in this role has won fame for him in Europe, in many cities. Ella Prossnitz is to sing "Elsa." Miss Linck will sing "Ortrud," and the clever American contralto will have every possibility to display her talents as a singer and an actress, for the part abounds with possibilities. William Schuster will sing "Henry, King of Germany," and Signor Zani has the important role of the "Herald." "Lohengrin" will be sung on Monday, Wednesday, Friday and Saturday evenings and the chorus and orchestra will be enlarged for the opera.

Verdi's greatest opera "Otello" will be sung on Tuesday, Thursday and Sunday evenings, and at the Saturday matinee. Signor Avedano will be "Otello," Signor Salassa will be "Iago" and he will without doubt make as great a success next week as he has in the past. Anna Lichter will sing "Desdemona" and this sweet singer's pure tone and sympathetic personality should make her an ideal lover of the "Moor of Venice." The other principal characters will be rendered by William Schuster, Signor Fonari, Zani, Arthur Messner, Marcel Perron, Charlotte Beckwith, etc.

The Chutes

The attractions at the Chutes next week will be Adgie and her performing lions; J. H. Du Bell, in his authoritative electrical trapeze performance; Kelly & Davis, the "Irish Noblemen," in a new sketch; last week of Ruth Neala, the winsome serio-comic; Waldo & Elliott, comedy acrobats; Travelle, shadowgrapher and illusionist. There will be new moving pictures, showing the arrival of the transport Sherman and bay parade, march of the First California up Van Ness Avenue and scenes on the firing line in the Philippines.

Alhambra Benefit.

Twenty-five hundred friends and sympathizers crowded the Alhambra Theater Sunday evening at the big benefit tendered Private John W. Slade, the hero of the First California Regiment, who left a good right leg in the Philippines and came back with his comrades a cripple for life. The following participated: Kenneth McLeod, elocutionist; Baby Devine, vocalist; O. Wanek, sleight of hand, Miss Margaret Balbis, whistler; A. M Stone, bag swinger; Little Rosie Bennett, vocalist; The Leonis, aerialists; Miss Mae Keane and Messrs. McDonald, Wilkins and Sullivan, farce "Clams;" Melville Coxley, cake walker; Billy Flemen, singing and talking vocalist; Hugh Romaine, vocalist; Professor A. J. Topping, mind reader; Miss Lillian Forsythe, song and dance; the Four Silvins, athletes; Bert Leslie, Chinese Impromptu, Miss Eva Bolger, vocalist; Blanche Brealece and Gladys Montague, juvenile cake walkers; Professor Cathcart and Master Clifford, sword swingers; La Mildred Rialto, electric dancer; Henry and Louise von Geistfeld, original sketch; tableau, "California Volunteers."

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I hereby name ..................................
Frank Seymour and Harry Moll have joined forces and do a comedy act, on merit.

Fischer's new Oberon when completed will be a vaudeville house that the city will be proud of.

Harry Richards has arranged with Archie Levy for some clever acts for his Australian circuit.

Waldo and Elliott, having worked the Pacific Slope, are “resting up” a few weeks before returning East.

Rumor has it that the Comedy Theater will put on Vaudeville and Burlesque. On second thought, this might pay.

Cornalla and LeClaire (sister of Tod Sloan) have just closed a very successful month’s engagement at the Chutes and Olympia.

The four Silvins, acrobats, go to Sacramento next week, and will then proceed to Mexico, October 1st. to join O’Rin Brothers’ circus for a long engagement.

Van Gofre and Cotrell, the Videllas, Friedlander Bros., Kohl and Barney, Lajess and Cunningham, Seymour and Laurine are among the many good performers in the city at present.

Hallett’s Dramatic and Vaudeville Agency reports a good demand for clever acts all over the Coast. A long string of Eastern attractions has already been booked for the Coast by this agency in connection with the Western Theatrical Exchange, P. M. Barnes, of Chicago, Manager.

J. L. Peckerman and H. Rosen- cranzt have just arrived from Hong Kong with a couple of male Chinese, seven and eight years old. The youthful Celotrians do one of the cleverest boxing acts ever seen on the stage, scientific and yet full of comedy. Dressed in their gorgeous native costumes with “pig tails” they are indeed a novelty. Hallett’s Agency will book the next act over the North Coast and East.

The season has no perceptible effect upon vaudeville in San Francisco. The Orpheum has played to full houses all along. The Chutes has done a good business as well as the Olympia, Midway, Central Park and Glen Park.

Armstrong and O’Neil and Travelle depart for Honolulu on the 20th.

Madeline, May Walton and ‘The Kellys are the new faces at the Ti- voli, Stockton.

Maggie Colburne has made a decided impression at the People’s Theater in Seattle.

Hines and Hilton, leading features with Maine’s big show will open at the Chutes on the 18th.

Archie Levy is booking the “Herbert and Weston Show” through California. They report big business.

Frank Barton, the well known coon singer, has been specially engaged for the Spokane Exposition.

White and Harris, a clever comedy team, will be features at the Orpheum, opening to-morrow evening.

Matt Trayers and Junie McCree make their New York debut at the Dewey Theater, September 11th.

Lil Kerlakes Pig circus will soon will soon play an engagement in this city with the coast circuit to follow.

Mabel Bowman, the clever little California soubrette, will make her first appearance as a vaudeville star at the Chutes on the 18th.

George Felix and Lydia Barry were made the target for a large amount of rice and an assortment of old shoes at Bath Beach, July 26th. They will visit the Coast again the coming season, playing the Orpheum Circuit.

Weston and Herbert’s Vaudevilles are working the interior towns to good business. The Stanleys of “O’Grady’s Wash Day” fame, Weston and Herbert, the musical team, and Hugh J. Emmett, the ventriloquist, are the stars.

The Willards, Charles and Kittie, who have just closed a successful engagement at the Chutes, have one of the finest settings ever presented by a musical team in this city. It is said to have cost in the neighborhood of $2000.00. Their aluminum chimes are especially pleasing and their mammoth Guatemala octophone is an instrument original with Mr. Willard, and played by the team with great skill.

The Morrels are at the Frederick- burg, Portland Or.

El Nitro Eddie, Emil Walton and Louis Marcus left for Honolulu on the 6th.

Billie Doiron has made a decided hit at the Savoy Theatre, Vancouver, B. C.

Miss Mattie Nichols, formerly of the Nichols Sisters, will soon play in this city.

Rosa will soon depart for the interior, playing the circuit as far as Chicago.

Irene Viiton, the popular balla- div, is at the St. Luke’s Hospital, seriously ill.

Mae Tinson’s sweet voice will soon be heard in Honolulu, with Aus- tralia to follow.

Cad Wilson is booked at one of our vaudeville houses. She will be here in a few days.—“She’s such a nice girl too.”

Antonio Vargas met with much favor at the Frederickburg Music Hall, Portland, Or. He goes to Van- couver, with Victoria to follow.

Harry LaRose Seymour, the tumb- ler, is to work with Laurine, the Com- jess, and with the handsome Laurine, the act ought to sell on sight.

There is a gold mine in store for the manager that will open a good con- tinuous show in San Francisco. It is reported that Proctor is casting his business eye in this direction, but as yet nothing has been done.

The Mechanics’ Fair and Industrial Exhibit, now open, has shown us that among our neighbors across the Pacific there are some very high class musical and athletic talent to be found. Every one of the Filipino acrobats, from Cairo, the strong man, who does a wonderful turn on the parallel bars, to the midget tugboat, “Tod Sloan,” do his or her turn to perfection. They furnish a very entertaining athletic program that has enough of the novelty about it to recommend it to American Vaudeville managers.

### The Olympia

The Olympia presents the usual good show this week. The headliners are Givens Bros., grotesque acrobats and Ed Nolan in Irish “funnies” and songs.

Joe Matthews’ popularity as a singer of “coon” songs at the Olympia has thus far been unapproached. He responds to three encores at every appearance.

The other favorites at this popular hall are: The Keensings, Carlton and Royce. Dena Mervin, Dollie Mitchell, Josie Gordon and Sue and May Belle.

### The Oberon

Mr. Louis Ritzen, conductor for the American Ladies’ orchestra, has an unusual and unusual amount of work this week of which the large nightly audiences are duly appreciative.

Miss Mae Tinson devotes her time to her music with her songs and Irene Wellington contralto, jumped into instant popu- larity.

La Petite Ross with song, and Harry Factor, violin soloist, round up the good evening’s entertainment.

Morton and Clifford in an original sketch, and Rivera and Little Egypt head this week’s bill, followed by a long line of specialties at the Midway.

**On the Road.**

V本市-Addison Company, Weeks of Sept. 11, San Jose; week of Sept. 18, Stockton.

Midnight Bell.

Moscow, Idaho, Sept. 9; Pendleton, 11; Grande, 12; Baker City, Or., 13; Boise City, Idaho, 14: Pocatello, Idaho, 16; Logan, 18; Brigham, 19, Ogden, Utah, 20; Salt Lake City, (three nights) 21-22-23.

San Jose Company.

Seattle, Sept. 11; Victoria, 18; Na- nano, 25.

Jestic Shirley Company.

Oregon City, Sept. 11, Salem, 18. Darby Stock Company.

Sacramento, Sept. 10; Woodland, 18; San Jose, 24.

Hard & Sacket.

Bachelors’ Honeymoon.

Suit Lake, Sept. 7, 8, 9; Aspen, Colo., 11; Leadville, 12; Cripple Creek, 13; Florence, 14, Pueblo, 15, North Company.

Grass Valley, Sept. 11; Reno, Nev., 18; Carson, 25.

Weston and Herbert’s vaudevilles, Sept. 8-9, Bidwell; Sept. 11-12, Valle\j; Sept. 13-14, Monterey; Sept. 15- 16, Salinas; Sept. 18-19, Castroville.

Leo Cooper announces that he is forming a Fiddles’ Class for the study and reading of Elizabethan and modern plays and playwrights. The course will comprise ten lectures, with read- ings from Shakespeare to Pinter. The lectures will begin Wednesday after- noon, September 20th, at 3:30 P.M., and continue for ten weeks.
Look out!

For the next issue of the San Francisco Dramatic Review. It will be a fine number.
LONDON BUDGET

LONDON. Aug. 19.—According to original arrangements, the run of El Capitan should have ended with the present week but the piece has "caught on." The popularity of "America's greatest comic opera" and of Mr. De Wolf Hopper, "America's greatest singing comedian," and of the book and tuneful music composed by Mr. John Philip Sousa, "America's greatest composer," has advanced by leaps and bounds and the run is to be continued until further notice. Indeed, it is said that, if Mr. Hopper could continue his present popularity he would remain the rest of the year, as he likes English audiences and has good reason to believe they like him.

El Capitan is full of good things of which the often recurring but never tiring "Behold El Capitan" perhaps takes the lead, while the luminous chorus and the matrimonial duets are to be enjoyed and remembered.

The Union Jack and Stars and Stripes March not only tickles the ear and sets the feet moving but puts a patriotic glow into the hearts of the hearers and strengthens the convivial feeling which has recently sprung up between England's sons and daughters and their American cousins.

An item, which will be of interest to San Francisco is the opening of this season by Mr. Forbes Robertson at Prince of Wales Theater, in Mr. Chester Bailey Fernald's new Japanese play "The Moonlight Blossom." Hikurto, plays dealing with Japanese subjects have been either humorously or frankly burlesque. Mr. Fernald has invested his play with a poetical and romantic interest on the principle that human nature is not changed by costume, religion or local customs. The scene of the drama is a small island near Nagasaki, where an evil grows which blossoms only in the moonlight. Hence the title. The play is, of course, a love story and the romance of the play is associated entirely with the flower. Mrs. Patrick Campbell will appear as the heroine.

The successful run of Pot Pourri came to an end Saturday at the Avenue, Miss Chips, the new comic opera in two acts, book by Mr. George H. Sims and music by Mr. Clarence C. Corliss, was produced for the first time in London last Monday at the Coronet Theater. The action is full of life; the music tuneful and the production cordially received.

Another new production which met with an auspicious verdict, is an Irish drama entitled "The Rose of Katlby." It opened at the Prince of Wales Theater for a short run and will be replaced by Mr. Forbes Robertson as stated above. "Your country woman," Miss Jessie Mackay, of Mr. Hopper's company, has received many glowing tributes from the press and public and is pronounced one of the daintiest and most fascinating little ladles ever seen on the boards of the Lyric Theater.

A NEW YORKER.

WANTED

Good people for a first class company to be organized October 1st, by a well known manager. Also vaudeville actors, actresses, teams and single performers; lady pianist.

HALLEY'S AGENCY.

LONDON. Sept. 1.—Mrs. Langtry's appearance at the Haymarket Theatre last evening in Sydney Grundy's new comedy, "The Degenerates," was a decided success. She remarkably portrayed what are generally considered to be scenes taken from her own life. The realism of the initial act is so intense, bringing in as it does, the scandals associated with her name, that the unanimous comment at the close of the performance was, "It was good, but she was awfully brave to do it."

Mrs. Langtry acted better than ever before, seeming to throw herself thoroughly into the spirit of the comedy, which bristles with epigrams, but is occasionally vulgar. The Duchess of Malborough, among other titled persons and a large number of well-known Americans, including Nat Goodwin, were in the audience.

The Prince of Wales telegraphed from Masthead:

"My best wishes for a brilliant success. Booked for a fortnight from to-day."

ALBERT."

Charles Cawley, Miss Lily Hanbury and Miss Lily Grundy were the pick of the cast. Mr. Grundy's clever dialogue met with the usual appreciation.

It is probable that "The Degenerates" will be taken to the United States in the course of a few months.

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FOREIGN HAPPENINGS OF NOTE

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CURRENT AMUSEMENTS

TIVOLI . This Week Carmen, Romeo and Juliet

Next Week Otello, Lohengrin.

COLUMBIA . This Week The Bells.

Next Week Closed.

ALCAZAR . This Week Christopher, Jr.

Next Week Wages of Sin.

GRAND . This Week El Capitan.

Next Week FataNitza.

ORPHEUM . Always

Always

Vaudville.

Vaudville.

CHUTES . This Week Vaudville.

Next Week Vaudville.

OLYMPIA . This Week Vaudville.

Next Week Vaudville.

GLEN PARK . This Week Specialties.

Next Week Specialties.

CALIFORNIA . This Week Closed.

Next Week Closed.

OBERON . This Week Concert and Specialties.

Next Week Concert and Specialties.

COMEDY . This Week Closed.

Next Week Benefit.

ALHAMBRA . This Week Closed.

Next Week Benefit.

The DEWEY . This Week The Octoroon.

Next Week The Electrician.

DEALERS

In PAPER

THE SAN FRANCISCO DRAMATIC REVIEW

September 9th, 1899

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FROM NEW YORK
Special Correspondence.

Although all of the roof gardens have not closed for the summer and but few of the regular theaters have yet opened, enough business has already been done by the preliminary attractions in the metropolis to warrant the prediction that the season of 1899-1900 will be one of the most prosperous in many years. Managers in general realize this and they also bear in mind that a year from now the first half of that season will be disturbed somewhat by the excitement which usually precedes a married holiday, the Epiphany.

Paces of all grades of merit and morality are running in New York this week. "Why Smith Left Home" is a rollicking American farce which has settled down to a long run at the Madison Square Theater. It is of interest to any young married pair who have ever been bothered by too many visits of their dear relatives. "His Excellency, the Governor" was one of last season's successes at the Empire gave way this week to John Drew in "The Tyranny of Year."

The questionably morals of "The Girl From Marseilles" has not impaired the popularity of the Criterion Theater. There can be no question about the morals of "The Rounders" at the Casino which has been running all summer. Friends of Minnie Seligman who is now separated from Robert Cutting, think she made a mistake in re-entering the drama in such a ragged-edge play as "In Paradise," which might have more appropriately been called "In Pajamas," since those garments seem to have failed to make the place of Off-Broadway theater for the purpose of this play. If the play live to get to California the manager who gets it will probably have to cut out an injunction against the pajamas. In striking contrast to Miss Seligman's broad drama at the Bijou is "A Little Bit of Sunshine," in Wallack's, across Broadway, which is not in the least offensive. "Mr. Smudgel," with Willie Cullier at the Manhattan is not too good and not too bad.

Daniel Frohman has succeeded to the management of Daly's theater. New Yorkers know of no one better qualified to duplicate the Daly successes. He started the season at Daly's this week with E. H. Sothern, in "The King's Musketeer," in which he achieved successful last season. Mr. Frohman modestly says that he will do his best to uphold the Daly standard in art.

**Eastern Doings**

Correspondence and Comments of Interest

**WASHINGTON**

Correspondence.

If he does not marry a stage beauty it will not be because his brothers have not chosen congenial companions from the footlights.

Ruth White of San Francisco, who started out four years ago singing "Ben Bolt" behind the scenes, in the now almost forgotten "Trilby," is doing at least as well as one of her limited capacity could expect. She was assisted last season by Jack Raphael, the old Tivoli favorite in San Francisco, and she has so well as to have learned this summer. Among her best songs is a rolle of Fordman's Sandwich Island opera which never received a larger hearing in this city. If Miss White's mezzo-soprano voice had the necessary volume, she might have stepped into the place in the Castle Square Opera Company made vacant by the sudden death of Lizzie Macnichol, who was last heard singing "Habitations" in a hotel occupied. Jessie Bartlett Davis is about the only woman who could really make the part appear as well as Miss Macnichol, and it is not likely that a woman who has made as much money as Miss Davis would ever consent to work as hard as Miss Macnichol did.

**SAN FRANCISCAN.**

Lillian J. Rollins who went to school in Oakland, Cal., and won considerable notoriety on the Casino stage as Sylvia Ger- rish ten years ago, has been the cause of having Henry G. Hilton cut off with only $5500 of his father's $95,000 estate.

They live on Sedgwick avenue near 177th street in a house which stands in her name. Her mother and sisters also live in the house. Mrs. Henry G. Hilton lives on Fifth avenue, and has persistently refused to get a divorce. It was on account of Henry G. Hilton's attachment for Sylvia Gerrish that his father took him out of the firm of Hilton, Hughes & Co., formerly A. T. Stewart's, and now Wasmaker's. Henry G. Hilton is now 42 years old. He and Sylvia Gerrish sowed wild oats together, and unless he succeeds in getting his brother and sister to divide with him, the old-time Casino favorite may be forced to return to the stage.

A press agent worked up a good adver- tisement for his show last week by an- nouncing that Frank Goul, youngest son of Jay Gould, had married Lina Shepard, an English ballet dancer. The story gained credence from the fact that Edith Kinghorn, the actress, and Howard Gould had married Buffalo Bill's protege, Katherine Clemmons who before she tried to be an actress, was Viola Dayn of San Francisco. Before Howard Gould married his name was frequently linked with that of the ingénue, Miss Ottey Tyler, now the wife of R. D. Shepard, known on the stage as R. D. McClan. It turned out that Frank Gould had not married the ballet dancer. He had merely sent her many valuable presents out of his income of $12,000 a week.

**ST. LOUIS**

Special Correspondence.

A hot wave that is reminded of the warm zephyrs of the Mojave received the traveling thespians and ushered in the theatrical season of 1899-1900.

The summer gardens, with interesting vaudeville stock, still retain the favoritism of the theater-goer, though all of the local theaters have roused up their curtains, save the Century Theater which will ignite its calciferous "Hotel Topsy Turvy" September 17th.

The Olympic opened last week with George Boniface, George Ober, and a clever coterie of clever players in "Dear Old Charley." It is a clever farce. Jake Rosen- thal, who popularized it, manfully speaking, is at the helm for "Charley." This week we are the recipient of a visit from "The Purple Lady" and the farce is— not minned. The Grand Opera House and the Columbia throw open their doors this month, the former with Richard's and Pringle's minstrels, while Mr. Herrmann having the advantage at the Columbia. The Watson Sisters Extravaganza Co., a scintillating aggregation of abstractedly-gowned thespians, who were almost known for this week at the Standard. "At Piney Ridge," a melodrama replete with gore, knives, and Frank and Sontag's, is "shooting itself into favor at Havilin's, whilst "The Prodigal Daughter," a racing drama, with a vande- relle, is launched on the board by poppins, is enjoying a profitable week at Col. Hopkin's new Theater that was formerly the Castle Square's fixtures. Lawrence Hanley and his own Stock Company, who have been playing at one of the Gardens all summer will go on the road next week. He recently received many offers of deontology on the occasion of his little daughter's tragic death in Los Angeles. Miss Mild Lilian Berri, one of your charming "native daughters" who is in private life Mrs. Fisher, made a pheno- menal hit during the summer as prima donna with the Spencer Opera Co. She has received several flattering offers to star in vaudeville opera-bouffe. CATT FÄLEN.

CURTIS SNEAKED AWAY.

New York, Sept. 16th. — There was great excitement in the Colored Professional Club, at No. 111 West Thirty-first street, owing to the receipt of a cablegram from Sydney, announcing Mr. Mortimer, president of the organization. The cable was read and inwardly digested, and half an hour later telegrams were being dispatched to various parts of the country, asking for aid for forty-five Senegambians, stranded in the Antipodes through the heartlessness of Mr. B. Curtis, better known, perhaps, as the creator of "Sam" of Poe.

The cablegram was from Ernest Hogan, author of that touching ballad, entitled "All Coons Look Alike to Me." It was prepaid, and worded with corresponding economy, but Mr. Mortimer had but little difficulty in deciphering it to read:CURTIS SNEAKED OUT OF NEW ZEALAND, SEEN AT ATLANTIC CITY. COL. F. A. W. SMITH, LIEUT.-COL., D.B.I., D.S.O., D.S.C., LIEUT.-COL., D.S.O. HOOGAN.

This was as much as the members of the Colored Professional Club knew, but it was sufficient to cause their grief to be interrupted, and but little interest was manifested in the drawings at Frankfurt. The news spread with the rapidity of a prairie fire throughout Seventeen avenues and its environs, and many a little soubrette failed to receive her clean laundry last night, owing to the fact that the lady who does the washing was hustling along the Tenderloin, trying to raise subscriptions for the unfortunates ten thousand miles away from home.

"I tol' dat Er's Hogan not to make no fool trip like dat to de Antipodes," said Big Jim Johnson.

Sydney, Australia, with a population of less than 400,000, has the following play-houses open: The Royal, Her Majesty's, the Criterion, the Lyceum, the Opera House and the Standard, with an average nightly attendance of 6,000. In addition there are two variety theaters—the Anzac and the Palace—which average 1800 nightly.

Katherine Bloodgood, the well-known San Diego singer, will replace Mme. Schuman-Heink, at the He-Wer- cester Festival, in September, singing selections from the Ortruda music of "Lohengrin," preceded by "O Mio Fernando," from "La Favorita."
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The Death Roll

Frank Paul, who, a dozen years ago was one of the most widely-known managers in the country, died at Brattleboro, Vt., on August 8th. For twenty years Mr. Paul was connected with prominent traveling organizations, among them being Haverly's Minstrels and C. B. Bishop's company.

Mrs. Bertha Allicote, wife of James Allicote, died recently at Canton, Ohio, as a result of injuries received while dancing on the stage. She was a daughter of the late John Wild and had performed in vaudeville for many years.

Florence Barr, wife of Walter J. Barr and mother of Harold Vosburgh, died at home in Toronto, Canada, on July 31st, of a tumor.
A good story is told of the famous tragedian, John McCullough, illustrative of his ready wit in an emergency. At one time he was on the program for a recitation at a charity entertainment at the San Francisco theater, and Edwin Adams, knowing his aversion to interruptions, was in a box ready for him. Mr. McCullough came on the stage, advanced to the footlights, and, in an easy, conversational tone, began: Let Harte’s “Flynn of Virginia”:

Do you know Flynn—Flynn of Virginia?

Mr. Adams rose in his seat, and said: “Oh, yes, I know him. I know him quite well.”

“All right, if you know him, I have nothing more to say. You tell about him. And the tragedian stalked off the stage.

A DRAMATIC REVIEW OF THE LOS ANGELES CAPITOL SAYS: “It will be a cruel blow to San Francisco theater people, including the playgoers there, to learn that despite their generous patronage of the Henry Miller company, one Leander Richardson of the New York Telegraph has decided not to let Frohman send out other good companies to San Francisco. Richardson, who speaks as one having authority, and also access to the box office statements of the Columbia Theater, says that the receipts of the Miller engagements have averaged only about $6,000 a week, with a repertory of plays, any one of which would be good for a season’s run in New York. It is to be hoped that San Francisco people will feel properly crushed under this arrangement, and promptly negotiate for rooms on some other planet. I cannot believe that Richard’s Son will be satisfied with anything less than such a step.”

WM. ARCHER, who shares honors only with Clement Scott in England as the leading reviewer of the drama, is contributing leading articles on America for the Pall Mall Magazine. In speaking of things other than theatrical, he gives his view of the big country that he has visited as follows: “One thing we cannot too clearly realize, and that is that the true American is not a man who is Americanized by another nation.”

The status of an American citizen is to him the proudest on earth, and that although he may, clearly enough recognize the abuses of American political life, and the dangers which the republic has to encounter, this feeling (which is not to be confounded with an ignorant chauvinism, though in some cases it may take that form) is the fundamental feeling of the whole nation; and no emotion which threatened to encroach upon it, or compete with it in any way, would have the least chance of taking a permanent place in the American mind.”

An Eccentric Duval.

PHIL GRENICK, who has played the troublesome lad in “Peck’s Bad Boy” more times than he can count, is authority for the following story: A Milwaukee stock company was billed for “Cavalcade.” And soorn of the day of the performance, the man cast as Duval, pere, became seriously ill. The Stage Manager was frantic—there was positively no one he could call on to fill the part, and in his despair he telephoned a Chicago theatrical agency.

The reply was reassuring, and read: “Have sent good man, letter perfect. Played part many times.”

The actor arrived at four-thirty. He weighed about two hundred and fifty pounds, and was unkept and unshaven, with blood-shot eyes and whisky breath, clad in a shiny Prince-Albert coat, baggy trousers, a bad hat and a wrong pair of eyes. A hurried rehearsal showed him to be up in the part and not a half-bad performer. By the time he was fed, washed and shaved, it was time to make up, and he was assigned to a dressing room. The orchestra had been run in, and in response to the call-boy’s warning, he appeared on the stage. Mr. Stage-Manager, in the excitement of the day, had entirely forgotten the matter of clothes for his new actor, and when he showed up in the same disgraceful garments before mentioned—the shock was terrible.

Where is your costume?” shouted the stage manager.

“I got it.” replied the actor.

“But you can’t play the part in those clothes. Don’t you know old-man Duval is wealthy?”

“Yes, yes; I know he is a rich man, but he is also very eccentric, my dear sir—extremely eccentric.”

There were no coats available that fitted Mr. New Actor, so he played the wealthy Duval with a tramp make-up for one performance only, and played the part so well, the audience forgot all about his costume.

Subscribe for the DRAMATIC REVIEW.
Theatrical System.

J. Lou Hallett, manager of Hallett's Agency, gave a Dramatic Review representative the following interview which will deeply interest the managers of the coast. Speaking of conditions, organization, etc., he said:

"That conditions theatrical on the Pacific Coast are advancing, or that growing conditions are creating new demands, is strongly evidenced by the move in both dramatic and vaudeville lines toward organization and systematization. The leading vaudeville houses of the coast are being organized into a vaudeville circuit, and the dramatic houses are rapidly being listed under a general bond for protection and advancement of interests. There has never been a Pacific Coast medium of exchange between the vaudeville performer and the manager of the vaudeville house, or between the manager of the dramatic company and the proprietor of the country theater.

"In the dramatic line, the country show business of the Pacific Coast has been almost ruined by the fake and fly-by-night proposition. With a medium of exchange, this condition may be remedied. To illustrate: It is the aim of theatrical agencies to know the merits of every attraction that attempts to play the coast, and the bookings given and the movements of every show on the road or that is securing dates. The agencies are also the sole booking agents of a large number of country theaters. With this data at hand, it will be seen that a manager desiring to take out a company can, by calling at these offices, immediately route and book his show, whereas, heretofore, he would be obliged to write hundreds of letters, wait weeks for replies before he could route, and then after routing, take more time, go to trouble and expense to close contacts of booking. Besides, if a new company, the country manager is shy—as well he need be—about booking at all. There is also a corresponding benefit to the manager of the country theater. He is assured of more and better attractions, relieved of fear and the too frequent experience of giving time to the fake show at the expense of the good one. This medium of exchange between the manager of companies and interior theaters is rapidly doing away with the fake show, and every-body concerned is being benefited—everyone an 'angel.'

"The day is about past on the coast when the schemer and bill-beater can get a hand full of amateurs together and impose upon the country manager and the public. He will soon come to grief. On the other hand, there is money in the business for the enterprising manager who goes at it in the right way, heralds his coming through the legitimate channels, gives a clean, good show, and does his business straight in the square.

"In the vaudeville line, both performers and managers suffer great loss from lack of systematic effort in booking attractions for the western country. San Francisco is usually the objective point for performers coming from the east, and they come promiscuously over the northern, southern and central routes, and as a result, there is always a great surplus of performers in this city. It is not an unusual thing for performers in the east to come to the coast, either under promise or an assurance of continuous dates, and find, upon their arrival, that only a date or so can be secured, and they are obliged to return east, or work anywhere, and for anything they can get. In either case they have anything but a good word for San Francisco and the Pacific Coast. As a result of these conditions, managers find difficulty in securing attractions, and salaries are much higher than they would be under other circumstances. With the purposeful plan in operation, eastern attractions will be booked over the Pacific Coast and back east. This will insure a better line of acts, at a lower salary, and at the same time the performer, by having continuous dates and more bookings, will be making more money.

"This endeavor—or rather fact, for both the dramatic and vaudeville propositions are in operation—is by no means a new idea. All the vaudeville houses in the east are organized into circuits, with general heads, and the dramatic houses are booked through the various agencies in the large cities. In a short time the Pacific Coast will enjoy the benefits of organized action in theatricals, the same as the east."

Ralph Pincus, Press Agent of the Columbia has taken the opportunity made possible by the temporary closing of that house to visit Los Angeles for a few days.

Side Lights

The Union trade organizations of the city are boycotting the owners of the Panorama battle of Manila at Central Park because non-union labor was employed in the construction of the panorama.

The members of the Harmonic Kladderadatsch had a three-day outing at Congress Springs last week. They gave a "Edward and Kathi- gunde," a performance of song comprising comedy, tragedy and opera. There was a ballet extraordinary and firework. The cast of the piece included Sam Levit, Louis Roesch, Hans Veroni, Charles D'Acosta, Richard Stodman, Johannas Plagemann, R. Loreutz, Ch. S. Leesch, Geo. Schafer, Chas. Rehn, Phil. Kiefer, F. Franz, Wm. Loewe, S. Blum.

F. R. Porter has secured an option on the lease of the Mac endorsed theater, and, with Louis Morgan-ter and C. E. Cook intends to open it with bookings of the California theater and later to run it with stock productions. We shall have some late news regarding the lease next week.

Word has just reached here that the Waldorf Company, now touring the Orient, recently received an invitation to appear before the Emperor and Empress of Japan. The performance was reviewed from both ends by their Majesties who afterwards presented Miss Waldorf with a decoration.

The Sterett Show Printing Co., does the printing for every theater in San Francisco and for nearly all of the companies en route to the coast. Promptness and superiority are the chief characteristics of this up-to-date firm. Agents are always welcome and find every accommodation there.

The farewell concert given by Denis O'Sullivan at Sherman & Clay's hall last Tuesday night was a great success. He sang in German, Italian, Scotch, English, and his inimitable Irish. On the whole it was one of the most interesting concerts ever heard in the city.

Stage Carpenter Lang of the Burbank Theater, Los Angeles, is in hot water for violating some rule of the Stage Mechanics' Union, and the Union has demanded that Manager Ollie Moroco discharge him. A strike of the orchestra was threatened.

The Conrado's American Concert Band, under the management of H. J. Seegelken is playing at the Eureka Fair this week. The band consists of forty pieces and is composed of picked musicians of this city.
Tivoli Opera House

Lohengrin is undoubtedly a try on opera on singers and orchestra. With its double choruses and heavy instrumentation it taxes the strongest organizations who have ample time in which to master its intricacies. Despite these difficulties, the rendition by the Tivoli Company this week has been most acceptable. This is especially true of the principal singers. A Lohengrin who is a complete embodiment of the part is found in Baron Berthold. Every action and facial expression portrayed the very poetry of the character, and rarely has the music of the part been sung so well in this city. Intelligence and artistic taste characterized his performance from beginning to end. Will Frosnitz sang Elsa better than any part she has yet done in this house, and her interpretation was after the accepted style. Schuster as King Henry appeared to good advantage, Mary Linke's Ottrod was conscientiously done. Wm. Mertens as Telramund appeared thoroughly at home, and sang the heavy music of the part exceptionally well. Zani was only fair as the Herald and the chorus was as good as could be expected with short rehearsals. The ladies of the chorus sang better than usual. Of course the orchestra is a very important adjunct to all Wagnerian Operas, and Mr. Hirschfield and his band of musicians ably interpreted the noble score.

During the past and present Grand Opera Season the Tivoli has given some notable productions, but never anything that equalled in finesse and brilliancy last Tuesday night's performance of "Othello." Verdi's Opera, like the tragedy, is a two star affair with even parts for the tenor and baritone. Both Salassa and Avedano scored triumphs. Their beautiful duet, "Vengeance is Mine," at the close of the second act, simply excited the audience with enthusiastic approval. Cheer after cheer sounded through the modest little opera house. Three, four, five times was the curtain raised and lowered. Thrice was the duet repeated by the good natured artists. It is not often that one can hear Salassa—he doesn't always sing, but when he does he is made to do double duty. His singing it is unnecessary to attempt to criticise and his acting is not far behind his singing. Avedano, too, is a good actor, thus making the opera doubly interesting. Miss Lichter's Desdemona was well sung and acted. Her singing of the beautiful "Willow" song, shading so delicately into the "Ave Maria" won for her repeated applause. Miss Beckwith made an acceptable Emilia Sig. Fornov as Casside, with Messrs. Perron, Zani and Fogarty completed the cast. The ensemble work was notably good and Mr. Hirschfield deserves more than a word of praise for the way he handles his orchestra.

The Alcazar.

The drama, Wages of Sin, was given a most finished presentation at the Alcazar this week. Too much cannot be said in favor of the careful manner in which each player carried out the character allotted, and, as usual, the stage settings were all that could be desired. Eugene Ormonde, as Rev. George Brand, was exceptionally clever. He portrayed the part of the wronged minister with unusual skill, demonstrating his fitness for almost any role that might be assigned him. He is fast becoming a great favorite. Miss Forrest, as Ruth Hope, was cast for the severest character of the piece, yet she showed no weakness in its interpretation. Miss Foster shared the honors with Miss Mae Keane, as Barbara Dale and Miss Juliet Crosby as Juliana Bloggs, both of whom were great successes. Miss Helen Henry filled the character of Rose Deane in a most fascinating manner, and she is "just as cute as she can be" as the sweetheart of Harry Wentworth, the part portrayed by Frank Denithorne. Miss Howe, as Mrs. Bloggs was particularly good. Of course, George Webster was the villain, Stephen Marley, and a most acceptable interpretation he gave of the character. Charles King, Carlyle Moore, Clarence F. Montaine, William Morris and Herbert Carlon were each very acceptable, showing much study and attention in their work. The performance is a good one throughout, and has been playing to a well filled house all week. The Alcazar has one of the best orchestras in the city. Under the direction of Mr. Lada an unusually good musical program was rendered.

Morosco's Grand.

The long and well-attended series of operas already produced by the always reliable and entertaining company of singers holding forth at the Grand Opera House was followed on Monday night by Von Suppe's entertaining opera, Fatinitza. The impression left on one's mind after the last act of music had sounded was that it was really Woolley's night, although, of course, Wolf and Persie, Edward Mason and Hattie Bell Ladd were exceptionally placed and were altogether pleasing. As Stepaum, the squire, Arthur Woolley was exceedingly droll, and at his most amusing self. With a chance to overdo many situations, and to extend his mirth provoking opportunities into tiresome lengths, it was certainly pleasing to see that he steered clear of all buffoonery and gave a performance that showed his genuine worth as a comedian. William Wolf had in the part of the Russian General Kantschikoff a chance that well suited his vigorous and forceful personality. Thomas Persey took care of the part of the adventurous American newspaper correspondent, Julian Hardy, and minus knee-breeches, wig, spangled coat and dainty apparel of Gertrude Foster, as any kind that generally go to make up the hero of comic opera, he was a distinct and refreshing success. I say "refreshing success," for I never before realized how much there was to the sweet, manly tones of his tenor voice until he appeared in ordinary citizen's clothes, and so I have concluded that in Julian Hardy characters I like him best. Edward Mason's clear soprano is certainly far ahead of the general run of the singers appearing in comic opera, and if Miss Mason would, as my neighbor on my left whispered to me, "leave less of that reposé," what an exceptional singer she would be. For we cannot help admiring the ease to which she sings and the purity of her tones, if one cannot altogether commend her manner of using them. Hattie Bell Ladd, with a certain air of good fellowship that reminded one of May Irwin, made a handsome and dashing Vladimir, and although being somewhat uncertain in her lines the first night and undecided whether to be "obliged to fly," or "obliged to flee," she certainly always is charming to look at in top boots, and can be depended upon to take good care of her part. The excellent management of the stage and the music that we have grown accustomed to at the Grand were both features of Monday night's very entertaining opera.

The Columbia

Though not officially announced it is probable that the first week of the Modjeska engagement at the Columbia will be devoted entirely to the new play of "Marie Antoinette" written for her by Clinton Stuart. It is going through its trial performances in the southern part of the State, and on reaching here it promises to be a smooth and artistic production. It will be given with, it is said, some very elaborate and artistic scenic effects. Another novelty which this engagement promises is a new adaptation of the well-known French comedy "Le Battaille des Dames" or the "Ladies' Battle." It will probably be seen on the opening night of the second week. The play is not long enough for a full evening's entertainment, and will, it is said, be preceded by "Gringoire," with Mr. John R. Kellerd in the title role.

The Concert Season.

This concert season was opened last Thursday afternoon at Sherman & Clay Hall, by Harry Samuels, violinist, and metall Asher, pianist and was a brilliant success. Mr. Samuel's playing was the main feature of the evening. He showed himself a finished artist. The attendance was large.

Florence Roberts

Some of the most pleasant recollections held by theater-goers of San Francisco are associated with the season just closed by Lewis Morrison and his charming wife, Florence Roberts, at the Alcazar. Miss Roberts has made an impression that will long linger in the memory of all who enjoyed her performances. In a round of parts, from Shakespeare to modern comedy, she has shown her versatility in a manner that places her high in the ranks of skilled artists, and it is with pleasant anticipation that San Francisco looks forward to the time for her next season.

Read the 'Dramatic Review.'
THE Orpheum

A genuine novelty heads the bill at the Orpheum this week. It consists of a quartette who can act as well as sing. The quartette is presented under the title of "The Bachelor's Club," and what happened to it between 11:30 p.m. and 1:30 a.m.

The lines are bright and produce many laughs, while the singing was excellent and was enthusiastically received. Messrs. Robert Pollard, George Brengle, John Connelly and Bergh Morrison make up the clever quartette, and they are assisted by W. B. Mortimer as Richards the servant. Charley Case tells different stories of his last week's offering in his own inimitable way. While Charley's stories are not new, they are original with himself and never fail to please. White and Harris is the name of another team of newcomers. They are billed as a singing and dancing duo. Mr. White is a knockout artist who has very little regard for his bones. Their efforts were well received, especially the illustrated recitation of "Casey at the Bat." Miss Harris read the piece, and White gave a graphic reproduction of the mighty Casey. The Hungarian Boys' Military Band continues in high favor as do also Arnold Grazer and La Petite Hazel. Montrell, the dextrous juggler, does his act with the confidence of long experience; and the Crawford sisters--two pretty young ladies--made hit with their refined singing and dancing specialty. The American Biograph, with a new set of views, closes a fine evening's entertainment. Too much praise cannot be given this remarkable machine which is rapidly being brought to a point that approaches perfection in the moving picture line.

The crooked houses which nightly greet the performance at the Orpheum are not to be wondered at when the nature of the shows given at this house are taken into consideration. Through the medium of the Orpheum Circuit, owned in Chicago and Los Angeles, they are enabled to present the best talent the world produces in vaudeville.

THE Olympia

Zoe MATTHEWS, the comic-song singer, is making a hit at the popular Olympia this week in the latest success, "You Got to Play Rag Time," under the management of the Grotesque contentionists and acrobats, are proving a good drawing card. Ed. Dolan, the man from the Land of Erin, is also getting his share of the applause, as are also Carlson and Royce in the gaited dances; Snowie Maybelle, songs and dances; Josie Gordon, soubrette; Dora Mervin, operatic soprano; the Keesings and Dolly Mitchell, songs and dances, all continue in popularity. A leading feature of the Olympia's very interesting bill is the Hungarian Orchestra under the direction of Isidore Feinster, the noted violinist. This is one of the best orchestras in the city.

The Orpheum

Three wee pickaninnies and Ruth Nelna, a singer of lively coon songs, made a great hit at the popular Chutes this week. The novelty is a great drawing card, but there are other very interesting features of the bill. Waldo and Elliot, comedy acrobats, were new on the program, and they proved themselves good fun-makers. Adgie and her lions continue the same daring performance. The moving pictures are better than ever before. A most daring high dive is given by Harman and Seabury.

The Oberon

The success of the Prof. Ritzaun's Ladies' Orchestra continues at the Oberon. Irene Wellington and M. Tunison are as popular as ever. The boy violinist, Henry Fakker, has proven a good drawing card. The new features are Miss Annette George, a superb soprano, and Senorita Guerita Carenson, an operatic singer from Milan. They are very good.

Amusements *

Next Week

The Orpheum

Four new teams, all of them first-class, will be seen at the Orpheum next week, and the bill will be the strongest that has been put on in many weeks. That is saying a good deal, especially for a house that never fails in having up-to-date attractions. Hallen and Fuller, a clever comedy sketch team seen here once before, will return with some new features that will please. Another comedy sketch couple will be Stinson and Merton, who are said to be exceptionally clever. Bright Bros., marquels in acrobatics, will make their appearance, and Terry and Lambert will present a lively song-and-dance act. These make eight new performers to be seen next week, but they are not the whole show. The Bachelor Club Quartette, the Crawford Sisters, Charley Case, and the ever popular Boys' Band will be the holders.

The Alcazar

Messrs. Thall and Belasco announce that they will revive "Too Much Johnson" next Monday night, with a full cast by the Alcazar Stock Company. This is a happy move on the part of the popular managers, for the play ran several weeks under the same management two years ago, and it was a money-maker. "Too Much Johnson" will be put on in a better manner than ever, and the ship scene—a representation of a well-known vessel now in the harbor—will be particularly fine. The comedy is by Gillette, and the theme too well known to bear repetition, but it is one of those kinds of comedies that grow better the oftener they are seen. The Review predicts a big success for the piece.

Tivoli Opera House

Owing to the enormous success of Verdi's grand opera, "Otello," at the Tivoli Opera House, the management in order to accommodate the rush for seats, has decided to repeat the great work next week, and it will alternate with Verdi's equally famous opera, "La Traviata." "Traviata" will be sung on Monday, Wednesday, Friday and Saturday evenings, and the cast will include Barron Berthold, Anna Lichter, William Mertens, William Schuster, Arthur Mesmer, Hannah Davis, Charlotte Beckwith in the principal roles. This well-known opera needs no introduction, for it is one of the greatest favorites with muscians, and its delightful lyrics are in the veteran composer's best style. "Lohengrin" will be played for the last time this Saturday evening, and "Otello" is the bill on the following night. Owing to Miss Lichter singing in "Traviata" next week, the role of "Desdemona" will be sung by Ella Prosonitz; and this great artist having made one of her triumphs in this character in Europe, the performances of "Otello" next week will be truly remarkable in every detail.

Morosco's Grand

Manager HARRY MOROSCO and Director Jones of the Grand Opera House have arranged a big production of Offenbach's tuneful operetta, "The Drum Major's Daughter," for the coming week. It is indeed a pretty piece, and its presentation will no doubt draw a crowded house every night in the week.

CORRESPONDENTS

and Managers Out-of-Town

Should remember that all cope for the Review must be in the office not later than Wednesday of each week to insure publication. Have it reach the Review Wednesday afternoon.

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SPECIAL RATES TO THE PROFESSION

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September 16th, 1899

THE SAN FRANCISCO DRAMATIC REVIEW
ETHEL BARRYMORE

If this young lady had as much of her mother's talent as she has of her father's good looks, what an immensely clever actress she would be.

GLADYS WALLIS

Here is a little beauty, a popular actress that was—at present, a young person of domestic tastes. She lives in Chicago, having lately married a millionaire.

MARY MANNERING

One of the sweetest women ever sent over by our British cousins for appreciation. She and her husband, James K. Hackett make a striking couple.

ANNIE IRISH

One of the most reliable actresses on the American stage. Some people call her beautiful and some don't.
LOS ANGELES.
Special Correspondence.

Los Angeles, Sept. 12th.—With the week commencing September 11th, the Los Angeles season is stayed. This week has been ushered in with crowded houses at all the theaters, and, unless "all signs fail in dry weather," this season will be a good one. With Modjeska at the Los Angeles theater, the Frawley company at Monroe's Burbank theater and a good class of vaudeville at the Orpheum, theater-goers are enabled to choose from a variety that should suit the most fastidious.

Los Angeles can again boast of being the home of infant prodigies, for two new ones have made their appearance here within the past week. Baby Gard, a four-year-old boy, was given a try-out last week by a number of local musicians and several professional people who were unanimous in their verdict that as singer of the popular "Coon" songs he is certainly a wonder and has a great future before him. The little fellow will make his first appearance before the public at the Orpheum benefit for "Battery" on the 14th. T. S. V., 14th inst. The other is Gounod Romandy, the six-year-old son of the late Dion Romandy, who for years was the leader of the orchestra at the Orpheum in this city.

The little boy first began to play the violin when but a year and a half old and has kept up his practice since then. He will lead the orchestra, using his father's old violin in one number at the benefit.

The Los Angeles theater has Modjeska billed for this week, assisted by Mr. John E. Kellerd and a strong company. A magnificently furnished theater on Monday, Ring and "Out of the Window," and crowded houses will be the rule for the remainder of her stay. Her repertoire for the Los Angeles in cludes "Marie Antoinette," "Macbeth," "Mary Stuart" and "Much Ado About Nothing."

At Monroes Burbank theater, the Frawley company is playing to crowded houses each night—bigger houses than it was ever before seen there. Monday night was in "Ma Is Autiste," and crowded houses will be the rule for the remainder of her stay. Her repertoire for the Los Angeles in cludes "Marie Antoinette," "Macbeth," "Mary Stuart" and "Much Ado About Nothing."

The Orpheum is going up to its high standard and has a full bill of good acts this week, including Felix Morris and his company in their sketch "Behind the Scenes," Moeller Biters, Osmon and Herbert Hall and Stayley, Apollo, Freeze Brothers and McMahon and King.

The Orpheum's benefit for Battery 'D,' U. S. V., is about completed and will be a great success. All the principals of the profusion here, as well as good local talent, will assist the regular Orpheum people in making it a performance long to be remembered. All the boxes have been sold and the S. R. O. sign will probably play a prominent part that day.

HERBERT L. CORNISH.

RIVERSIDE.
Special Correspondence.

Riverside, Sept. 12.—The presentation on the Loring boards by Madame Modjeska and her capable company on Admission Day, was one long to be remembered by our audiences. The house was packed from the orchestra rail to the seat where the gallery god leaves the print of his hat on the frescoed Ceiling. The distinguished tragedienne furnished a royal reception, for when she came to reside in this sunny clime she became one of us and in consequence she is dear to every heart. Modjeska's conception of Lady Macbeth is unlike that of any other, and enriched by long years of service on the stage. John K. Brillard's portrayal of Macbeth, while a slight departure from the generally accepted conception of the character is a powerful portrayal until he reached the final scene, the combat with Macduff, when his blade broke close to the hill, but so adventurously did he make his exit that the audience noticed it. In the character of Macduff, Frederick Mosley gave his readings intelligent treatment, and gave evidence of the sterling actor that he is. Others are entitled to much praise for painting taking work; indeed the company is the most evenly balanced of any that has graced our boards for a long time. The new scenery painted during the summer by Win. C. San Diego by Moses of Chicago, includes some beautiful settings.

HANFORD.
Special Correspondence.

Hanford, Calif., Sept. 12.—Frank Dep Curn and wife have been here a week rehearsing with Hanford's best local talent in preparation for "The Man That Found Gold" which is to be presented at the Hanford Opera House Thursday evening, the 14th inst.

This is the home of Mrs. Dep Curn, Frank having won her heart and hand on the occasion of her visit here with Sam Shaw's Company. Mrs. Dep Curn's clever acting here in her amateur days always attracted large audiences, and the big role of "Mrs. Dep Curn" always on Hanford theater-goers haven't forgotten her.

Engagements at the Hanford Opera House with its guaranteed list of patrons, large seating capacity, immense stage and modern attachments have always been looked forward to by the players, but for some unaccountable reason the go-by is to be its lot this season. While the Fresno boards are always well-managed, it is safe to say that the traveling companies refuse to visit Hanford. Well, they don't know what they are missing, as there's money to throw at the boards here. This week.

SACRAMENTO.
Special Correspondence.

Sacramento, Sept. 12.—The State Fair Board have presented a local talent program in the theatrical line about all there is of interest in the bit made by the Willards and the bandwagons. They have given an immense amount of satisfaction.

HONOLULU.
Special Correspondence.

Honolulu, H. I., Sept. 5.—The Maggie Moore H. R. Roberts Co., now playing at the Opera House, extend their season here for five more performances which will conclude September 14, sailing on the S. S. Mariposa for San Francisco the 15th. Part of the repertoire will be repeated with the exception of one or two new pieces such as "The Shugbraun," a burlesque on Trinidad and the "Colleen Bawn." They are playing their first full week of any real length in the Islands in the nineteen years they have been here. A leading man does his parts well, and a good future is predicted for him in the States. His David Garrick and the Deus in the Silence of Dean Maitland are especially commendable. In Irish and German character parts, his work is clear cut and his articulation perfect. Miss Moore, with an Australian reputation which might well be the envy of all, is also clever in character work and songs. As a whole, the company is extremely clever, and it is no reflection to say that extra efforts are required that the show may go with a rush. Honolulans are always at times very hard to warm up and critical in the extreme in many instances overlooking the fact that a company may be handicapped for the first night or so. Everything depends on the verdict of the first night. Jan. 31st. Frank R. Applegate, representing the company, leaves on the Australia to-day for San Francisco.

San Diego by Moses of Chicago, includes some beautiful settings.

OAKLAND.
Special Correspondence.

Oakland, Sept. 13.—Chas. E. Blaney's successful tour of act drama comedy, "The Electrician," has been presented for the first time in Oakland at the Dewey Theater this week and has met with the approval of all its patrons and the public and by the more severe of all critics, "the gallery gods" can be taken as a criterion, the piece has been received success. The play is being presented by the Grand Stock Co., assisted by two members of the Clay Clement Co., Wm. B. Hands and T. J. for his house and some very clever funny. Fanny Gillette, Maud Miller, Gracie Plaisted, Landers Stevens, wagon, the audience. Walter L. Main's Circus will be here Sept. 20 for two days. Dietz Opera House is dark.

HERBERT C. CLARK.

SALT LAKE CITY.
Special Correspondence.

Salt Lake City, Sept. 12th.—Wardle and Sackett's comedians in "A Bachelor's Honeyymoon" played a three-nights' engagement at the Salt Lake theater, September 7th, 8th and 9th to very poor patronage. The company was not up to the average seen at the theater, while the play was a poor attempt at comedy. 'A Bachelor's Honeyymoon" was not considered the opening attraction of the season of 1899-1900. Regular season at the Salt Lake theater will open October 2d with "Hotel Toppy Turvy." In the meantime the building is undergoing a thorough renovation and very important alterations are being made which will add materially to the comfort of both players and patrons.

The Grand theater will commence its season next Monday, September 18th, when Ben Hendricks will appear in "A Yankee Ventilator." Manager Mulvey of the Grand refuses to announce in advance a list of engagements here, and the company will only advertise an organization one week in advance of its appearance. Mr. Mulvey states that he has first choice of attractions for his circuit which includes the Grand theater, Salt Lake; Thatcher Opera House, Logan; Ogden Opera House, Ogden; Dewey theater, Park City, and Provo Opera House, Provo.

With the absence of attractions at the theater the Palace is doing a splendid business.

JOHN K. HARVEY.
Sisson and Wallace, refined sketch artists, are heading this way.

Walter Oro, Frank Pollard and Al Hazard are the latest arrivals from Honolulu.

James F. Post and May Ashley have severed their connection with the Honolulu Orpheum.

The McKenzie Musical Society gave one of its Musicales on Thursday evening, the 21st.

Georgia McDermott, Mabel Parnell and Dick Mack are in the stock at the Trilby Theater, Victoria, B. C.

Dale and Dalton, Hues and Alton, and Maybelle Bowman and Wm. Harvard are new faces at the Chutes this coming week.

Dave Marion came in from Honolulu this week. He intends to double up with Chris Linton, late of the Tivoli, in a refined singing specialty.

Chin Ling Foo, the Chinese Magician, who is creating such a sensation East, is at Keith's Union Square. His hit has been phenomenal.

W. B. Wheeler has joined the Western Mr. Plater of Paris Company to play comedy parts and do his specialty. The play comes to the Coast.

Lewis and Lake, and Kelley and Burgess, after successful seasons, are at Galveston Beach, Texas, enjoying a month's vacation and rehearsing their new acts. Both teams will open their seasons in San Francisco.


The three Banwards have returned from the Sacramento Fair where they received some excellent press notices for their work. They will rest in this city for two weeks, then opening at the Spokane Falls Fair. From that time they are booked solid until November 20th. They intend cutting out the aerial portion of the act and replacing it with some startling ground and lobby tumbling which is now in rehearsal.

Alice Shaw, so report has it, will retire from the stage.

Violet Dale plays the 'Castle Circuit,' opening in Chicago, Sept. 18.

Snowie Maybelle is underlined for the Casino Theater, Sacramento, the 18th.

The Keensings open at the Fredericksburg Music Hall, Portland, Or., Oct. 9.

The three De Bolieu Bros. are on route with the Great Exposition Circus.

Cross and Alden are on their way to Europe. They return to this country in August, 1900.

Edwin Latell, the musical comedian has just returned from Europe. He will shortly be seen in this city.

The Florence troupe, six in number, play the Portland Exposition, with the Orpheum circuit to follow.

A letter from Fred Titus, husband of Lydia Yeaman Titus from London, advises us that she is booked solid into 1901.

Johnny Williams' ten and twenty tent circus Vaudeville show is at Sacramento this week, playing to fair business.

La Juss & Cunningham, contortionists, will work single, La Juss this week is going to Republic, Wash. Mr. Cunningham does one of the most artistic contortion acts ever seen here.

Bragg & Ashton who recently came here via the Texas circuit and who are among the cleverest comedy sketch teams that has been in the city for some time, will work the coast before returning East.

Herman C. Fisher, Chairman of the special attractions at the State Fair, Sacramento, gives the Musical Willards the following complimentary recommendation: 'This is to certify that the Musical Willards have drawn immense audiences at our State Fair this week, and we cannot too highly recommend their act, as we have had the best attendance in the history of the Association. Our State Fair this year is so far ahead of anything ever held that we cannot but believe that the attraction has contributed its share toward its success.'

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LOS ANGELES, Sept. 17th.

EDITOR DRAMATIC REVIEW—I wish to congratulate you and the DRAMATIC REVIEW. It is the best "first born" I have ever seen. It ought to be, and will be, a great success. Don't let any one discourage you by assuring you that the field is overcrowded. There is always room at the top, all hail, and "more power to ye."

Sincerely,

FRANK MURRAY
MGR. THE FRAWLEY COMPANY.


Dramatic Review: First number of the new Dramatic Review reached me this morning, and I have stolen a little time from business to-day to peruse it.

You have certainly done yourselves proud. The paper is bright, snappy, and well illustrated. It is particularly good for a first number, and I am certain that the best dramatic paper ever published on the Pacific Coast.

Sincerely yours,

CLEMENT WILDER.

San Francisco DRAMATIC REVIEW, gentlemen—I desire to compliment you on your first issue of your publication. In our opinion it is the best of its kind ever published on this coast and it deserves future success. With kind wishes, we are, Yours very truly,

SIEBE & GREEN

From Los Angeles—Our correspondent writes from Los Angeles that the managers there have taken very kindly to the DRAMATIC REVIEW, and are very enthusiastic in their praise. Mr. Bronson of the Orpheum says it is his favorite of all the dramatic papers.

What the San Francisco News Company says—"No weekly published in San Francisco ever met with such a ready sale on its first issue."

Mr. John Morrissey says: "I like your paper. It is certainly in competent hands and ably edited. Count me in as a friend of the new publication."

Mr. Melville Marx says—"Your paper is bright and clean. Keep up the present standard and you have a sure winner."

The Contest Is Booming

Votes are Already Coming in for the Most Beautiful Chorus Girl

So far the following votes have been received:

Hannah Davis—Tivoli 7
Lilian Raymond—Grand 7
Blanche Woodworth—Tivoli 4
Eva Stockbarger—Grand 8
Jeannette Frederick—Grand 3
Christie Stockmayer—Tivoli 5

: Cues:

Conlon and Ryder are at the Casino Theater, Butte, Mont.

The Keltons are out with a small road show of their own.

Waldo & Elliott opened a return engagement at the Chutes, Monday.

The Friedlander Bros., musical team, and Frank S. Benton, the double-voiced vocalist, work at the Dewey Opera House next week.

Another San Francisco musical genius, who made a name in the East, is Mr. Ralph, leader of the American Roof Garden Orchestra. Among New York orchestra leaders, he is ranked high. He is the son of H. G. Prince, of the Code-Portwood Canning Co., of this city.

The Webster Vaudeville Co., who gave a successful performance a few weeks ago, are shortly to present a stirring melodrama, "The Mountain Waif." The piece is under the management of Henry Spru, and the cast will be made up of a picked company of amateurs.

It does not seem to be generally known, even to the fraternity, that Ingomar, the Barbarian, was written by Maria Anne Lowell, and first produced at Dury Lane in 1851. It was a translation from the German. Those who had the pleasure of seeing Miss Florence Roberts in the character of Parthenia, can readily understand why the play is such a great favorite.

Lizzie B. Raymond opened at the Tivoli in London, on August Bank Holiday, for six weeks, and scored an immense hit. She has booked up her time until June, 1900, and will return to America in September, 1900, to join Robert Fulgori's company. Miss Raymond writes that all of the American artists now in London are doing splendidly.

Letter List

Members of the theatrical profession may have letters addressed in care of this office. No charge will be made for advertising such letters in the columns of the Review or for forwarding in care of this office.

WANTED: Good people for a first class company to be organized October 1st by a well known manager. Also vaudeville actors, singers, teams and single performers, lady pianist, HALLETT'S AGENCY.

We call attention to the new and artistic studio of Mr. Louis Thors, 836 Market st., Phelan Building.

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MELODRAMA I think best adapted to amateur presentation, both as schooling for the players and in the light of the greatest probable success in presentation. In melodramas it is less difficult to arrive at some degree of success because its effects are produced by methods more artificial than must be employed in comedy and tragedy—Julia Marlowe.

What promises to be quite a novel amateur production in Oakland in the near future is the presentation of Shakespeare's "Othello," by Mr. Josh Bell, a colored gentleman, who is to be supported by a white company of players. Mr. Bell will portray the role of "Othello," the Moor of Venice.

SPOKANE Special Correspondence

SPOKANE, Wash., Sept. 11.—On the 6th, preceding the opening of the regular season at the Auditorium, L. R. Stockwell, the popular San Francisco comedian and one of his "Midnight Bell" company, to fair business. An amusing incident which was not billed, occurred during the bush when the house watched the minister start to call the officers to arrest his rival, the hero, while paring from the heroine; the silence was broken by an audible "Oh! the nasty thing!" in a feminine voice from the orchestra seats, and the audience laughed.

The regular season opens to-night with the Boston Lyric Opera Co., in "Said Pasha," beginning a week of repertoire.

DODD

FRESNO Special Correspondence

FRESNO, Sept. 13.—The Elfford's drew crowded houses here every night last week in fact, some nights standing room was at a premium.

Next Monday night Modjeska will be here, and will produce "Nichts." The people of this city have been informed that the famous actress, always a favorite here, is supported this year by a stronger company than usual, and are looking forward to going into captures over the performance.

During rare week the Vroom-Addison Company, with its popular prices will occupy the boards, and later will appear the following plays: "Yesaline Yentlemans," "A Milk White Flag," "Hotel Toby Thirty," and on October 30 the Daily Company will begin a four-night engagement. Manager R. G. Barton has been suffering from a severe attack of tonsillitis this week, but is able to be out. He extends to the Dramatic Review his congratulations, and I join him in this.

BENJAMIN C. JORDAN.

Clever Amateurs

A NUMBER of clever amateurs of The Colonials presented the farce, "A Scheme That Failed," at the entertainment and dance of that club given a week ago Wednesday at Golden Gate Hall. The cast was as follows: Paul Jennings, Chris Buckley; Victor Craven, Walter C. Hanke; Edith Jen-nings, Miss Ethel A. Homer; Fanny, Miss Juliet Turpin; Mrs. Craven, Miss T. Kathryn Smith; Bridget, Miss Bessie Merigan.

In the specialties, Baby Caakley was very clever in a coon song and cake walk. The other features were: Miss J. Turpin, fancy dance; Miss M. Higgins, piano solo; Otto Wanek, sleight-of-hand; Edw. Lowery, bass solo; V. Kennedy, cake walk; musical selections, N. Loeckann, J. Loeckann, accompanied by Miss Ada Loeckann, W. C. Hanke, stage manager.

Dancing followed. The committees were as follows: Committee of Arrangements—Vincent Kennedy, W. C. McMahon, John Lalanne, W. C. Hanke, Sylvan Selig, Milton Hagen, Miss Stella Baccus, Miss Juliet Turpin, Miss Lizzie Walsh, Miss Josie Beasley. Floor Manager—W. G. McMahon; Assistant Floor Manager, J. Downing. In the second committee—John Lalanne, Chris Buckley, Sylvan Selig, James Gruehn, W. C. Hanke, Miss Stella Baccus, Miss Elsie Rodenberg, Miss Catherine Smith, Miss Juliet Turpin, Miss Mamie McKeon.

MUSICAL NOTES

"God Save the King," in the guise of "America," may be sung by all patriotic Americans without feeling that John Bull—the man, not the composer—had anything whatever to do with its genesis. The hymn may have had earlier origin than Jean baptiste Lully, in the time of Louis the Great at the royal convent of St. Cyre in the diocese of Chartus, for, as the editor of the Saturday Review points out, Helary, Bishop of Poitiers, and St. Ambrose were the first to compose hymns and anthems in the fourth century. Here is a trail of great interest for musical antiquarians to follow, and one on which they may dig and delve forever. Is there anything new, musically, under the sun?

—Exchange.

Good and bad are terms so relative, so elastic, so subject to so many variations and restrictions, above all, when applied to art or to an artist's interpretation, that it is impossible to employ them; and yet the public and the critics use them assiduously. This is the principal reason of the reign of mediocrity, and the cause that so many talents are not appreciated at their real value.

According to the Matin, of Paris, an American millionaire has made a proposition to Adeline Patti to give her $100,000 for her throat, but there is a special arrangement made between them in this contract that she is not to deliver her throat until she is dead.

Miss Anna Miller Wood is spending the summer with Mrs. March at the latter's farm in Simonsville, Vt., where rest all day long is the sum of existence. Miss Wood will return to Boston about the first of October.

We certainly agree with the Berlin Courier that the New York Musical Courier is the most important musical professional paper in the United States.

A musical neighbor is the most un-supportable of all things. Just as no man is great to his valet, so no artist is great to his neighbor.

Zelle de Lussan—so it is reported—has been re-engaged by Grau for the opera. Unimportant, if true.

Children's voices have a charm that nothing can equal, especially in choruses of many voices.

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With the Amateurs

SPECIAL CORRESPONDENTS

THE SAN FRANCISCO DRAMATIC REVIEW

SEPTEMBER 16TH, 1899

12
Charles Coghill has accepted and will shortly produce a new play by Mrs. Elizabeth Campbell Winter, and Madame Modjeska has accepted for early production a new version by Mrs. Winter of the old German play of Deborah. In speaking of this work, Madame Modjeska says that Mrs. Winter's is, by far, the best English piece that has yet been made on this subject.

Daisy Alice Bishop, the sweet-voiced San Francisco singer who replaced Lily Post in "The Spider and the Fly," when that lady was stricken, will open a new career in the vaudeville ranks. She closed with the company in Denver to return to the Coast, as she says San Francisco is good enough for her.

Miss Marie Allister made her debut with the Clay Clement Company, at the Columbia. Miss Allister's charming personality is greatly enhanced by her sweet face. We predict for her a bright future and as an ingenue, and before long she will shine in the galaxy of San Francisco stage beauties and successes.

Isabel Underwood has been engaged for the principal part in The Spider and the Fly, which will tour through the United States and Mexico during this season. She has arranged to introduce in the second act of the spectacle Walter F. Phillips' latest dramatic song, "The King of the Plane.

A talented California girl, who has been with Augustin Daly's musical comedy company the past three seasons, and made a fine impression, is Miss Hilda A. Henning. This young lady is a resident of San Francisco, and is a sister of E. P. Henning, of the well-known firm of Henning & Levy.

Mr. G. L. Campbell, the popular and efficient press agent of the Orpheum, was united in marriage to Miss Lilian A. Nash, Tuesday afternoon last, at St. Paul's, Oakland. We wish the couple a long life and a happy one.

Baby Buskirk the clever child performer with Modjeska this season, is a Los Angeles girl, the daughter of the stage carpenter at Moroso's Burbank Theater.

Hortense Neilson has been engaged by T. Daniel Frawley for juvenile ingenue roles. She is a sister of Alice Neilson.

Nat Goodwin continues with "An American Citizen" in London. He will open in Cincinnati in November.

Miss Ada Rehan's arrival in New York was particularly noticed by the New York writers. The chief items of interest were her maid and bull dog Beauty, the only dog that ever was honored with a special pass from the late Augustin Daly.

Miss Rehan will not star with Mr. Mansfield, but under the management of Richard Donely. In her repertoire are nine plays, not mentioning two new ones. The nine include six Shakespearean plays, two old comedies and one modern comedy.

Frank Turner writes from London that he has Pauline Moran under contract, and that she has no intention of returning to the United States at present. She and her little "picks" have made a decided hit in London.

Burnhardt declares that a decolle-tte dress in front "quand on montre la pointe," is immode, but wears one decolle-tte in the back down to her waist. The reason of her idea can easily be conjectured.

Miss Helen Wilson is in Peckskill, New York, rehearsing with the Lewis Morrison company for the winter season. She is the last California amateur to win recognition in a leading company.

A letter from Harry Corson Clarke at the Waldorf-Astoria, New York, requests a copy of the first issue of the Review. New York has evidently heard of us.

Richard Mansfield's company has begun rehearsals of Cyrano de Bergerac, in which Mr. Mansfield will open this season at the Grand Opera House, Chicago.

It's a pity that pretty Crosby is not seen oftener in Alcazar productions. She is certainly one of the most popular actresses that has appeared in this city.

Marie Borroughs will create the part of Gemma in "The Gadfly," which will ask for New York favor at Wallack's next Monday night.

Ernest Hastings, well remembered as one of the most popular actors ever seen in San Francisco, is in the cast of Roohan's "Gadfly.

Frank Bacon is meeting with great success on the road in "The Girl from Chili." Good business everywhere is the news from the Company.

Percy Winter, one of the best stage directors in this country, has been engaged by Madame Modjeska for the coming season.

Jessie Bartlett Davis, whose withdrawal from The Bostonians was announced recently, will head her own company this season. She will be heard in a repertoire comprising a new opera, now being written, and several standard works, such as Carmen and Il Trovatore. Miss Davis, it is said, has had the tour in contemplation for the past three years. She left the Bostonians, not because of any disagreement, but because her plans had matured. She has been supervising the vocal training of her niece, Belle Bartlett, who is said to possess a fine soprano voice, and, it is said, deferred her tour until Miss Bartlett's education was completed.

Maud Northam, a promising young lady of Southern California who has a fancy for theatrical triumphs and who through force of a strong determination is aided and abetted by a millionaire father, is playing small parts with the Frawley Co., in Los Angeles.

Prof. Nolton, the pioneer educationist of San Francisco, is receiving congratulations over the success of his daughter Maud in "Brown's in Town." Miss Nolton is leading lady and is much praised by the press in every town she has appeared.

Nellie O'Sullivan to his old friends—Denis O'Sullivan to the theater going public—will soon leave for Europe. Neeley has been one of the biggest successes ever sent out from San Francisco.

F. M. Carrillo, Manager of the Standard theater, Bakersfield, is in the city with his wife for a short visit. The Standard opens the season September 30, with an unusually strong bill.

Among the well-known Ex-Frawleys, well remembered in San Francisco, who will be in the cast of the "Children of the Ghetto," besides Blanche Bates, are Frank Wortling and Wilton Lackay.

Our chorus girl contest has brought out the statement that the Tivoli has a beauty in the person of Miss Blanche Woodworth. Her friends are gathering up the Review coupons for her.

Baby Lillian Dolliver is making a wonderful hit in child parts with the Elletford Co. For a little mite not over six, she is surprising everyone by her talent.

Fannie Rice will appear next season as Nell Gwynne in the King's Player, a comedy by Dramatic Editor Phister, of the Enquirer of Cincinnati.

When Sol Smith Russell appears at the Columbia this season, he will have as leading lady, Minnie Radcliffe.

Maud Courtnev has posed for the statues of "Peace," that will ornament the Dewey arch in New York.

Matthews and Bulger are planning a tour of the coast in their latest comedy success.

One of the novelties of the Modjeska repertoire will be a new adaptation of the well-known French comedy, "Les Battaille de Dames," or "The Ladies' Battle." The play is not long enough for a full evening's entertainment, and will, it is said, be preceded by "Gringoire," with John E. Kellard in the title role.

Eddie Foy, at the head of Dunn and Ryely's company, presenting "Hotel Topsy Turvy," has started west for the inauguration of an extended Pacific Coast tour. The attraction is to appear at the Columbia.

Miss Marie Keane has resigned from the California comedy company, and has accepted a position with the Alcazar stock company. She appeared the past week as Barbara Dale in "The Wages of Sin."

The London cast of "Why Smith Left Home" has returned to New York after its English triumph, and is again pleasing large audiences.

The advance sale of seats for Modjeska's first week will begin at the box office of the Columbia theater, next Thursday morning.

Nellie Bergen will sing leading roles with De Wolf Hopper during the season. She has been quite a hit in "The Christian."

Wadsworth Harris has made quite a hit in Modjeska's production of "Marie Antoinette." He plays the part of Mirabeau.

The Modjeska company, after leaving this state, will travel in a special train for the rest of its tour.

Willie Collier has produced his new play, "Mr. Smooth," at New York. It has made a hit.
Our artist's dream of the most beautiful chorus girl:
below one of our poets has penciled an effusion.

I.
A versatile maid is the dear chorus girl,
The star of the cast one may say.
The manager does not believe in the chorus!
At least not on salary day.

II.
At all other times he's aware that her art
Is broader than all charity;
She fits as though moulded "to any old part"—
She's never confounded—not she!

III.
She exits a trooper with knapsack and gun,
With swagger and step militaire.
When Presto! re-enter—
the trooper's a nun
Who soulfully chanteth a prayer.

IV.
With a turn of the heel she's a premiere danseuse
So nimble and graceful is she—
Adored of the whole bald-headed row.

V.
The oft-quoted phrase, "she is good in her line,"
To her has no meaning, for she's
However she can she's expected to shine
As a firefly glows in the dark.

VI.
She's sailor with hornpipe—she's gipsy or Turk—
She's "peroxide Mag" at a pinch;
Indeed you'll agree she's a maid
Of all work, and who says her job is a cinch?

VII.
She's milkmaid so smiling, she's Quaker demure
In the Amazon march she is "slick;"
Is she anything else? Why of course, to be sure
She was all round responsible brick.

VIII.
Now fill up a bumper and drink to her health,
Let glasses be clinked—let them ring,
She might be a size and be rolling in wealth
But alas—oh alack—she CAN SING!!! —F. C.
London Special Correspondence

London, Aug. 26—The Adelphi Theater was re-opened on the evening of Saturday last, and, as the man in the street might say, "Now we shan't be long" before we have another theatrical season in full swing. The Adelphi, of course, has a new drama. It is in five acts, boasts the breezy title "With Flying Colors," and is the outcome of the collaboration of Messrs. Seymour Hicks and Fred G. Latham. It is decidedly old-fashioned. There is a bit of this and a bit of that; pickings and stealings—inexcusably enough, no doubt; as they come from the stock-pot which is regarded as common property by the makers of melodra "a," but always remarkable and bound to set the play-goer wondering when he has met them before.

I am saying nothing in disparagement of the play as it is built on Adelphi lines and bound to please Adelphi audiences. Mr. W. L. Abangdon, Mr. Robert Pateman, Mr. Julius Knight and Mrs. Cecil Raleigh carried off the honors.

"One of the Best," recently revived at the Princess Theater, has run its course, and has been withdrawn. It was succeeded by a drama called "Going the Pace." The once favorite actress here, Miss Marie Tillington, made her reappearance.

Quite a record will be established when "The Ghetto" is brought out at the Comedy on September 7. There will be twelve companies appearing in the play at the same time. Three of these will be performing in America, one in London, two in the English provinces, two in Holland, two in Germany, one in France, and one in Belgium.

Some changes have been made by your Mr. Fernald, author of the Comedy version, but the main features are the same as in the original.

Complaints are made by provincial managers of poor audiences at the theaters owing to the bright weather which tempts visitors to prefer out-of-door recreations.

Sir Henry Irving intends to produce an historical play next year with an exciting representation of the massacre of St. Bartholomew.

Mr. and Mrs. Kendall sail for New York on Sept. 20. Their American tour will last until May 31st.

Mr. Wilson Barrett opens his Lyceum season Sept. 2, with "The Silver King," and later on he will produce a new play in which he will be seen in a character of a different kind to any in which he has recently appeared.

Mr. Arthur Roberts has quite recovered from his recent operation, and has been visiting the Isle of Man with great advantage to his health.

Mr. E. S. Willard has never been quite himself since the illness which seized him in Chicago two years ago, and has gone to Aix-les-Bains under medical advice.

A NEW YORKER.

Musical Notes

The greatest musical box ever conceived will be exhibited for the first time at the Paris Exposition in 1900. Its inventor and builder, Antonio Zibordi, an Italian, devoted fifteen years of his life to constructing it.

He has bestowed upon his masterpiece the imposing name of "Auroelektronopoly." In it are concealed 40,000 pieces of musical apparatus, which required an outlay of 60,000 francs.

Dr. Barth of Koslin, has written a pamphlet to show that singing has not only an artistic value, but is a promoter of health. It deepens the respiration, exercises the capacity of the lungs, and strengthens the muscles. The appetite and thirst are increased, the movements of the diaphragm and abdominal muscles aid digestion, the larynx and nasal passages are benefited, the hearing becomes more acute. In short, singing is a prophylactic against chronic lung troubles, heart complaints and anemia.

On June 25, the memorial to Hans von Bülow was unveiled in the Adelphi Cemetery in the presence of Frau von Bülow and numerous friends. The stone bears a relief portrait of von Bülow by Hildebrandt, of Florence, and reproduces admirably the spiritual energy and the will power and the poise of the head. Von Bülow stands lifelike before the spectator as the lord of his orchestra, his infallible ear listens to the finest nuances of the powerful orchestral body, and from the seemingly closed eye a glance is directed to the thoughtless ones who have betrayed themselves by a false note. Beneath the bronze relief is a bronze urn in which the ashes of the master repose.

Mascagni, the famous composer of "Cavalleria Rusticana," a few years ago was asked to entertain the royal court in Rome. He did so, and delighted his audience. When he had finished playing he started a conversation with a little princess who had stood near the piano during the recital and had shown every sign of deep interest. As a matter of fact, she had been instructed by her mother to say, if any question should be asked, "That Mascagni was the greatest musician in Italy."

The composer asked her which of the great living masters she liked best, and the proud mother turned toward the child to hear the pretty little speech which had been taught to her. Instead of the compliments came the withering remark:

"There are no great masters living. They are all dead."

The musician gave a little start and then said:

"Your Excellency, permit me to congratulate you. You are the most truthful critic in Europe."—Musical Courier

Sousa's popularity may be gauged by the following incidents: When Marc A. Blumenberg, editor-in-chief of The Musical Courier, stepped off at Gibraltar last month he heard a Sousa march played by the Coldstream Guards band, stationed there. The other story Sousa relates himself. He was in Paris one day last summer, and, wishing to look over some new scores, went into a music store on the Boulevard. He is, as all know, a very unassuming man. He asked for an English-speaking clerk. An old man appeared and to him a request was made for certain music. "All right, Mr. Sousa," said the man. Astonished, the American composer asked: "How do you know my name?" For answer The Musical Courier, with his portrait, was shown him. Then he understood.

Mark Hambourg, the celebrated Russian pianist, who is to tour the United States the coming season under the management of Victor Thorne, will sail from Liverpool October 15, on the steamship Teutonic, arriving here in time to fill a number of engagements in the Western cities, and will make his first New York appearance with the New York Philharmonic Society, on December 8 and 9.

Emperor William is desirous of giving every year at Berlin a series of grand concerts directed by celebrated conductors. For the coming season he has already engaged Mascagni, Lompe, Lamoureux, Hans Klicker and Malher. This shows that the Emperor is willing to encourage talent in whatever nation he finds. He has honored Mascagni in asking him to open the series.

Mme. Patti has just given two concerts at Swanes, Wales, for the benefit of several charitable institutions of that city. In spite of the hackesque list of numbers on the program, the diva realized $7,000 for her charities. It is almost superfluous to add that she was frantically applauded, and that at the conclusion of the program, she sang "Home, Sweet Home."

"Songs without words" is an excellent title for compositions which one might as well call "songs that speak." Often, however, we see songs with words that might more exactly be denominated "words without song."

—Austen Robertstein

The news that Felix Draeseke has just finished a big choral and orchestral work, "Christus," recalls to us the singular neglect pianists manifest to this composer's fine piano sonata in F sharp minor.

Siegfried Wagner's activity at Bayreuth has, we hear, reached the pernicious notch. It is rumored that the name of Bayreuth is to be changed to Beartown, in honor of the young man's opera.

The London opera season closed with a performance of Romeo and Juliet. Madame Melba impersonating the heroine.

It is said that Melba has been paid a million dollars in the six seasons she has been playing. Only one-half made abroad.

The Princess of Wales enjoys Wagner very much. He is the only composer she can hear—on account of her deafness.

The handsomest woman in Bayreuth this year is, by all odds, Miss Marion Weed, an American, by the way.

Mary Anderson is devoting herself to singing. Her friends swear that she is wonderful.

Madame Paderewski will not accompany her husband this season to America.
No Black Eyed Susans

Charles Bryant, the well known stage manager of the Alcazar, in moments not devoted to hard work, is very fond of making calls on his friends, remembering the feminine members of the households with flowers. The other day, preparatory to a visit, he strolled into Frank Shibley’s place on Sutter street, and asked the genial Frank if he had any “black-eyed Susans.” Shibley, who is something of a wag, replied that he had no “black-eyed Susans,” but he did have a “black-eyed Sarah.” Charlie smiled and “black-eyed Sarah” blusteringly assisted him to select some fine American beauties as a sort of atonement.

Grant and the Singer

It is generally supposed that prima donnas are impressed with their own importance. If that be true, there was one who was an exception to the rule, to judge by an incident related in Short Stories.

The English singer, Parepa Rosa, came to America to sing, and among her audience one occasion was President Grant. With his daughter Nellie he had come to hear the renowned singer, or, at any rate, Nellie had come for that purpose. She sat erect and sedate, but her father lounged comfortably in the background and talked to a friend.

Soon the prima donna’s portly figure appeared upon the stage. All eyes were turned upon her, but she saw only one man, the warrior whose deeds had stirred the world. His attitude was not flattering. He was still lounging in the background and talking to his companion.

Then the rich, deep voice of the singer rang out, but the President talked on. “Papa, Parepa is singing,” whispered his daughter.

“All right, Nellie, she is not disturbing us. Let her sing,” replied the President, indulgently.

And she did sing; but the best part of the story is that the prima donna heard of that answer, and being as jolly as she was portly, thoroughly appreciated it. She had a good laugh at her own expense, and admired Grant more than ever.

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Past Days of Minstrelsy
REMINISCENCES OF THE OLD ALHAMBRA THEATER.

During the progress of a recent performance the writer's mind took a retrospective turn and wandered back to the days of 1872. Probably the greatest minstrel tour ever organized in the State was then performing at the Alhambra (now the New Comedy theater). Thomas Maguire was then a rich man and was about that time in the zenith of his power and glory—known all over America as the Napoleon of the stage, he used to say that money was no ice with him so long as he got performers that could catch the public taste.

In those days Sam Wetherhill was Maguire's manager, and when Sam was on deck and prepared to attend to business his "make-up" was a study. All the boy-and-girl population of San Francisco used to regard him with an amount of admiration and awe that seems now almost impossible. A long sealskin overcoat, said to have cost $6,000, a large diamond cross in his shirtbosom worth $1,500, a single-stone ring which cost $2,500, were among the trifles Sam used to adorn himself with. Eight shows a week, day and year round, excepting in Christmas, New Years and Fourth-of-July weeks, when the number of performances would reach nine and ten. Houses were all packed to the door and seats $1.00 and $1.50, the choice and expensive seats being in the gallery. This big business was kept up for four successive years, and there appears to be good grounds for the story that during the year and a half that Billy Emseron was in partnership with Maguire they divided between them the snag sum of $100,000. What a show they gave in those days to be sure! The orchestra was composed of sixteen of the very best players in the city under the baton of George Evins, one of the most accomplished musicians ever on the coast. A good pianist, a splendid organist and a man who has never been equalled in the business as a writer for the orchestra. A chorus of eight male voices, backed up by four solo singers: Messrs. James Russell, W. F. Baker, Beij, Clark and Aysnes Scott made up the musical portion of the first part. The end was: Emerson, Willis, Swain,...

Western Critics

Eastern newspapers are very fond of "calling down" big theatrical criticism of the "wild and woolly West" when the latter soars skyward in describing the "first night" of some possibly original production that has gone on the road and worked its way toward the setting sun and the land of superlative adjectives. But the fellow out West is apt to hit back by quoting some sky-rocket criticisms clipped from Eastern papers. At the Lamb's Club in New York the other night a little knot of actors were discussing this topic, when one of the party said that he could nearly always locate the source of a press notice of a play by the style in which it was written. The party who disputed this took from his pocket a newspaper clipping and defied any one of the company to say what part of the country it came from. The clipping referred to a performance of "The Nightingale" on one of its reviews.

The party who disputed this took from his pocket a newspaper clipping and defied any one of the company to say what part of the country it came from. The clipping referred to a performance of "The Nightingale" on one of its reviews.

The play surprises 'Monte Cristo' in intensity of action, subtlety of plot, in cause and effect. There are no cheap tricks, no devices that must be bridged by the imagination. It steps immediately upon a high, artistic level of intense active interest, and keeps that level up to the terrific, emotional climax which is the sub- sequent discovery, his killing her in the arms of her lover and lathing his hands in her warm heart's blood was the best piece of acting by far that we have witnessed for many a day. It was superb.

After a roar of laughter, guessing commenced. One said the criticism came from Oshkosh; another, "somewhere back of Denver," and a third suggested "a one-night stand on the road between Chicago and Dead Man's Gulch." The fact is that the criticism appeared as a serious review in a dignified Eastern paper, one of the most prominent dailies of Bos- ton. After that, would it not be well for the funny men of the East to sing small in referring to dramatic criticism in the "wild and woolly West." —N. Y. Herald.

Sousa's Ragtime Pun

Here is the story they are now telling about Sousa—it's something terrible:—The shocking tale is to the effect that Mr. Sousa, accompanied by Bob Hunter, of Manhattan Beach, strolled into Reiman's on Friday and handed his handsome gold watch to a clerk with the request that he fix it. The expert at the window examined the works, which showed no evidence of disorder and said:—"Why, Mr. Sousa, I don't see any- thing wrong; what's the trouble?"—"No trouble, no trouble at all," replied the March King. "I only want repair."—"Does it gain or lose?" asked the watchmaker.—"Neither, sir," was the reply.—"Then why do you want it regulated?"—"Not regulated; I said regulated," answered Mr. Sousa with some asper- sity. —"I wish to have it regulated, so that it will keep time while I'm writing a wedding march in that measure for Cissie Lofftus."—

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MUSICAL NOTES

"I am well aware that some of you are ready to make the claim that there are other things of more importance than the ability to read music at sight. You will, perhaps, tell me that expression and a sweet, sympathetic voice is of more value, and that the time is too short to get both, or all three. I invite your attention to a moment's consideration of this matter. There is no disposition to quarrel, or even differ with those who insist upon a sweet, sympathetic voice and the ability to give artistic rendering, yet I question whether they are right when they insist that this is the foundation of the matter. You have a gilded spire which is its artistic cap- sheaf; it also has a cornerstone. Which was first attended to, and what was the last act of the artist? They didn't gild the spire before they leveled the cornerstone, and the cornerstone does not rest upon the gilded spire; just the reverse is the natural order of things. Let us im- agine that we have developed a race of artistic singers, but have left out the ability to read the signs that con- vey the thought of the composer, and in time we will have a race whose knowledge will be handed down as a thing a woman can do, just as we do writing and printing. We will have artists as dumb as oysters unless they can be privileged to hear the music from the lips of another. Really, this argument for building the artist at the expense of the ability to read music is as absurd as most of the stock arguments advanced against individual singing in the school room. But the condition confronts us and something everybody must work hard at once, for thousands upon thousands of boys and girls are leaving the public schools every year never having learned to read music—Sterrie A. Weaver in Musical Courier.

The Bright Side

"I think that the life of an actress is one of the most exciting and most profitable of any occupation. I have had them all very well to say that very few suc-ceed. Very few rise in any calling. How many journalists succeed? How many novelists succeed? Success is not as natural to the stage as it is elsewhere. I speak and always shall speak most gratefully of it. I have been before the public now twelve years. And I am happier to-day than I have ever been. I work hard— everybody must work hard—and the results are charming."—In London they treat theatrical people like heroes and heroines. Society quarrels over them. Society handkerers to entertain them. If they have once succeeded you are taken up and petted. They can't do enough for you. And it seems to me that this is the right spirit. Actors and ac- tresses are people of talent. Brains should be the key that opens drawing- rooms. Brains is a finer commodity than money any day. The successful actor, novelist and journalist have the entire everywhere in London. No drawing-room is considered complete with them. In New York they are looked down upon."—Mrs. Potter
A scene like this shows the actress—likewise makes her name. Mrs. Leslie Carter will never thrill her audiences more in any other play than she does in "Zaza." San Francisco will see them some day.

ANNIE RUSSELL

BESSIE BONEHILL

Shows out in this cut with one of the best likenesses ever taken of her. She is almost more popular in England than in America. She has just made another hit as the man hater in "Miss Hubble," the latest Gotham production slated for a run.

—The stunning—was not long ago the thing when it came to male impersonations. Now she finds the enthusiasm just a little less each succeeding year.
THE SAN FRANCISCO DRAMATIC REVIEW

SEPTEMBER 23RD, 1899

THE COMMERCIAL VALUE OF A NAME

The actor's training is such that he is prone, unconscious perhaps, to think too much of effect and too little of the cause that produces it.

This may account for his apparent indifference to one important cause of the much discussed discrepancy between the salaries paid to actors and the amounts commanded by various performers. When the whole subject is carefully considered, it will be found that the commercial value of a name is the primary factor.

Good, bad or mediocre, the variety performer's identity is maintained so long as he continues active. His name is on the posters and in the newspaper advertisements, and his lithographs are in the shop windows.

Consequently his existence becomes known, even to those who never visit the vaudevilles.

The average actor on the other hand figures only in the programs, and he must do something to distinguish himself—creditably or the reverse—to attract attention beyond that.

It may not be generally known, but the fact that more than a few managers have for seasons past been systematically avoiding mention in their advance press notices of the actors they employ. Their object is obvious. They wish no names but their own to come to your attention with their productions.

To be sure, this reticence frequently is meant to hide, until the opening night, the inferiority of the cast, but not always. Instances could be cited of managers who had engaged competent and popular players, refraining from announcing them, simply because they wished to be at liberty to replace them by other and perhaps cheaper people whenever they might feel disposed.

One man who controls several modorate productions never mentions the members of the cast while he is on the road. A man who is extensively engaged in furnishing attractions for the month, believing his houses is just as strenuous in his endeavors to hide the identity of his numerous actors in all the press matter sent out. Others could be cited, but this will suffice to show that there is a well-defined movement in certain quarters to reduce the importance of the players as far as practicable.

The actor himself is largely responsible for this. Too often he has taken advantage of a manager who has exploitationed him and demanded unjust, if not unreasonable, increase of salary, because he had been fortunate in securing a fat part, and through the manager's liberality in booming him, had become in a measure indispensable.

In the long run, the practice of using lithographs of members of a combination was long since abandoned. Then many managers stopped the use of any but star names in their programs. If an actor who is being cut out of the press notices.

An actor's name is his fortune. It represents his record. It epitomizes the difference between Joseph Jefferson and John B. Small.

The more widely and favorably it is known, the more money its owner receives. It is natural, therefore, that the tendency to say as little as possible about the members of a cast should be accompanied by a tendency to pay the average actor as little as possible for his service.

The new system of suppression accounts largely for the decline in remuneration for dramatic endeavor, while vaudeville salaries have remained steady.

It is worthy the attention of the player now, before it becomes more serious. —Dramatic News.

HOYT'S EXPERIENCES

When "The Tin Soldier" was done in Chicago for the first time, I played the principal role, and was present and seemed to enjoy the performance immensely. Next day he gave the piece a very flattering criticism, and said that all the people played their parts well with a single exception. The actor who played the plumber seemed to have no conception of what the author intended. I had to good naturedly take the general laugh at my expense and foot up the bill of fare. The success of the combined frequency was to make a very respectable laugh. I determined to get back at Field. He was as well known and as familiar a figure in Chicago as I was in New York. On the following evening I had him occupy a box at the theater. In one of my scenes I took a copy of the News, and, advancing to the front, pretended to read salaried 'Gen. Field's Shards and Flats,' I said, as if just coming to the column of his bright exploitations. Then, with a broad smile, I apparently continued reading. After awhile the smile was replaced by something exceeded by an expression of positive pain. The paper was thrown to the floor, and, with a very tired expression, I threw back the lapel of my coat and rang a chestnut bell. The chestnut bell is something new in Chicago then, and the little piece of business went tremendously. Field's box was so situated that he could not withdraw from the view of the house, and he had to take his laugh like a good fellow. "The Tin Soldier" has been made for years an average of $2,000 a season.—Charles H. Hoyt.

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THE SAN FRANCISCO DRAMATIC REVIEW

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MILDRED HOLLAND, the well-known actress who played for several seasons in "Two Little Vagrants," has started a diamond-back turtle farm on Long Island.

MAUD CASWELL had her bathing costume photo in the Sunday Telegraph of New York on the rooth. Needless to say, Maudie was pictured with bare legs, a straw hat and a smile.

HARRY WOODRUFF and Charles A. Bigelow have been engaged for Anna Held's production of "Papa's Wife," the new musical comedy by Harry B. Smith and Reginald De Koven. Herman Perlet will be the musical director.

FRANK J. Nugent, professionally known as Wm. Redmond, a member of Primmrose and Dockstader's minstrels, eloped from Derby, Ct., August 18th, with Margaret Murray, a non-professional, and was married in New York.

THE JESSIE BARTLETT Davis opera company will include William Philip, William Broderick, William Pruette and Harry Brown. Several operas will be sung weekly.

MISS MAUD ODELL, who will play "Miladi" with James O'Neil in "The Musketeers" this season has been leading lady of the Castle Square Theater Stock Company in Boston for the past year, making special hits by her clever acting in several productions.

MISS ELISABETH GUEST, last season prima donna with the Bositonians, has been engaged for the part of Rozalie, in "Davy Jones," and will make her first appearance with the Boston Ster- enaders in that opera at the Park theater to-morrow night.

"MANAGER W. J. ELLEFORD writes that he is recovering from an attack of malaria. He spent sometime at Dun- can springs. He says that his business is doubly that of any previous season. He has a better company than ever before and is deserving of all success.


W. A. BELASCO of this city is playing with "The Heart of Mary- land" in the East.

ANNE MEYERS, last year's Tivoli soubrette, is appearing in a big bur- lesque production in Washington. Ida Mulla and several people well known in San Francisco are in the cast.

A LUTHER from New York says that Ernest Hastings and Gretchen Lyons were seen strolling down a Broadway street with an unacquainted man. Hastings has signed with Stuart Rob- son for the season.

MARCIAL PETERSON of the Tivoli recalls many incidents of the early career of Sibyl Sanderson. His father is the stage manager for her first production in the city of Brussels, he himself being one of the cast.

On his return from his present tour, L. R. Stockwell will organize a company to make a tour of Australia, playing the "Midnight Bell," "A Tale of Two Cities," "Joseph R. G. Grange," and a comedy now being pre- pared for him.

ANNE MEYERS, who used to smile on Tivoli bald heads, would hardly be suspected of having a daughter bigger than she is. She has, however, and the young lady is appearing with con- siderable success in Baltimore in benefi- t performances.

FRIENDS of Leslie Morosco will be pleased to hear that he has struck a good place as light comedian in "When Smith Met Jones," now play- ing to successful houses in the East. Burt Morrison, another San Francis- can, has signed with the "Telephone Girl."

MISS LAURA CREWS, ingénue of Stockwell's "Midnight Bell" Co., is doing particularly well, and one of the few company members who has made a hit in every town where the company appeared. Miss Crews is a very tal- ented actress and her success is well deserved.

SAN FRANCISCO dramatic talent is in great demand in the East. Among the people from this city engaged to play in Lewis Morrison's companies are Frank Fanning and Margaret Kane and Miss Adams, "Faust" company No. 2; and Howard Scott, Fredric the Great."

HARRY CUMMINS CLARK still has faith in "What Happened to Jones" and will soon be seen out West with a new company of players. He has engaged Jno. Fraser Crosby, Jr., to plan the role of Richard Heatherly. Clarke has added "What Did Simkins Do?" to his repertory.

GEORGE O'BOURNE, a San Francisco favorite, is in the cast of "A Stranger in Strange Land," which is to be seen at the Manhattan Beach theater, New York, every Monday. Mr. O'bourne is conducting rehearsals. The comic complications arise from the adventures of an American Indian taken to Eng- land in the advertising interests of a patent medicine.
The Tivoli

The ever popular Tivoli Opera House is this week repeating its success of last week by again presenting the lyric masterpieces, "Othello" and "Lohengrin." Crowded houses have been the rule. "Traviata" had been announced to take the place of "Lohengrin," but it was a wise thing on Manager Leary’s part to continue both pieces, since their success the previous week had been phenomenal. Barron Berthald, as Lohengrin, is indeed romantic, admirable and perfect. Miss Prossnitz, Mr. Mertens, Mr. Schuster and the others were all good, and it can be said that both presentations were better than last week. "Lohengrin" will be given Saturday matinee and Sunday evening.

Morosco’s Grand

A most delightful performance of that most delightful opera, "The Drum Major’s Daughter" was given at the Grand Opera House this week. As is usual with the Grand, there was a crowded house. Offenhach’s bright and catchy music was well rendered, and too much praise cannot be given Edith Mason, Hattie Belle Ladd, William Wolff and Thomas Persse. There was a disposition on the part of some of the critics of the daily newspapers to censure Mr. Wolff for his interpretation of the character of Moulthrop, and the reviewer of the Examiner was especially unjust. To anyone who had studied the character it was easily seen that Mr. Wolff had the severest work of the piece and that he acquitted himself exceptionally well—never, as was said by some one who should, but doesn’t know, overlooking the part but bringing out every interesting feature of it. He was particularly creditable in the guise of a holy friar. Mr. Wooley was perhaps a trifle too ridiculous as the Duke Delia Volta, though he gave an otherwise wise good performance. Wisnfeld Goff was the dandy Marquis Bambani, and about all that can be said for him is that he dressed the part well. Others whose roles were unimportant were: Adrie Arnold, as Lady Superior; Georgie Cooper, as a Vivandiere; A. E. Arnold, as the Sergeant; Nace Bonville, as the gardener and innkeeper; Arnold and Joseph Witt, as the notaries, and Id A. St. Aulon, Ethel Strachan and Irene Du Voll as the Convent Pupils. Miss Mason, as the Drum Major’s Daughter, Stella, was in fine voice and her song "I am a Little Jew" was encored several times. Hattie Belle Ladd was Griole, the drummer boy, and while a trifle large for the ordinary drummer "boy" in the French army, she was particularly happy and entertaining in both her acting and singing. She always seems to fit well in most anything for which she is cast. Georgie Cooper was as pretty as a picture as Claudine, the Vivandiere, and she sang well. Miss Besie Fairhands had the very trying role of the Duchess Delia Volta and her interpretation was unusually good. As the gay and gallant Captain Robert, Thomas Persse made a very handsome appearance and his singing was like it always is—good. Too much cannot be said of the chorus, and one of the prettiest marches ever seen in the city was given by the pretty and shapely girls who comprise the participants who never figure on the printed program. The march was arranged beautifully and most artistically. The splendid orchestra was up to its usual high standard.

The Alhambra

A. P. Ellinghouse sends word to the Review that he will open the Alhambra the latter part of October, playing combinations only at proper prices, and that he has booked solid until the last of May.

We call attention to the new and artistic studio of Mr. Louis Thoms, 545 Market St., Phelan Building.

Read the Dramatic Review.

The Alcazar

WILLIAM GILLETTE’S funniest farce, "Too Much Johnson" has been the attraction at the Alcazar this week, and has proved to be a big drawing card. The trials and tribulations of the consummate liar, August Billings, were portrayed by Eugene Ormonde in a manner which would have been most pleasing had the gentleman modulated his voice to a trifle higher pitch. As it was, many of his speeches were inaudible in the center of the house. George Webster was cast as Johnson, and a most acceptable performance he gave. His make-up was grotesque, and did not even betray a suggestion of Webster. Charles King was good as Mr. Faddish, and Clarence Montaine did one of his best impersonations as the excitable Frenchman. Miss Foster looked charming, and had little else to do as Mrs. Billings, but did that little well. Miss Howe as the mother-in-law gave a strong delineation of that strong-minded personage. Miss Helen Henry and Frank Denihan portrayed a good deal of mirth in the characters of Miss Faddish and her boy lover. The minor characters were all well played, especially by Daniel Halifax and Carlyle Moore, and the stage settings were excellent. The performance went with the right vim to make it a comedy success, and outside of the impossibility to catch all of Billings’ speeches left little to be desired.

The Columbia

The advent of Madame Modjeska is always regarded in San Francisco as of more than ordinary importance by local play-goers, and it is to be hoped for the good of the stage as an institution, the same rule holds elsewhere. She is the only remaining representative of the great players that have put the American stage on a par with that of other countries. She has been so long familiar to play-goers on the Coast that she seems to have a friendly relation to even the individual, and as the feeling grows of the possibility of each opportunity of seeing her being the last, so does the following become more loyal and more numerous. Interest in her engagement, which opens at the Columbia Theater on Monday night, is, of course, greatly enhanced by the new play, "Marie Antoinette," which is to hold the boards for the first week. The play is attributed to Mr. Clinton Stuart, who, it is claimed, has had nothing to do with other playwrights who have written on the subject, but has gone straight to history and the various memories for his facts. In the light even of history, the many and closely connected incidents in the career of Antoinette read almost like melodrama and it is hard to overestimate the opportunities that the subject presents to both star and dramatist. With the acquisition of Mr. John E. Kellerd as leading man, and other talented people in the supporting company, Modjeska, it seems, will be better surrounded on this occasion, than for some years past. Much credit is said to be due to her manager, Mr. John C. Fisher, for the beautiful and elaborate scenic productions which he has provided for each play in the repertoire. For the second week a number of classic plays will be offered. They will include "Much Ado About Nothing," "Macbeth," "Mary Stuart," and possibly a new version of the well-known French comedy, "The Ladies’ Battle." During the Modjeska engagement it is announced that the curtain will be raised at 8 o’clock at every evening performance.

"The Ghetto"

The "Children of the Ghetto" was presented at the National theater, Washington, September 18th in a packed house. The play was well received, and the curtain calls followed each act. The scenery was elaborate. Mr. Zangwill’s stage story deals somewhat from the book, though retaining the most interesting characters. The leading parts were played by Miss Blanche Bates, Willton Lackaye, Frank Worthing, William Norris and Adolphe Lestena.

Harry Woodbury, who was once engaged to marry Anna Gould, will support Anna Held this season.

JAMES M. NIXON, once well known as proprietor of a traveling circus, died in New York Monday, aged 80 years. 

"I Forgive You"
The Macdonough

The Macdonough theater in Oakland, well known as a joy town, has just announced that the management will offer a week of entertainment that will be a treat to the eye and ear. The麦克唐纳公司，人们都称之为欢乐镇，刚刚宣布将提供一周的娱乐，这将是一个视觉和听觉的享受。

The Chutes

At the Chutes this week the feature has been Adgie and the lions. In addition, Mabelle Bowman, a singing soubrette, well known in this city and an old Alcazar favorite, made her first appearance on the vaudeville stage. Her voice, rich and full, harmonizing well with the orchestra, has made her a hit. And Dale and Dalton, known for their comic songs, also made their appearance. The moving pictures included many startling scenes.

Amusements *

Next Week

The Tivoli.

It is with extreme pleasure that we announce the management of the Tivoli Opera House announces that "Othello" will be sung on Tuesday, Thursday, Friday, Saturday, Sunday nights of next week. On Monday, Wednesday, and Saturday night, and Saturday matinees, the beautiful opera "Martha" will be sung. The two operas will open on an exceptional contract will be distinguished by the same artistic qualities which have made this season of grand opera at the Tivoli the most notable in every respect ever given in this city.

The Columbia.

The Columbia is well known as a joy town, and has just announced that the management will offer a week of entertainment that will be a treat to the eye and ear. The Macdonough theater in Oakland, well known as a joy town, has just announced that the management will offer a week of entertainment that will be a treat to the eye and ear. The Macdonough theater in Oakland, well known as a joy town, has just announced that the management will offer a week of entertainment that will be a treat to the eye and ear.

The Grand.

A coming to the program of the Grand Opera House, "The Drum Major's Daughter" will be repeated next week. There should be a crowded house nightly.

Miss Lillian Slinkey, recently returned from Europe, will give a concert October 17th at Sherman & Clay Hall. Miss Slinkey has made an especial study of operatic music.
Eastern Doings
Correspondence and Comments of Interest

NOTES FROM NEW YORK
Special Correspondence

More than half of the theaters of this city are running this week, and nearly every roof garden is closed for the season. Although there have been several new plays launched this week, last week kept first nights on the jump. John Drew opened at the Empire on Monday night, and the New York Times reported that Miss Maddie Fiske came out on Tuesday at the Fifth Avenue in "Becky Sharp," E. H. Sothern and Miss Virginia Harten in "The King's Musketeer" marked Daniel Frohman's re-opening of Daly's Theater on Wednesday night; Miss Grace Atkins and Joseph Hay worth opened the Broadway on Friday night in "The Ghetto" under the management of Jacob Litt; and on Saturday night of that same week Henry Miller, who has been sojourning out West this summer, opened the Herald Square Theater in "The Only Way." The same night Koster & Bial's Music Hall re-opened for the season by bringing its vaudeville show down from the road. It looks as though later in the season we will be lucky to get one mid-week opening. Here in New York where a successful play always runs several months and frequently a whole season, the first-nighter does not have to like so much theatrical food for thought crowded into one week. There is in fact too much new for literary digestion when everything comes in such a rush. The reviewer who has the first-nighter does not, the first-nighter always has to visit them several times a week to appreciate them fully.

Californians and Pacific Coasters in general, will be glad to know that John Drew, one of their favorite comedians, has fallen into another very happy role in "The Tyranny of Tears." "The Tyranny of Tears." The movie does not, the first-nighter always has to visit them several times a week to appreciate them fully.

future promises to follow a tearful past, but before that happy ending the husband is ruled absolutely (and humorously to one but himself) by his wife's crocodile tears. The play promises to be as successful in America as it was in London."

Mrs. Minnie Maddie Fiske is scoring an artistic success in "Becky Sharp." Lauglen Mitchell's characterization of Thackeray's "Vanity Fair." Whether the play will prove a financial success remains to be seen. Maurice Barrymore as Rawdon Crawley appears to grow in advantage to what he has been seen for many years. Thackeray would probably take exception to the manner in which the bad behavior of Becky Sharp has been accentuated by the dramatist because, as played, her conduct greatly resembles that of an adventuress in the back yard of the Fiske has a good following, and her aud- dences are always friendly. She frequently gets curtain calls after the shocking and rousing act where the husband, after transplanting her lecherous old sounder of a victim, goes off with the money which she received under false pretenses.

Whenever the proprietor of a New York Theater dashes a bucket of whitewash over the brick walls behind the scenes and puts on a fresh coat of varnish on the drop curtain, he usually announces that he has expended $600 in new decorations of the interior. It was therefore with great satisfaction that the friends at Weber & Fields noticed this week, an ad in the Sunday Mercury announcing a real new ornamental refitting of the interior. The new color scheme is of old rose, cream and gold. The new drees was no doubt due largely to the kings of the stage, Lillia Russel, the queen of comic operas, to join their forces in "The Whirligig."

Like the familiar phrase "stock company," the "roof-garden" may some day be a thing of the past. Originally a stock company, as applied to theatrical companies meant a company in which ussly, if not all, of the members had an interest financially; but of late years managers apply the term to a company which remains at one house nearly all the season, producing dif- ferent plays. Now, if a roof-garden means anything, as applied to a theatrical amuse- ment, it means that the entertainment is on the roof where the audience may get the benefit of every cooling breeze in the summer. But frequently the rain spoiled a night's receipts, and so when Oscar Ham- merton built the Olympia, he covered the top floor over with a glass roof, which would protect the spectators from the rain and put up sides to keep out the wind when it blew too hard. It really is not a roof-garden at all. It is merely a sky auditorium, but it has been successful and its manager has frequently had the laugh on his rivals this summer when it rained hard. Now he threatens to keep his roof-garden running all winter as a winter-garden, because on account of its protection it may be kept warm. If that sort of thing should keep up, the roof garden would in a few years be a roof-garden in name only, but in many respects the enclosed attic theater would be an improvement on the genuine roof-gardens which for many nights each season are uncomfortably cold, city from wind or rain.

When Sothern, under Daniel Frohman's management opened Daly's theater this season nearly everything was bound in fact that Daly left the house. As a personal favor to Miss Ada Rehan all of her pictures were removed from the foyer and that made things look a little queer. Then there were white instead of negro ushers. But nearly all the employees of the theater were retained and to anyone but a frequent visitor of Daly's theater there was little to remind him of the death of one of America's greatest managers.

Mrs. Langtry will be first seen in this city at the Garden, January 13th, in Sydney Grundy's, "The Degenerate," in which she is now acting at the Haymarket in London. After staying five weeks in this city she will visit the principal cities of the country. As the Jersey Lily (or had) a farm in Lake County, California, she will no doubt visit California to see how her property is improv- ing out there.

In these days when plays are made with scissors, paste and a novel, one reads with no surprise that "Quo Vadis" is to be dramatized. Stanford Stange is the car- penter, and F. C. Whitney the confident manager.

Sam T. Jack's widow refuses to marry his brother as requested in the will, but instead will manage Jack's female minstrel company. In vaudeville she was Emma Ward before she married Jack.

Marie Burroughs, who was brought up as a little girl on Myrtle street near Tenth, in Oakland, Cal., threatened to leave Stuart Robson's production of "The Gaddy" at Wallack's this week, unless certain blas- phemous lines were cut. The lines were therefore eliminated. When we re- reflect that there are unh- well-known actresses in New York who would not have hesitated to speak any lines, however blas-phemous, the California coloney here feel proud to know that Miss Burroughs is doing her share to elevate the stage.

THE SAN FRANCISCO DRAMATIC REVIEW
September 23rd, 1899

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A SAN FRANCISCAN.

KANSAS CITY.

SPECIAL CORRESPONDENT

KANSAS CITY, Sept. 21.—The season opened here with Sunday matinee Sept. 3, at the Orpheum, Auditorium and Grand to good business, and has kept up well ever since. The weather during the past week has been much cooler. Yesterday, matinee

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open the second week. At the Orpheum, at the matinee and night performances, people were turned away. At the Auditorium, "The Three Musketeers," by the Woodward Stock Company for this week opened to good business. The Grand has "Dear Old Canada," with Geo. Bonfield, Jr., Geo. Ober and Katheryn Osterman as the stars. It is a bright comedy with funny situations.

Coming, Sept. 14, for three nights at the Coates, Eddie Foy in "Hotel Toppy Turvy," "Arizona" follows Eddie Foy. Grand next week, "Piney Ridge"; Auditorium next week, "The Open Gate and Capt. Kackett"; next week at the Orpheum the Cardiceps, Theodore Thomas, Mansfield and Wilber, Valmore, Bob Alden and Strap Hill, Ritta Butler, Tina, the Rossinos, the Kinderrum.

By the Cardinal of the Priests of Palma commences here September 24, and continues for ten days, during which time there will also be a street fair. Business, theistically, will undoubtedly be good during that time. Mr. Thos. Myers, former manager of the Orpheum at Los Angeles, is here and proffering a worthy assistant to Mr. Martin Lehman. Many friends made on previous visits here are glad Mr. Meyers is here. The Orpheum Company is soon to have a Theater in Denver.

Musical Notes...

The Portland Symphony Orchestra, which was organized in the early part of summer, is being put on a solid financial basis, and the prospect is good for a successful series of concerts the coming season. Director C. L. Brown is getting his musicians in line, and expects to have a full chord of strings, at least thirty, and the other instruments will be equally strong.

If the fail of the elite in engaging the finest musical artists to sing and play for their private musicals, at such fabulous prices, does not soon subside there is eminent danger of the less wealthy devotees being robbed of this rare music, as the amount expended in procuring such artists has in most instances far exceeded the price paid at the theaters. Last year Melba sang thirteen times at $1,500, an engagement. Calve and Eames received $1,000, each, while Padreowski received something like $5,000 whenever he was gracious enough to play at private homes.

Fritz Scheel, now leader of the Philadelphia Symphony, received the following flattering notice from the Philadelphia Times: "Fritz Scheel certainly possesses one quality that was conspicuous in two of the greatest leaders we have ever had here—Anton Seidl and Theodore Thomas. That quality is magnetism. Thomas, almost lethargic in manner, can always draw out of his men the tone, the phrasing that he wants. Seidl, whose method was very impressioned, produced even a greater effect. Scheel has adopted a wise conservatism both in bearing and interpretation and has always a complete mastery of his material, both as to form and spirit."

Trouble for May Yohe.

The Duke of Newcastle and other relatives of Lord Francis Hope have induced him to separate from Lady Hope. Ever since his marriage to the fetching American burlesque actress, who was formerly May Yohe, his family have been uccessing in their efforts to separate them. It is said they once offered him $1,000,000 to leave her. According to Burke's Peerage, the couple were married November 27, 1894.

Miss Yohe was born in Bethlehem, Pa., about thirty-three years ago. Her father was an ironmaster and her mother a dressmaker. May manifested talent at an early age and was sent to Europe to study singing and languages. She sang first in New York in the fall of 1886, at the old Standard. She had an unimportant part in the burlesque of "Aladdin," and attracted no attention until the last act, when she sang a serenade from Aurina's opera. Her voice was an unusually deep contralto, with a not unpleasanthuskiness. She sang with such depth and fullness of tone that her ears wondered where the slender girl dressed in grey silk tights managed to keep to much voice. In the year following she returned to New York again in burlesque. Afterward Miss Yohe appeared in "Natural Gas," and whether or not the title was responsible for the effect, the actress' temperament acquired an exuberance which was the principal characteristic of her American career. After she had sung "The Mottoes on the Wall" for several months in "Natural Gas," she joined another fare-comedy company and continued in this line of work as long as she stayed in America. Nine years ago she was said to be married to Jack Mason, the actor, then with the Boston Museum, but shortly after this announcement was made she started for San Francisco and made a triumphal progress across the country.

Her escapades here and in Honolulu with a couple of high-fliers were the talk of the Coast for a long time.

Lizzie Raymond, the bonny, noisy and magnificent American who married Sam Bernhard once upon a time and then said vivaciously, "Forgit it, forgot it," which Mr. Bernhard promptly did, has been making a great hit abroad. She caught the Londoners with her brusque wit and hearty nonsense, and she found the way to the heart of Vienna and has enjoyed her success as well as made her American visitors enjoy it.

Harrison Grey Fiske gives this information as to the Actor's Fund: "The Actor's Fund has 735 annual members and 121 life members. The last year its receipts were $23,165. The previous year the receipts were $27,340. In June, 1894, the Fund's assets were $181,865. This year they are $182,278."
Coast Correspondence

LOS ANGELES.

10th September, 1899.

Mr. Frank Patch, Manager, Cerritos Auditorium, Los Angeles.

Dear Sir:

Enclosed herewith is a print of the San Francisco Dramatic Review which I thought you might find interesting.

Yours very truly,

[Signature]

THE SAN FRANCISCO DRAMATIC REVIEW

September 23rd, 1899

W. R. Dailey’s Stock Company is receiving very flattering notices from the interior press. At Sacramento, they were enthusiastically welcomed and was recalled three or four times; and while he was out the last time he was engaged in San Francisco for the patronage bestowed and to announce coming events. Dailey adds that he has no apparent presumptions for the last season upon his contract to endeavor to present “Hamlet” at New York, but he said he felt satisfied that his company would fill it all right, and he declared the theater-goers would be surprised and pleased when they see the Hamlet of Darrel Vinton, and they were.

Leon Cooper gave the first of his summer seasons in the new Opera House on Thursday afternoon. “The Merchant of Venice” was the subject, and Mr. Cooper had a splendid cast of actors for the different scenes with instructive remarks. There was a large audience. Mr. Cooper is not in the least bit too well known to require comment.

Last Wednesday evening at Los Angeles, the first of the benevolent lodges of Elks in California assembled and conducted dedicatory services at the new Elks’ Hall in that city.

Frescoes are at work putting a bright new dress on the Columbia entrance this week.

“TURNED UP”

The Western Addition Literary and Dramatic Association continued their performance at Native Sons’ Hall, Wednesday night to an audience that filled every corner of the place. Wm. M. Ogilvie, stage director, was forced in front of the curtain at the end of act II, and President A. B. Black presided over the meeting with a watch-60 on behalf of the Club.

Lack of space this week prevents a lengthy review of the performance, but that will be given next week. Suffice to say the comedy was well played. Following the cast:

General Riche, on foreign service, Mr. L. Crampton, Miss Clancy, Mr. P. C. B., the Petri, Dr. W. H. Siebert, George Melway, his son, Mr. Thomas W. Hickley, Neil Nold, dan, a Barister, Mr. George Hammershmit; Carraway Barnes, the undertaker, Ms Wm. M. Ogilvie; Policeman, Mr. Harry Graham, Mary Medway, Medway’s widow, Miss May Sullivan; Sabina Melway, her daughter, Miss Artie Hynes; Ada Balic, the General’s daughter-in-law; Mrs. Fanall, George Melway’s housekeeper, Miss Lennie Jane; Ceplata, Captain Mel- way’s second wife, Miss Rose Brown, Ceplata’s niece, Master William Carlson.

HARRY COURTAIN

Just recovered from temporary blindness, and who is now in two surgical operations. Harry Courtaine, the veteran baritone singer and actor will appear in his first performance at the Queen’s Theater on Blackwell’s Island, New York, to fill an engagement he has in view.

Courtaine is in his seventieth year. While on the stage in Tulli, in London, in 1856, he was engaged by Tom Maguire, on the stage of the Queen’s Hall in Maguire’s Theater in San Francisco. Courtaine sang and played in California for twenty years, and in one time managed the Metropolitan Theater in San Francisco.

THEATRE REVIEW

OAKLAND

Coast Correspondence.

OAKLAND, Sept. 20.—Negroes are now under way which promise to result in the Macdonough Theatre, Oakland's hand

someat, playhouse being kept upon almost

constantly. Mr. R. P. Porter has secured until October 1st, an option from Messrs. Gottlob, Marx & Co. to have the lease transferred. He has engaged a housekeeper and a bookkeeper, and Mr. Porter will associate with him in the con- duct of the enterprise Louis A. Morgernsen, and Charles B. Duffield. The company will play bookings of the Columbia, California and Alhambra Theaters for the regular season. The opening will occur the last week of this month, and when the season closes, run the theater as a first-class stock house with popular prices, until the opening of the next regular season. He has already received substantial pledges of support from prom- inent business men of Oakland, and also from society folks, who want the Macdon- ought to be available for frequent patron- age. The theater is now dark.

At the Dewey Theater the Grand Stock Company has been giving an excellent production of Duni Sully’s successful play, “Dixter.” It was found during the act that the company would produce “The Three Guardsmen,” but on account of the fact that the play was not ready in time to produce “Daddy Nora.” The produc- tion has been excellent in every respect and the audience that attended the opening process was said Wm. Mack as Daddy Nora does some ex- cellent work. The balance of the cast is in capable hands, and the scenic effects are good. The box office will be “Ten Nights in a Barroom,” to be fol- lowed the week after by “The Three Guardsmen.”

The specialty people at Oakland Park last Sunday were: Mid Thrushill, Alges Har- dwick, who was accompanied by Everett Badger, Rade and Dalton, and Prof. Mag- nure. The attendance was very large.

The Palace Theaer will be enlarged and a Circle added to the building in this city Wednesday and Thursday, and it is sure to do a large business.

Drouin’s House on the 29th, a company of amateurs will produce the comedy “Don Caesar de Bazan.” The atten- dance is expected to be very large, as a number of Oakland’s society folk take part in the production.

OAKLAND MECHANICAL NOTES.

If popularity counts for anything in the question of attendance, the new theater and its openings, so far as we can judge, should be a large one, as both young ladies are very popular with Oakland audien- ces. Miss Carroll goes to study for the stage, and Miss Newnan will go to New- ton to complete her musical course.

The coming concert of both the Hughes and Olympic Clubs, in the near future, are being looked forward to with great interest. A piano and vocal concert in Oakland is under consideration by Herrman Georg, whose name has been prominently mentioned with respect to the management of the San Francisco Opera Symphony Concerts.

The Columbia Orchestra gave a delightful concert at the Auditorium last Friday evening, and was enjoyed by a large and fashion- able audience. HERBERT E. CLARK.

The attempt of a Sunday paper to create the impression that there was trouble between Leader Simonson and his chorus at the Grand was very vigorously revected by the members of the chorus. It is well known that they have been stating that they are an extremely happy family on Mission street.

I Will Forgive You

Subscribe for THE DRAMATIC REVIEW.

[Signature]

OAKLAND

Special Correspondent.

OAKLAND, Sept. 20.—Morgenstern has his new stock play, “The Bride,” opened last week at the Palace Theatre, and was recalled three or four times; and while he was out the last time he was engaged in San Francisco for the patronage bestowed and to announce coming events. Dailey adds that he has no apparent presumptions for the last season upon his contract to endeavor to present “Hamlet” at New York, but he said he felt satisfied that his company would fill it all right, and he declared the theater-goers would be surprised and pleased when they see the Hamlet of Darrel Vinton, and they were.

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Conchita is at the Peoples Theater, Seattle, Wash.
Camille D'Arville's time in vaudeville is solidly booked for one year.
The Williams, and Hallett and Carroll are booked at Honolulu for four weeks.
Manager Meyerfeld has taken a trip East, overlooking the field and booking attractions.
Vernona Jarbeau returns to the stage and will play vaudeville. Miss Jarbeau has a new act.
The Filipino actors, now performing at the Mechanics' Fair, have asked to be made American citizens.
The Sisters Waterman leave for Portland, Or., this week, where they are to play "The Fredericksburg.
Wright Hunting became the season in vaudeville last Monday with "A Stolen Kiss," on the Keith circuit.
The Pearson Bros., knock-abouts, left for Sacramento this week to join Johnny Williams Tent Vaudeville show.
Manager L. W. Buckley has been secured by the Mechanics' Institute to manage the entertainment portion of the Mechanics' Fair.
There are so many Johnsons in the vaudeville business that they have by common consent taken to billing themselves as the Musical Johnsons, the Bicycle Johnsons, the Juggling Johnsons and the and the Acrobat Johnsons.
The De Filippis have arrived in Paris and have met with a fine reception at the Parisiana theater, where they gave their first performance. Business in Paris is booming. The preparations for the great fair are immense.
The Geralds, Pete and Edith, for the past three years prominently connected with Vaudeville houses in the North, are here on a visit to Mrs. Gerald, a daughter of Ned Buckley, a vaudeville manager of the old school.
The Hawthorne Sisters, who sang themselves into public favor at the Orpheum a few months ago, signed a contract for an engagement at Cleveland for four dollars a week. Last month, that time the strikers applied dynamite to the railways that carried patrons to the door of the theater and the manager was justified in shutting his house temporarily. To be sure, the justification doesn't give the Hawthorne Sisters back their four hundred dollars. But after all, it may be slightly better to lose one week's salary than to be perniciously waited home to glory in the smoke and dust of a dynamite explosion.

Vaudeville Echoes

Walter Talbot, the California tenor, will play this city January 1000.
Margie Wade, the vocalist, opens at D'Altonico Music Hall, Victoria, B. C.
Fred Nibleo has a new monolouge, written for him by Will M. Creasy, which he is studying with a view of presenting it in the near future.
Junie McCree and Matt Trayers will be at the head of their own company the coming season under the management of J. Laurence Welker.
Mabel Bowman, a well-known and pleasing San Francisco soubrette, made her vaudeville debut to a large audience at the Chutes theater Monday evening.
The DeForest Sisters, Morrissey and Cameron, Mr. and Mrs. J. W. Evans, Matthews Duo, Guilmette, and Talbot and Mlle. Lara are at the Harmonia Theater, Minneapolis.
Lozell Bros. aerialists, Chas. St. Clair trapeze performer, Mme. and Prof. Schell and lions, and the Jenny Oriental Troupe returned from the Eureka Fair this week.
The Sisters Waterman were the hit of the Eureka Fair last week. Their high-class negro melodies caught the town, and Eureka folks are still whistling the refrain "Rasamanse," the Sisters' trade-mark.

Vaudeville artists, one and all, are more than pleased with the Dramatic Review. It is a move in the right direction. A well-known vaudeville artist says: "Keep the pace you are going your success is assured." Thanks, more.
Press Eldridge has returned to New York from Europe this week. He appeared for one week while in London, and made a pronounced hit. He was offered strong inducements to continue for an indefinite period, but preferred to return to America.

Coles and Johnson started their season at the Bijou in Pittsburg last week. Ed. H. Lester, formerly at Koster and Bial's, is their assistant manager, and travels with the company while Ed. W. Cooke, the manager, goes in advance.

Milton and Dolly Nobles have very few open weeks between now and May 1900. They began their season in Worcester, Mass., going thence to Hyde and Rehanon's, Brooklyn, and Sept. 18 they opened in Chicago, playing the circuit. "Why Walker Reformed," which appears to be more in demand than ever before, will be played exclusively until the opening in New York when they will give the first Eastern production of "A Blue Grass Widow." They will reach San Francisco late in January.

Jennifer Veaman is headed for San Francisco.

Harry Monroe of the Monte Carlo Theater, Kensington, is in town.

Irene Franklin, cornetist, met with a flattering reception at the Clusters.
Weston and Herbert's Vaudeville report a big business down the line.

Mlle. Lira, sensational dancer—now at Minneapolis—will play in this city during the holidays.

Helen Braddock, a promising young actress, has just returned from a successful tour in New York this is resting in this city.

Prof. and Mme. Walther play the "Vienna Buffet" in Los Angeles for a short engagement before returning to this city.

The Healy Sisters, native daughters, are meeting with much success with their "shilling" Two Married Men" Company.

W. G. Stevenson of Victoria is in town. He has booked quite a number of acts. Archie Levy's Agency is his headquarters.

Emma Bell, Barton & Cortaine, Lillian Arnold and the McNeill are these new faces at the Orpheum, Randburg next week.

Honolulu is to have another vaudeville theater. A syndicate is now being formed. James F. Post will be at the managerial head.

Dame rumor says: A new theater will be erected in Sacramento to be devoted entirely to vaudeville. Oakland contemplates a similar move.

Work has been begun upon the construction of Sullivan and Krause's new Schley Theater on Thirty-fourth street near Broadway, New York. It is expected that the house will be opened in December.

The Savoy at Victoria, B. C., will have two Franco favorites on next week's bill—A. Vargas and Mattie Nichols. Lillian Ralston opens an engagement at the Delmonico in the same city Monday night.

Kitty Loftus, who was brought over from Europe with a great flourish of trumpets and opened on the New York roof did not succeed. Miss Loftus is a clever little soubrette and properly placed will do well. But she is of class in this country as a singing soubrette.

Harry Howard writes from Chicago that he will open here October 8th, with the entire Orpheum circuit to follow. He says: "Returning East I opened at the Pleasure Palace, New York City, December 4th, with the Proctor circuit to follow. I have added to my act two riding dogs and a riding baboon."

Alicia Saunders goes to Australia under a twenty-six week contract.

Irene Wellington opens at the Vienna Buffet, Los Angeles, the 25th. Josephine Gasman and her picnincs play "Australia" in the near future.

Manager Bem of the Louvre, Juneau, Alaska, is in town combining business with pleasure.

The Howard Bros., banjoists and native sons, are meeting with much success on their Eastern tour.

May Carlton, formerly of the Carlton Street Theater, has been appointed in the profession, died at Bakersfield Aug. 19.

Daruns and Breen, the California Club Jugglers, are playing the Keith Circuit. They go to Europe in the spring.

Jim Richmond, "the man with the green gloves," has bookings for California, but as usual the bug hit East.

Ola Hayden, Hayden and Hetherington, Billie Dobson, the Morrells, and Baker and Doyle are all playing the "Savoy Circuit."

Archie Levy has booked the four Silvias, the Winters, Muma, Company, Geo. Lee, Kenton and Ryan, Seymour and Moll, Phil Sherman and John Ryan with Main's Circus for the balance of the season.

On the Road

Vroom-Addison Company.
Week of Sept. 18, Stockton.
Midnight Bell.
Ogden, Utah, 20; Salt Lake City, (three nights) 21-22-23.
Sam Shaw Company.
Victoria, 18; Nanaimo, 25.
Jessie Shirley Company.
Salem, 18.
Dainty Stock Company.
Woodland, 18; San Jose, 24.
Elffield Company.
Reno, Nev., 18; Carson, 25.
Weston & Herbert's Vaudevilles.
Salinas, Sept. 20-21; Castrovile, 22-23; Monterey, 23-26; Hollister, 27, 28; Gilroy, 29-30; Redwood City, Oct. 2-3; Pleasanton, 4-5; Livermore, 6-7.
The Girl from Chili.
Jos. Muller, mgr., Port Townsend, 16; Seattle, 17-22.
Holt's Twentieth Century Players.
Bakersfield, Sept. 25-26; Porterville, 27-28; Visalia, 29-30; Hanford, week Oct. 2; Fresno, week Oct. 9.

"I Forgive You"
Foreign Correspondence

LONDON BUDGET

Special Correspondence

LONDON, Sept. 10th.—"The Ghetto" was given its initial production at the Comedy theater last night and the universal opinion seems to be that it is "not so good nor so bad." The "ghetto" protests most vigorously against wrongs to the Jewish classes, and in some respects this feature might have been "tuned down" to advantage, since many of the injustices delineated have been corrected years ago. However, the immense audience seemed to approve of the play, so it might be called a success here.

Arrangements had all been made to give the initial performance on Friday night, but it was postponed to Saturday, at the request of the Prince of Wales, who, with the Princess, was present, as was also Prince Charles and other notables.

Mrs. Potter received praise of a most enthusiastic kind, and her difficult part was cleverly handled. The general impression of the critics is that she was never seen to better advantage. Charles Fernald was not in the cast, neither was Helen Macbeth. Mr. Bellew had a role that was of minor importance and gave him little acting, but a long speech or two.

A NEW YORKER.

LONDON NOTES

May Buckley, whose success in the "First Born" at the Alcazar is well remembered, has been engaged by George Edwards for the production of "San Toy," and will probably remain in London the entire season. All her friends are delighted at her success.

Edna Aug, who went to London under a contract with the late Mr. Daly, after making a failure on the vaudeville stage, had a narrow escape from death a few days ago. She was suffering with neuralgia, and, searching for something to relieve her, took a dose of cocaine by mistake. Her error was discovered in time to save her life, but the physicians summoned found it exceedingly difficult to restore her to consciousness.

The Tallipians have made a decided hit with the London public, although they have been scored wassailingly by the critics. The pit and gallery, however, like them and are playing to big houses.

Williamson and Mangrove, the Australian managers, who also have theatrical interests in London, have dissolved all partnerships. What will be done with their business has not been announced.

Miss Dorothy Morton, who recently abandoned John R. Rogers and accepted another manager in the person of Mr. Winderfield, has now parted with that gentleman. Winderfield has sailed for America and Miss Morton remains in London.

The royalties paid by the various stock companies for old plays like "The Wife," "The Charity Ball," "Men and Women," and "Too Much A Lady," totalled to over $25,000 this season. David Belasco, whose plays are much in demand, is said to have a revenue of over $15,000 a year, a tidy bit for plays that have served their regular course. A stock company in Philadelphia paid $750 for one week's use of "A Enemy to the King," and nearly $1,200 for the use of "The Prisoner of Zenda" for one week.

As Things Appear

Geo. Webster doing villain's on the Alcazar stage—playing probably three weeks out of five—Billy Brady, headquarters in New York, flying around almost anywhere, citizen of the world, rich and getting richer, and one of the shrewdest theatrical managers in America. This brief recital tells of the changed conditions and the standing of one-time partners.

After Brady graduated from Senator Fair's narrow gauge coast line as all-around hustler, he and Webster struck up a partnership, formed a company, and toured the Pacific Coast, winding up by playing a most successful engagement in Los Angeles at the big barn of a Pavilion. They crowded the house with "Rosedale," "Streets of New York," "She," "Under the Gas Light," and other like productions. Webster did the villains until he got tired of them, then he took a turn at the hero parts. Brady did "any old part," his versatility coming in handy on many occasions. Laura Bigger and Brady's first wife were popular and hard-worked members of the company. The great success of this and a following engagement in Los Angeles gave Brady a little money and more confidence in himself. (I must say, though, that he never lacked very much of that quality) and he plunged and speculated, and had one success after another, until to-day he is one of the six or seven big men of the business. What became of Webster's share of this "start" money I do not know, but in all likelihood it was a case of one man bound to succeed and another not—Brady won out while Webster missed his chance.

The Dailey Company at Sacramento last week played "Hamlet"; rather a surprising thing at first sight when one considers that it was produced at the same prices the company has been charging in its tour of the interior towns of the coast. Darrel Vinton was the Hamlet. The writer well remembers several years ago, Vinton's first attempt at this character in the Burbank Theater, Los Angeles. Old theater-goers were amazed at the grasp and the intelligent purpose of this daring young man's characterization. It is not saying too much to declare that Vinton's Hamlet was for two acts one of the most intelligent and interesting presentations that could be asked for. The promise of his first two acts unfortunately did not develop in the rest of the play, but it is safe to assert that genius out of the ordinary is somewhat latent in the make-up of Darrel Vinton.

"My Son Dan" is the title of a new rural drama which will go on the road this season under the management of Jos. C. Briel, of Briel & Falk. The play will be given an elaborate production, with good scenic effects.

THE DRAMATIC REVIEW—$5.00 per year. It gives all news. Subscribe for it.
Henry Irving's Genius

The stronger and more distinct his personality, whether agreeably so or not, the more certain is an actor's success. Much of Henry Irving's progress is unquestionably due to his remarkable individuality, writes J. Forbes Robertson. I would not by this be understood to depreciate his talent, for I recognize in him something even greater than talent—a real genius.

But genius alone would not have placed him where he is to-day, foremost in the ranks of English actors. His magnetic personality and artistic temperament have been powerful allies.

Coming at the time when the English stage most needed him, when Puepl's glory was on the wane, Irving has done more for it than many realize. With his advent in the dramatic world the stage was raised to a standard it had never before attained.

I grant that we had excellent actors before him—Barry Sullivan, Charles Keen, Vandenhoff, Brook, and I could name a score. It remained for Irving, whose artistic nature demanded artistic surroundings, to give a thoroughly harmonious production, one in which the star did not predominate and in which the acting of minor roles was not synonymous with mediocrity. His is a thoroughly artistic temperament and one which, while its individuality is never lost, merges itself completely in the character impersonated.

Some argue that in his acting Irving is always Irving. True, his strong personality is never lost sight of; but that very personality is one of the greatest charms of his work.

Irving's position on the stage, not in England alone, but everywhere, is absolutely unique.

I do not say he is the greatest actor living—that is a statement too general to make of any man; I do contend, however, that in certain roles Irving cannot be approached. As Charles I, Louis XI, Matthias in "The Bells," and as the villain in "The Lyons Mail," Irving surpasses everyone. His impersonations of these characters are marvelous.

As a man Irving ranks equally high. He is a generous paymaster, an excellent manager, and, above all, a true, noble friend.

James R's Son

Old-time theatrical managers and pioneers of San Francisco well remember James R. Keene, the greatest plunger and speculator ever known in the United States. He won and lost half a dozen fortunes of several millions each, and is now enjoying his last one. His reputation first started in California, likewise his first fortune. Like many rich and indolent fathers, he has a son, and that son, Foxhall, is well known throughout the East and England as polo expert, amateur steeple-chaser, yachtling man and amateur actor. Since the millionaire colony of Newporters have become enthused over dramatic presentations as a result of the advent of his highness Lord Yarmouth, lately much advertised in England as about to adopt the stage, Foxhall Keene has been one of the most enthusiastic supporters of the idea. The other day, however, he lost several degrees of his enthusiasm and came very near giving the noble lord a touch of heroic treatment that he probably learned from the land that first placed his father on the road to wealth.

It appears that Yarmouth, who is a strict disciplinarian and whose brusque manners in conducting rehearsals have led to several resignations in the cast and considerable feeling, found on Monday night, when the rehearsal began, that several cottagers were in the theater. The Earl was annoyed by their presence. He first approached the governor of the Casino, requesting him to leave. The governor refused with some heat. Soon afterward Foxhall Keene entered with two ladies. The Earl strode up to him and peremptorily commanded that he leave the place with his companions. Keene lost his temper and inquiry who the Earl was that he should put on such airs. Both grew much excited and blows were imminent when the male members of the cast interfered and the incident closed by Keene withdrawing.
American Actors in London

BY EDWARD E. MORTON
of the London Referee

It may seem, as the English adage is, like "carrying coals to Newcastle"—or pork to Chicago, as you might say—to write in an American journal of American actors in London. But although the actor, outside of his own country, remains unhomely, his experiences before whom he appears are no longer the same. To begin with, they are free from the prepossessions which favor an actor among his own people. For it is not with the player, as it is with the prophet, who is "not without honor, save in his own country."

The judgment pronounced upon Madame Sarah Bernhardt and Signora Duse by their compatriots has been universally confirmed. In the case of less distinguished performers, the judgment has sometimes been reversed, so to say, upon appeal to another court. For example, Monsieur Monnet Sully, the famous tragedian of the Comédie Francaise, holds a more elevated position in public esteem in France than in England.

Monsieur Franciscus Sarcey, the eminent French critic, once wasted not a little time in trying to persuade me of my misconception of the genius of that most accomplished, most unspoiled actor, who has all the best qualities that an actor can acquire, but has not that one touch of nature which makes the whole world kina with the two great actors Sarcey had been taught by, Mr. J. L. Tooie was not a success when he visited America. Why? The question is as easy to answer as it is to ask. Mr. Tooie was not a success because the talent of the first cock-eyed comedian of his day was purely local—not extensive, but peculiar. On the other hand, Mr. E. S. Willard, who has a larger talent than any one of his contemporaries, is certainly not less appreciated in America than in his native country. More so, perhaps; for Mr. Willard has always neglected those social arts so assiduously cultivated by some of our leading actors, who mistake advertisement for fame. Mr. Beelholn Tree, who is one of our rising managers—and leading actor in his own theater—failed to please the American critics because he gives more attention to the little details in the composition of a part than he does to the grand effects. The truth is that our managers have lost the sense of artistic proportion.

The performances by the several American companies now in London are remarkable, above everything else, for the perfection of ensemble. In some instances they are remarkable for nothing else in particular; but that is something. I have no desire to underrate the talents of the American actors now in London, but I make bold to say that, given the same opportunities, our actors could render just as good an account of themselves. An indifferent American play performed by a mediocre American company—with that sense of coöperation which is the least impressive of stage effects—may be more entertaining than a better piece given by a company of more talented actors playing every one for his own hand.

At the height of writing, Mr. Charles Frohman, who is already as well known in this country as he is in America, is making preparations for an experiment which will be watched with deep interest by every English actor interested in the drama. Mr. Frohman has become manager of the Duke of York's theater, and it is his intention to form a stock company recruited from the best theaters in London. With a company of this excellence actors can do under a more rigorous system than that which obtains at theaters under the direction of our leading actors. Mr. Frohman has already shown us what he and his companies are capable of doing, for he has the controlling power of not a few of the theatrical enterprises which have filled our theaters—to the exclusion of native talent—during the past season. Nothing—nothing short of the failure of the experiment at the Duke of York's theater—will convince me that the English actor, properly used, is less accomplished than the American who has the advantage for the moment of being better prepared for his work than our own young people who are simply left to pick up their business as best they can.

Our own managers, I believe, are mistaken in looking constantly to the American stage for new talent. At our leading theater Sir Henry Irving has introduced two or three Americans into his company; at the S. vv. we have two American actors in leading parts, and it is significant that the only actress who has established a reputation in London of late years is the American, Miss Fay Davis, who has now been promoted to the position of leading actress at the St. James' Theatre. I am confident that we do not want for native talent; the dire necessity of our stage is managers to direct and perfect that talent. Strange that a theatrical manager should come from America to demonstrate that fact!

The American dramatist who works as I have indicated under conditions more favorable to his art than ours, is also beginning to assert himself on the London stage. Of the trumpery pieces which American used to send us in return for our best, we do not get so much as we did. "Miss Francis of Yale," by Michael Morton, and "What Happened to Jones," by Mr. George Broderhurst, are perhaps the best of the bunch we have had this year, though it is true too that Jones, Mr. Charles Hoyt's "Stranger in New York" has been promptly dismissed, though the piece, which is no worse, if not better, than many of our native productions of the same character, was in the spirit of the acting, and it introduced to the London stage some performers who would have made their mark in a less stupid piece. The reckless gaiety of the company, I believe, would have carried it off if we had not already been satisfied with plays of the kind. That the talent of an individual performer is not likely to be overlooked when all are working well; several is not required of our actors and actresses, yet Mr. Harry Conover, without overdoing it, was promptly singled out by the audience as an original with a real comic talent. Whistling is an accomplishment which finds favor on our stage, and cannot, I think, be said of ours. Although the whistler in "A Stranger in New York" perhaps excelled all others we have ever heard in this humble art, he had a formidable rival who had the advantage of being heard first in "The Belle of New York," a musical comedy" presented at the Shaftesbury Theatre in London in the form and style in which it had been played at the New York Casino.

The success of "The Belle of New York" is again a success of ensemble. It is the manner in which it is played rather than the matter of it that has made it the success of the London season. No American company has been more fortunate in its choice of comedies, and the New York audience, especially Miss Edna May, who has not only pleased the public, and the critics as well, but has also received the compliments of an insane personage which the company has discovered for the petit theatre. But it is not the principals who have made the fortune of "The Belle of New York" for the unknown members of the company have contributed not a little to the general efficiency of the performance. The intelligence, the animation of the chorus—these things have helped as much as anything else. A pretty face and a good figure are as much as we expect from a chorus girl, but the Casino girls have other charms. They have the double du corps, and that spyle of devilry is one thing wanting in our English chorus girls. The chief performers, too, have a way of addressing themselves, not to the audience, but to their work, which is a very agreeable change for us. The intimacy which exists nowadays between a popular performer and the public is something that gives me a little air of "Take it for-granted-you-will-be glad-to-see-me" about our favorites when they appear on the stage.

The best acting that we have seen by an American company; the best acting we have had in London since Mr. Augustin Daly's company of comedians were here in their prime—is the performance of "Sue" by the pick of the actors and actresses drafted from the companies engaged in "The Heart of Maryland" and "The Right of Richard Johnson." The play, in the authorship of which Mr. Bret Harte is associated with Mr. Edward Pembleton, is but a poor thing, and I hope I may not be doing injustice to the authors by taking part in "Sue" was somewhat of a surprise. Here we have actors who are not themselves but the characters they represent. Our public, however, has become accustomed to look for the excellence of acting in the management of her voice—over which she has had no control—a musician has over his instrument—and her grace of what the Germans call plastik. The scene in which the lonely young wife is overcome by the charms of the Adonis of the stage was a piece of acting which will linger inefaceably in the mind of the playgoer.

Maybe, Some Day

Oh, will the "cook" song ever die? How tired we are of hearing the husky "honey's" who are now on every hand appearing, each wafting lines of melody. The songs that are popular are the buxom "Shady." Who dyes are and "Shady."—Amusing through with "rag-time" songs, such as "Who's handsome girl, but they have the double du corps, and that spyle of devilry is one thing wanting in our English chorus girls. The chief performers, too, have a way of addressing themselves, not to the audience, but to their work, which is a very agreeable change for us. The intimacy which exists nowadays between a popular performer and the public is something that gives me a little air of "Take it for-granted-you-will-be glad-to-see-me" about our favorites when they appear on the stage. The best acting that we have seen by an American company; the best

September 23rd, 1899

THE SAN FRANCISCO DRAMATIC REVIEW

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Letter List

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THE MISSING CUE

The play goes bravely on, and all so smoothly fine; The comments are "superb," "Immensely" and "quite divine." At length a contretemps, and there is much ado, Because, oh, hapless fate! There is a missing cue.

Ah! well, how oft in life The play goes bravely on, And Fortune smiles supreme. All gloomy thoughts are gone: Bright pleasures lead the way, And visions ope anew, When, with a sudden flood, Atlas: a missing cue!

"You see you broker sad, Bereft of all his joy; Where now the rainful fine, Where now the jolly boy? No explanations smooth To anxious friends are due. For everybody knows There was a missing cue!"

—Mark Sheridan.

Making Actors.

A ccording to the thinking of the great bard, "Some are born great; some achieve greatness; some have greatness thrust upon them." It is much the same way with actors, but there is no royal road to greatness on the stage. When Edwin Booth in his youth and beauty burst upon the stage of New York with an undoubted talent and bearing a great name and appearing to be a full-fledged actor, no one thought or cared for the drudgery he had been through when a boy as a hailer to a father of bad habits, and as a young man trying to live as a stock actor in California, playing in mining camps and doing his own washing, and doing badly as an actor. Joseph Jefferson was brought on the stage as a little child in a sack by old Jim Crow Rice and drugged for thirty years before he could accumulate wealth. It was not so very long ago that he was in a stock company and the elder Soberan, then an almost unknown actor, in the same company so overshadowed Mr. Jefferson in "Our American Cousin" that he had to become a star and quit stock acting, and his fortune came through "Rip Van Winkle," his matchless masterpiece later on. Upon the paint frames of the present St. Charles theater there is an old stone— or was it the great corned beef played in that house last—with which Mr. Jefferson used to pulverize paint when he was a youth and used to help paint scenery to add to his eight dollars per week salary as an actor. Mr. J. H. McVicker, who afterward became rich and built theaters in Chicago, was a member of the same old Sol Smith company at the same salary, and when he was here on a visit a few years ago, shortly before he died, he told a Graphic writer that he used to set type in the Picayune office at odd hours in the day time to earn a little more money than he could earn as an actor. The great Edwin Forrest had a rough road as a boy, and used to tumble in a circus, black up or do anything, and when he got a chance to play young Norval at a theater in New York City he thought he was an actor years afterwards the puppy though, so. Men on the stage to-day, the few who really know what acting is, like James O'Neill, Louis James, John Drew, Frederick Warde, Otis Skinner, E. M. Holland, E. H. Sothern. Richard Mansfield, Nat Goodwin and a few others who can be called actors, began at the bottom and have worked hard for their places. In a talk with Thos. J. Keogh, a comedian of versatility and genuine merit, with whom the St. Charles Theater Company, he told how he became an actor. He was always fond of music and when a boy he joined a show. It was the "Little Nugget" destined to launch storm in the west. He could tell some, and was engaged to play second violin in the orchestra and an alto horn in the band on parade. He was also made property man, which is not an easy task with companies that played in halls and all sorts of places and had to hunt stuff quick to use on the stage. Then he became an actor and played the part of the Chinaman. With this promotion was thrust upon him the care of the donkey that was used in the play. Sometimes the halls would be a mile or two away from the depots. It was his business to get the donkey to the theater while other actors would ride in the bus. The donkey hesitated about wetting his feet and when the roads were muddy there was trouble. "Many a time," says Keogh, "that blamed jackass would sit down at the edge of a mud puddle and none of my coaxing, pulling or beating would make him walk. I used to cry like a baby at this and the jackass would braze. I was seventeen years old, and I acted and jackassed with "The Little Nugget" company for two years and got five dollars per week." Mr. Keogh also remembers that he had more money at the end of the season than he has sometimes had after a season in which he received three times as much for single performances as he did then for one week's work. But it was the experience and subsequent engagements that made him the fine and useful actor that he is now. Genius is helpful; but in acting as in music and painting and sculpture, it is hard work that makes the perfect artist. This is how actors are made: Western Graphic.

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The Dramatic Review

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Lillian’s New Gowns.

Miss Russell at Weber & Field’s will wear four, possibly five, gowns, and the first one I will describe. It is of milk-white crepe de chine, cut in the long, straight lines that are so becoming, finished at the foot with fringe and trimmed with heavy appliqués of white lace. Especially chic and fetching is the bodice garniture of the lace, which has a lovely and quite indescribable plastron effect. Miss Russell’s beautiful arms will be artfully shown through long transparent sleeves of the rich lace, which will fall a la Leslie Carter, almost to her finger tips. A knot of baby blue velvet will nestle against Miss Russell’s shoulder, for, of course, the public would resent a Lillian Russell gown that didn’t have a touch of blue.

A red picture hat will complete the costume, and Miss Russell confided to me in a nervous whisper, the fact that she will wear it over an array of starting red undergarments.

“D-d-d-do you show em?” I asked.

At the question the prima donna’s little dog, who had been quietly dozing in my lap, barked reprovingly and made a snap at my aqualine nose, and Miss Russell’s only reply was a reproachful glance.

In the second act, Miss Russell, as Queen of Night, will wear a gauzy white gown, all starred with tiny silver spangles. In this glittering costume she will serenade her sweetheart. A girl serenader is bound to be an interesting novelty, and the setting which the Weber-Fields have provided for the act is entrancingly lovely. Miss Russell will sing a specially written serenade, which she declares, is as fine musically and as catchy as any solo she has ever had. She stands in the curve of a crescent moon, accompanying herself upon a white and gold mandolin, while the handsomest of the chorus are grouped around, dressed as stars.

I won’t describe the Diana costume in which she will go bear hunting in the next act nor the opera dress she wears at the finale. They are both all that taste could devise and money buy, and you’re sure to be charmed when you see them.—A Woman of the World in Sunday Telegraph.

“That’s the best I can do for you,” said the theatrical manager. “You’ve been idle all season so far; now will you stay idle the rest of the season, or take this small part?” “I’ll take it,” said Lowe Comedy; “in this case a small role is better than a whole loaf.”

—Catholic Standard and Times.

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No. 4—Vol. I
SAN FRANCISCO, SEPTEMBER 30, 1899

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GERTRUDE FOSTER
Maggie Moore Home Again.

Maggie Moore is once more among the scenes of her early childhood and she will be seen again in the play which brought her fame and fortune twenty years ago at the old California Theater in this city. "Struck Oil" was perhaps the best money maker in Maggie's repertoire and hundreds of San Franciscans will remember her success here as a young and vivacious actress. She is not yet fifty and could easily be taken for thirty, so well has she preserved her health.

Miss Moore and her company, which is managed by H. R. Roberts, probably the best liked actor in Australia, arrived here last week from the colonies, after a three years' tour of Australia and New Zealand. Her present company was organized more than three years ago, and its repertory embraced the following: Hans the Boatman, Struck Oil, Silence of Dean Maitland, The Prodigal Father, Mrs. Quinn's Twins, Forty-Nine, Golden Giant, David Garrick, Brand of Cain and about twenty other pieces. The personnel of the company is as follows: H. R. Roberts, leading man and manager; Maggie Moore, leading lady; Percy Ward, treasurer; Herbert Ashton, H. J. Townsend, Alex Cochrane, Fred Emerson, Clarence Lyndon, Joseph Finney, Fred Thompson, Miss Madge Cochrane, Miss Osgood Moore, Miss Lily Branscomb, Miss Ethel Bathford, little Gladys Bathford and Miss Gracie Reihm.

Miss Reihm is a San Francisco girl. She went to Australia a few years ago, and could not resist the many qualities and charms of Mr. Fred Emerson, so she married him. Miss Reihm will be seen to advantage in some of the company's plays. Manager Roberts says the company had great success throughout Australia, especially with the American play, The Prodigal Father, and the new piece, The Silence of Dean Maitland, dramatized from the novel by Louis Scott. From Melbourne the company played to Adelaide, thence to Western Australia, Coolgardie mining regions, Sydney, Brisbane, Charter's Tower and thence to New Zealand, where eight months were spent in playing to all the principal towns. On the way to this city a four weeks' engagement was played at the Opera House in Honolulu, and crowded houses were the rule. Manager Roberts has every reason to believe that his excellent company will repeat its Australian successes on this coast. He is now arranging his tour. After playing the coast cities, he will go East, thence to England and thence to South Africa, thence to Australia. The tour will last about two years.

Maggie Moore is as young looking and as sprightly as ever, and the Australian press declares that her performances are better now than ever before. She has been slightly indisposed since her arrival, on account of contracting a severe cold on the voyage from Honolulu.

Tragedy on the Stage

Julia Morrison, leading lady of the "Mr. Plaster of Paris" farce comedy company, shot and killed Frank Ledien, stage manager and leading man of the company at Chattanooga, Tenn., September 22, on the stage at the City Opera-house. Trouble had existed between Leiden and Miss Morrison, and she shopped him. They quarreled over the former's alleged bad acting. Leideu accusing her of being an amateur. The woman claims that Leiden repeatedly insulted her, that he had made improper proposals to her, and in self-defense she shot him. The verdict of the Coroner's jury was to the effect that the murder was premeditated and wholly unjustifiable. The woman claims to be from New Orleans, and a man with the company, named James, she claims as her husband. James has been arrested as the instigator of the crime.

Mrs. Laughton will begin her American tour January 15, at the Garden theater, New York, in Sydney Grundy's "The Degenerates," now being played at the Haymarket in London. She will then go to Boston, Chicago, Philadelphia, St. Louis, Cincinnati, etc.

New Laws as to Theaters

The new building code, as provided by the terms of the New York charter, establishes some regulations as to theaters which will make more difficult hereafter the construction of all places of amusement in New York, though it does not directly affect buildings now in use for theatrical purposes. What is known as the theatrical clause is Section 109, and it will certainly stimulate the curiosity and arouse the repudiation of the promoters and theater-builders who arise in New York from time to time and give their views, plans and projects the advantage of an enlarged publicity which does not always culminate in the construction of a theater as proposed.

The provisions of the new theater clause of the building code will make more difficult hereafter and also very much more expensive the construction of theaters, and the regulations prescribed for safety do not stop at the structure of the building itself, but include changes in the interior arrangements of the various houses, some of them involving additional expense. The foot-lights—so important in the construction of a play-house—must, in addition to the wire network, be protected with a wire guard and chain, placed not less than two feet distant from the foot-lights, and the trough containing the foot-lights shall be formed of and surrounded by fire-proof materials, and all stage lights must have wire guards or screens of not less than ten inches in diameter, so constructed that any material in contact therewith shall be out of reach of the flames, and must be soldered to the fixtures in all cases.

Theater fires, never frequent in New York, have been rarer than ever recently, in consequence of the improvements in the rule of theater building, and the Fire Department regulations which provide for detail of one fireman to each theater during the whole period of the performance. This detailed fireman is constantly on the spot, and an alarm of fire, (such alarm coming usually from the stage) can be met therefore promptly by a uniformed member of the force trained in the extinguishment of fires. As a further measure of security to theater patrons in New York, the building code continues in force the provision requiring a diagram or plan of each tier, gallery or floor showing distinctly the exits and the regulations occupying a space not less than fifteen square inches to be printed in black lines in a legible manner on the program of the performance, and every theater must have every letter on each side of the word "Exit" in legible letters, not less than eight inches high.—New York Sun.

We call attention to the new and artistic studio of Mr. Louis Thore, 865 Market St., Phelan Building.
A PRIVATE BOX

BY MARK MERRICK

Ahool from others at the show,
And holding looks of pride,
I, watching from a lower row,
See couples side by side.
The scene may vary, not so I;
Yet, musings thoughts are mine;
'Tis all within a life, I sigh,
Some hold their heads supremely high,
Some seek the lower line.
Mark you, then, aumereline
Who passeth thro' the crowd;
Gaze on the parper, be whom care
Has clothed as with a shroud!
Grim poverty for one, and gold
And splendor of rank untold;
A private box for him behold,
A back seat 'tischer knows!
Ah, soon the curtain's shadowy fall,
The mimic scene is o'er;
A quick departure for us all,
To laugh, to sigh, no more!
And yet one solace comes to cheer,
In spite of Life's hard knocks;
There needs must be another sphere
To equalize Fate's difference here:
Heav'n has no private box!
—New York Clipper.

“General Gamma” is the title decided upon for De Wolf Hopper’s new opera. The music is by John Philip Sousa, the book by Charles Klein, and the lyrics by Grant Stewart.

Australian Split-up

It is now understood that the well-known firm of theatrical man-agers, Williamson & Musgrove, who have for many years controlled the amusement situation in Australia, have settled their relations. Mr. Williamson retains the Australian end of the business, and Mr. Mougrive is operating by himself in London.

Just what were the differences which led to the separation is not known. But it is a fact that all intents and purposes the severance has been in operation for considerably more than a year.

Indeed, as far back as the time of producing “The Belle of New York” in England, Mr. Musgrove is alleged to have received a communication from Williamson directing him not to use the firm name, and particularly not to employ it when incurring obligations.

The split between Jimmy Williamson and George Musgrove is a really very important matter in theatrical life. The combination was known as one of the most responsible, daring and energetic managements in the world.

Both men have grown rich by their Australian operations, and there was some surprise expressed when Musgrove came to America and then went on to London to transact business on his own account. There was no suspicion at that period, however, of anything like a rupture in the relations of the old partners.

Gustavo Salvini, the son of the eminent Italian tragedian, Tomasso Salvini, will, according to present plans, make a starring tour of America next year. It will begin early in the autumn and will cover only the principal cities. The repertory will include “Othello,” “The Outlaw,” and “Saul.” Tomasso Salvini is considering a proposition to accompany his son, but has not determined whether he will do so or not. Young Salvini is about thirty years old and has appeared with the elder Salvini in several starring tours of his native country. His greatest asset is considered to be Jago, which he has acted to his father’s Othello.

Emperor William last week, anent the recent singing tournament at Cassel and German singing generally, said it was too artificial and too little melodious. He added that the German-American singing societies did this better, and that the “Volklied” (national hymn) ought to be more cultivated.

Short Stories

Walter Campbell, the well-known church choir leader and singer, once had a narrow escape from becoming a negro minstrel. During the old days, when minstrelsy held sway in San Francisco, and Billy Birch was one of the King pins of black face, he and Campbell were bosom friends, the latter having a pretty taste for blacking up and doing a turn with the bones.

At one time he was so enthusiastic over the subject that Birch had almost completed arrangements for launching him into public notice. Birch always deplored the fact that Campbell backed out at the last minute and thus was left to the stage an undoubtedly clever entertainer.

Mrs. Horace Ewing sustained an almost irreparable loss in the Baldwin fire. Her brother, Bob Eberle, manager of “Secret Service,” brought from New York a case of manuscripts and “character rags” belonging to the lady and they were destroyed by the flames. A peculiar incident was the finding in the debris a few days ago of a photo of Mr. Eberle, only slightly burned around the edges. The picture was in his room on the second floor, and the marvel is that it was not entirely consumed.

Subscribe for the Dramatic Review.
San Francisco, Sept. 30, 1899

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W. B. WASSON — EDITOR
CHAS. H. FARRELL — BUSINESS MANAGER
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From mountain, beach and countryside,
From o'er the raging main,
In long procession freely comes
The actor's varied train.
Their summer o'er, they wait at will,
Prepared to do their part.
To bring a smile to sorrow's face,
A sight from Feeling's heart.

Content to give one in their turn,
They only ask a show.
They stand all life's epitome,
A world in embryos.
No better moral taught than theirs.
That, while he has his day
The prudent man will always mix
With work a little play.

There has been little in the way of thrilling situations, where these could be brought about by mechanical effects, that has not been already utilized by writers of melodrama, but it would seem the possibilities in such directions are not yet entirely exhausted. A news item the other day told of a man who was cleaning a beer vat in a big Jersey brewery, when through some inadvertence the big knives which formed part of the tub's melting machinery began to move, and started a death race, it being impossible for the cleaner to get out while the murderous blades were in motion. Fortunately his cries at last brought help, and he was rescued more dead than alive.

The situation is rich in applications, and might somehow be especially worked into a modernized edition of some temperance play, say "Ten Nights in a Bar Room." • • •

A Washington paper tries to take composers and brass bands to task by asserting that it is impudent charlatanism for them to attempt to realize by any combination of horns, drums, etc., what the programs announce as "descriptive" pieces, storms, battles or races, for instance, and that the public should be assumed to know better than to be capable of being taken in by like pretenses. While no blame is likely to be brought about in the habits of program-makers by discussion of the subject, acceptance of the "descriptive" musical piece certainly does not require a greater stretch of imagination than do many dramatic compositions. To what extent has the sense of congruity been shocked at times by six miserable supers being passed off for an immense army, a couple of wooden goblets doing duty for a magnificent bouquet or a woman weighing possibly two hundred pounds wanting to pass muster as a fairy? These are only a few cases out of many where if the composer or bandmaster desires to keep his "descriptive" compositions in countenance, he has not far to seek.

That Shakespeare was a complete student of the human heart almost every line in his work shows. Thus when he put it on record that we know what we are but know not what we may be, he was merely indulging, in one of those reflections that universal every-day experience corroborates. Making the matter personal, however, and bringing an illustration of the truth, he himself has recently given in Chicago a Yiddish version of "Hamlet" in which the usual melancholy Dane is a young rabbi, who comes home to find his father has been murdered. The scene is cast in Poland in modern times. There is a fight fistic between Hamlet and his uncle, and the play scene is taken out. Hamlet is married to Ophelia by the mystic "black marriage" of the ancient Jews when he is dead and about to be buried. Then Hamlet goes mad, jumps into the grave and dies.

Paul Potter, known as a dramatist more because of the success of his stage version of Triby than from any of his other contributions to the stage, is reported to have decided to give up all stage work, finding it far from remunerative. After the great success of Triby, Potter tried the Conquerors on the New York public, but its salacious details failed to bring it success. Later on, various other plays were launched, but met with poor success.

Now Mr. Potter is going to be the foreign news editor of the New York Herald, and will devote himself exclusively to the duties of that post in the future. His action will cause many who are already rather skeptical on the subject of the royal road open to playwrights, to be still more skeptical as to the possibility of a life to writing plays, and as one scribbler says, "if there is one of the fortunate men who has mastered the trick of producing the sort of material the public apparently wishes to procure, a cheap extra contribution to the stage, and made the stupendous profits that he was popularly credited with on that far play, decides he can do better in another place it is not to be wondered that it would give pause to the rising generation of dramatists." • • •

The Hoyt-McKee Company that went to Australia with "A Stranger in New York" and a "Trip to Chinatown" has made a big hit in every town in the Colonies where the company played. A letter from a member says that they played to packed houses everywhere in Melbourne, prices ranging from one to five shillings. The engagement in Melbourne lasted eight weeks, alternating with the Stranger and a Trip. Helen Merrill, a Tivoli favorite, is a member of the company. Her success has been complete. The managers released Madeline Lack and Robert Dunbar and they are coming home.

Modjeska's First American Appearance.

It is not news that Modjeska made her first American appearance in this city at the old California Theater, but now that she is appearing here, it may be interesting to recall the incident of her debut. It was through Barton Hill and John McCullough that the great Polish actress made her first appearance here. Barton Hill tells the story himself:

"It was about twenty years ago when John said to me: 'I am going to Menlo Park to stay with some friends, for I am sick. Yet I have made an appointment with Lady to see her act this afternoon. I can't do it; I'm sick. Now, I wish you would go to her, make my apologies, hear her recite and give me your opinion.' I protested that I must go to see it. Bobby could hear her if he thought so, and he replied: 'Oh, if it's necessary I'll give you a physician's certificate that I'm ill.' The lady came that afternoon, accompanied by a friend who was teaching English, and she and I were in the last scene from 'Ariodice Lecouvreur.' I listened attentively and praised her earnestly when she had finished. I did not tell her just what I thought of her, for fear I would raise her hopes too high. John came home that night and said in his brusque way: 'Well, did you see her?' 'Yes,' I answered. 'What did you think of her?' Then I was enthusiastic. 'She is a revelation, a wonder. I am more than surprised, I am astonished.' Then John was interested. 'Eh!' he said. 'Sorry I didn't hear her. Suppose she would come again?' 'If she did,' I replied jestingly, 'you probably would be sick.'

"They were both deeply interested in each other. McCullough was even more pleased than I. He grabbed her by the hand and said: 'You may have an engagement for as long as you wish.' "Every one knows the rest. Mme. Helen Modjeska had her debut, and I have always claimed the honor of being her first American audience." • • •

Here is a copy of the letter written by Modjeska begging for the opportunity which McCullough gave her.

Mr. John McCullough—Dear Sir—Par don the liberty I take in addressing you, but being a stranger here, I know of no other way of approaching you.

I have been introduced to you, but do not know whether you remember me or not. I come from Europe this year, and have just met you at the Occidental Hotel. You were so kind as to offer to play Hamlet with me, but I could not decide to appear in a foreign language and determined to learn English. Now I am ready to go on the American stage and knowing you to be so obliging and be ing quite alone in this wide foreign world I turn to you for advice. Please let me know when and where I can meet you.

I know you are very much engaged, but perhaps you can find some time give to me, an artist and a stranger.

Yours very truly,
Helen ROZENTZ,
335 [illegible]. (Modjeska.)

Read the Dramatic Review.
Of a Personal Nature

John F. Harley is now a partner of R. B. Mays in the management of the Lyceum at Denver.

President Morris Meyerfeld, Jr., of the Orpheum circuit and Charles Schimpf of the local Orpheum have been in the East and on a visit.

The Earl of Yarmouth has concluded to become a professional, and Charles Frohman has "arranged" for his New York debut, which will take place presently.

Robert White will be treasurer of the California Theater this season, and a more successful man could not have been secured. Management as usual is to be congratulated on securing his services.

Edgar Stillman Kelly whose first musical importance dates from his successful incidental music for Macbeth, years ago in this city, is composing the choral music for the dramatic setting of "Ben Hur" and he promises to excel all his previous efforts.

"The Ghetto" does not seem to have pleased London, and Mrs. Potter and Mr. Belclow are re-writing the last act. Chester Bailey Fernahl, who adapted it has been disclaiming responsibility for the failure, saying the piece was altered by Mr. Belclow.

Miss Charlotte Thompson, the clever author of that exceptionally clever hit, "Only the Master Shall Blame," is in receipt of a letter from Florence Roberts stating that the story of the little play has already drifted East, and as a writer to an Eastern magazine has written, it is regarded in many minds as the finest thing of the kind yet produced.

J. Frazer Crosby has just signed a contract with Harry Corson Clarke, by the terms of which he will play Richard Heatherly in "What Happened to Jones," and late in the season will originate the leading juvenile role in Mr. Clarke's new comedy, "What Did Tompkin's Do?" The stage has known Mr. Crosby for but one season that of 1898-99, during which he appeared in vaudeville. Prior to that he devoted his entire time and energy to the manifold duties that the "smart set" imposes upon its members. He became noted as a huskman in the Long Island Hunting set; won a reputation as a golf player with the Oakland Golf Club, and as a typical Richard-Harding Davis young man he is very popular in the principal New York clubs.

While Salvini and his son, Gustavo, may make a joint starring tour in this country next season the genial Tom Sterling is now taking the pasteboard for Manager Harry Morosco at the Grand.

Treasurer Harry Campbell of the Grand is assisted by J. S. Smith, an adept at the business. This is a popular team.

Impresario Simonson will give up the baton at the Grand after this week, and will leave for Philadelphia where he will open a studio.

The Mirror says that Colonel Fay Butler left for San Francisco last week. He will spend a week in Chicago, St. Louis, and Omaha.

Sanford B. Ricaby, last season manager for Harry Corson Clarke, has been engaged to boom "A High-Toned Burglar" for the first two weeks of its tour.

Mr. Robinson, the new musical director of the Grand Opera House, has arrived, and is conducting the rehearsals of "Rip Van Winkle" which will be put on next week.

Harry Jacob is spending much money in improving the Union Theater at Oroville, and it will soon be one of the best amusement houses of the interior. Mr. Jacob is in the market in search of good attractions for his place.

Frances Wilson performed his opera on "Cyrano de Bergerac" in Montreal the past week, and it made a favorable impression. The opera follows the lines of the play closely, not excepting bits of pathetic which the comedian gave with effect. The music is by Victor Herbert.

Gertrude Elliott, Maxim's talented sister, who has made such a favorable impression in London, leaves Goodwin's company and joins the Court Theater for the production of Captain Robert Marshall's new play, "A Royal Family," which will have its first London production in the middle of October.

The Mirror has this to say of Charley Schimpf: "Charles Schimpf, secretary of the Walter Orpheum Company, accompanied by his wife and Miss Anita Fuller, arrived in New York on Sunday last. Mr. Schimpf is here on a pleasure trip, and will remain long enough to see the latest novelties in the theaters and to take in the Dewey Jubilee."
**Local Theaters**

**The Columbia**

*Madame Modjeska's* new drama, "Marie Antoinette," is an ambitious tragedy "in a prologue and five acts," as the bills describe it, and, while it has been produced to good houses at the Columbia this week, the audiences have been due to the magic of Modjeska's name—not to the drama itself. The author of Marie Antoinette, Mr. Clinton Stuart, thought evidently in his prologue to emphasize the luxurious and extravagant frivolity of the French court that led ultimately to the revolution; to contrast the light-heartedness of the Queen of 1777 with her bitter grief and loneliness in 1793. But contrast without juxtaposition is not effective—it is hardly contrast, and as between the prologue and the final curtain there are three and a half long, dragging hours, the dramatic possibilities are lost and what should be a strong, virile drama becomes a series of stage pictures. There is no life, no action, in these stage pictures, to be sure, for the scenic effects are striking, but they are stage pictures none the less, and the result is that one of the most vivid stories of history appears stagey and ture.

The prologue should be cut out unhesitatingly and the drama should open with the onslaught of the Bread-Rivers on Versailles, October 5, 1789. The second act is without motive in connection with the story, and should share the fate of the prologue. The third act is as it should be. The fourth act, now divided into two long scenes, might be abbreviated gracefully by cutting out the opening remarks of Antoine Simon, the Jacobin shoemaker. With the second scene of the act the tragedy should close. We should then have a four-act drama with a well-defined story—first, the Bread Riot, showing the poverty of the people contrasted with the wealth of the royal family; next, the storming of the Tuileries, showing what the people had been driven to by their poverty and foreseeing the tragedy to come; third, the parting of the Royal Family on the eve of the execution of Louis XVI: fourth, death of Louis XVI. Then bring the part of the Dauphin less to the fore. Of course, this arrangement would make Louis XVI, the hero, but any critic will agree that in this "Marie Antoinette" tragedy by Mr. Stuart, the amiable, ignorant and hen-pecked Bourbon of history has undergone an apophasis and is the real center of the story, any way you read it.

There was some complaint on the opening night that Madame Modjeska's voice was inaudible in many passages, but this was remedied as soon as she became familiar with the acoustic requirements of the Columbia, and there could be no adverse criticism on this score during the rest of the week. Modjeska is still the brilliant actress of former years. True, she lacks the fire of youth, but she still possesses the finish of the artist and the power that belongs to genius to move her audiences, as she demonstrates in the strong scenes of the first, second and fourth acts. Her support is good and shows the effort of her own careful supervision. As Louis XVI. John E. Kellerd is satisfactory, though the part of the first magnitude, and he has a clear conception of the part as written for him, but a little attention to make-up would be pardoned. Where are the low forehead, sunken eyes and beef-like nose of the flour-bon race? The costumes are perfect in every detail, but there has been no attempt, except on the part of Modjeska, to "make up" the different roles so as to bring up before the audience characters as pictorially familiar as those in Marie Antoinette? The Queen is dressed by little girl, page-kirk, and while there is considerably too much of a speaking part to the role, yet the little girl does well. Crossing Quinlan as Sarterre and Miss Mary Hall as "Queen" Aud, the fisherwoman, are realistic, and win deserved applause, but quite the most refined and pleasing bits of acting in these minor parts is that of Miss Mary Gardiner as Louise Chaly in the first act. She is the tempting, half-famished woman of the people driven by starvation to make a desperate appeal in the very presence of royalty and yet still feeling the deepest awe of those at whom she and her companions and their ancestors for generations have scarcely dared to look. It is certainly very cleverly played.

**The Alcazar**

After seeing "The Idler" at the Alcazar, one is in a humor to say a great many pleasant things about the players presenting Haddon Chambers' well-known drama. Eugene Ormond, in a different character from that he has just appeared in, was well placed. Mr. Ormond, always easy and graceful, intelligent and sympathetic, fits in admirably in roles requiring strong acting. His Mark Cross, the Idler, was as good a bit of acting as the part has known, and it has won distinct recognition during the week. Chas. King, a San Francisco favorite from the days of Frawley's first company here, gives the strongest characterization we remember having seen him in for several years, in the part of Sir John Harding. In a great many parts King is very often King, but no fault can be found in his presentation of the ambitious member of Parliament who is doing his best to outlive certain memories of his unbridled young manhood. Clarence Montaine as Mr. Merryweather, intent on getting married for a third time, once more demonstrated what a reliable man he is for a stock company. The same reliability is found in Marie Howe who is always good in a wide range of parts, and distinctly clever where there is any character ability. Her Mrs. Cross was very acceptable. Gertrude Foster, until the Idler strolled on the Alcazar stage, has really had no show to demonstrate her ability. The part of the wife of Sir John Harding gives her the opportunity to disclose the possession of great emotional talent, used with fine discrimination. Her gowns, too, are certainly the most stunning things we have yet viewed this season. Helen Henry, as the Kate Merryweather, does better work and appears to better advantage than in any part she has taken. She has a bright winning-soness that is creating many new friends and admirers. Charles Bryant, who not only directs the productions of the stock company, but takes his share of parts, furnished a clear-cut, intelligent Simeon Strong. It was forceful and not overdone, and won a big share of the favor accorded the production.

**Morosco's Grand**

A crowded house greeted the "Drum Major's Daughter" at the Morosco Grand Opera House this week. This was the second week of the piece, and it was even more popular than the first week. Hattie Belle Ladd always received an encore on the singing of her song. Edith Mason, Persee and Wolf were also encouraged for their superb singing. The stage settings were particularly appropriate and pleasing.

**The Tivoli**

The opening performance of "Martha" at the Tivoli—though played to an audience that, when contrasted with the crowded houses of last week, gave evidence of the growing partiality of San Francisco opera-goers to the more intricate and not necessarily received with a well-deserved enthusiasm. The opera, a favorite with music-lovers for its sparkling brilliancy and no less sweet strength and dramatic force in emotional crises, was well rendered throughout by both principals and chorus, the latter entering with vivacity into the spirit of the fun, and doing vigorous work that showed them more at home than when confronting the perilous realms of Wagnerian intensity. Ada Palmer-Walker gave a sprightly interpretation of Lady Harriet, entering completely into the "personnel" of the high-born little lady, piquant and charming in refinement, in spite of her daring escapade. Miss Palmer's vocalization in frequent phrasing was both dainty and asthetic, and though her voice is lacking in roundness of tone even to an occasional unpleasant shrillness, it has a carrying power adequate for exacting ensemble work. Mary Linck, as usual, displayed her marked vocal ability in the singing of her role, culminating in a solo in the fourth act and gaining an enthusiastic encore. But her characterization of the Lady was hardly so happy—more pronounced than the role calls for in detail of gesture and facial play, but more, too uniformly, prominent. A dramatic interpretation is as exacting as the composition of a picture, and demands modulated halftones to render effective its concentrated lights. Miss Linck is capable of more discriminating work, as her masterly impersonation of Ortrud in Lohengrin gave evidence of. Thos. Green, the new tenor from New York, made a decided hit, and was greeted with enthusiastic applause from first to last. He has a sweet, pure tone, and sings with delicacy of phrasing, clear enunciation and dramatic force. His interpretation of Lionel was forceful and picturesque. The role of Plunkett was admirably adapted to Schuster's vigorous, lusty voice, and Lord Tristan and the Sheriff, though subordinate parts, were not marred in the hands of Richards and Fogarty. The performance as a whole was admirably and adequately abetted by the work of the orchestra under Mr. Hirschfeld's capable leadership. "Martha" was alternated during the week with Othello, which was presented in the most perfect manner to crowded houses.
The Orpheum

Manager John Morrisey advertised this week's bill at the Orpheum as the best ever presented here. And he was right. There is not a dull act on the whole list. During the week many were unable to get more than standing room. And on account of an equally good bill next week a repetition of the crowded houses is looked for. The Chinese impersonator, O. G. Seymour, and Miss Dupree, a very clever dancer, opened the performance in an "original idea" which consisted of some unexcelled high jumping and good dancing and singing. Their excellence as well as the novelty of the act had the effect of winning an encore. Then came Jennie Yeaman, the "daughter of her mother." "Who put me in the business?" Jennie asked. "Why, mother, and she knows a thing or two herself." Miss Yeaman is certainly a most clever character comedienne. She does a coon step with grace and ease; sings well and talks nonsense in a very amusing manner and manages to be recalled two or three times. But the biggest hit was made by Frank Cushman, the minstrel. He bills himself the "progressive minstrel," probably because he is so far ahead of all other single-handed burnt cork artists. His songs are good; likewise his jokes. He was so pleased on receiving such a warm reception that he made a speech. The last of last week's bill consisted of Terry and Lambert, the Boy's Band, Haller and Fuller, Stinton and Merton and the Bright Brothers were retained. Ever, team received an encore. The Boys' Band is more popular than ever.

The Chutes

This popular amusement place continues to give the largest ten cents worth of amusement of any place in town. Adgie and her ladies are easily the leading feature in the theater. Dale and Dalton, Hallett and Carroll, Adgie and her friends, and the Harris and Franklin contribute their share to good entertainment. Harmon and Seabury do their marvelous high diving at the close of every performance.

The Olympia

Maud Mullery, vocalist, and J. D. Du Bell the swinging wonder, are the new faces at the Olympia this week. Ed Dolan in his monologue, and Zoe Matthews and Ruth Nelta incoon songs are the other headliners. The other boolders—Dora Mervin, Carlton and Royce. The Keesings, Dollie Mitchell, Rose Wellington and Dot Stanley are the boolders.

Amusement * Next Week

The Orpheum

Beginning next week the Hawaiian Queens will be one of the principal features of the Orpheum's bill. The names of the dusky maidens are Oriska Worden, Adell Archer and Vira Rial. They will present a lyric novelty, "Kingmore's Wedding Day." The other new attractions will be Forest and King, foreign celebrities, and Felix Morris and his company in the one act character study, "The Vagabond." The best of this week's bill will be retained.

The Columbia

The second and last week of the Modjeska engagement which opens at the Columbia on Monday night will be devoted to a varied and essentially popular repertoire. "Much Ado About Nothing" will be given on Monday night. "Mary Stuart," which it is probable will be playfully repeated by Modjeska as in infinitum, will be seen on Tuesday, Thursday and Friday nights, and "Macbeth" is announced for Wednesday and Saturday evenings. "Much Ado About Nothing" will be repeated at the Saturday matinee. All three plays are to be given a complete scenic production, especially in the case of "Mary Stuart" and "Macbeth," for which it is said Manager John C. Fisher has provided a scenic equipment fully equal to that of "Marie Antoinette."

The Tivoli

Next week's bill at the Tivoli Opera House, will consist of comic and grand opera, which will be given on alternate nights. On Monday, Thursday, Sunday, evenings and Saturday matinees, the bill will be the ever famous, "Mikado," which is to have an elaborate revival. The cast will be a capable one, and will include Alc C. Wheelan, the Tivoli's new comedian, who is to sing "Ko Ko." Mr. Wheelan was the extremely funny "hoot mon" Scotchman of the Frank Daniels opera company, when it presented, "The Idol's Eye" and all who saw him in that laughable character, will realize that in the comical role of "Ko Ko" he should make a remarkable hit. The balance of the cast will present Tom Greene, the Tivoli's new tenor, who made an immediate success this week in "Maritza"; Phil Branson, who makes his reappearance, William Schuster, Harry Richards, Ada Palmer, Walter, Julie Cote, a recent addition to the Tivoli, Ethel Jewett and Yuez Dean.

Grand opera will be given four nights next week, the bill being, Tuesday, "Aida"; Wednesday, "Cavalier," and Thursday, "Paganella." Friday and Saturday evenings, "Carmen." In the grand opera the principal roles will be taken by Signors Avedano, Salassa, Fonari, Zani, Anna Lichter, Mary Linck, Charlotte Beckwith, etc., and the repetition of the great successes of the present season, together with the revival of the "Mikado" will surely attract large audiences for this week. This evening and Sunday night, "Ohello" with the famous cast will be sung for positively the last time.

"I, A Moroccan in active preparation by the grand opera singers, and on Oct. 6th, the 87th celebration of the birthday of the famous composer, Verdi, who is now writing another and will be celebrated as being mainly by a program made of selections of Verdi's most popular operas and will be a gala night in every respect.

The Chutes

Paul and Francisco De Guzzo, musical comedians from the Rentz Circus, Germany, will be among the new attractions at the Chutes next week, also Baby Ruth Roland, singer and dancer; Albert Lane, soprano; The Rousselle, novelty aerialists; Aerial Horizontal Bar Jugglers, etc.; Frances A. Mervin, lightning sketch artist, from the Alhambra Theatre, London; Adgie and her Lions; Harmon and Seabury, high diver and New Moving Pictures.

Morosco's Grand

"Rip Van Winkle," by Pirquet, will be put on by Manager Harry Morosco at the Grand Opera House next week. The rehearsals show that the piece has been given careful attention, and all the principals of the superb Opera Company are given good parts. A most notable production is promised.

The California

The California, recently refurbished by Manager Friedlander, will be re-opened for the fall and winter season-to-morrow night, when Ben Hendricks will appear in "A Manager Yeulnet," there has been a large sale of seats.

The Alcazar

A week of comedy at the popular Alcazar will begin on Monday night, with that laughable piece, "Robert Reed's "Ironclad as a Lamb," will be presented. The full company is in the cast.

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NOTES FROM NEW YORK
Special Correspondence.

Notwithstanding the rush of new plays into Gotham this season they have not quite overwhelmed the older ones. This week’s round of pleasure contains Mrs. Carter in “Faa” at the Garrick, and Mr. Sobel and Miss Harned in “The King’s Musket” at Daly’s, and they are competing stoutly with such recent productions as “The Only Way” with Mr. Miller at the Herald Square; “The Tyranny of Tears,” with Mr. Drew at the Empire; “Becky Sharp” with Mrs. Fiske at the Fifth Avenue; “The Gadfly,” with Mr. Robson at Wallac’s; “Cyrano de Bergerac” with Francis Wilson at the Knickerbocker; “The Ghetto” at the Broadway; and “The Lost of the Rhodas” with Andrew Mack at the Academy of Music. There are many more important productions to come in the near future, but the season may now be said to be fairly well under way. Four continu- ous shows are in full blast, and that recalls the comment made by some of the Eastern managers upon the opinions expressed in the first issue of the DIAMETRIC REVIEW that there is nothing new in Fort Worth. Back from that soil, 40,000 can support only four continuous shows, San Francisco with less than half a million cannot support one continuous show. But then it must be remembered that several years ago it was regarded as risky to start the first continuous show in this city, then the center of a population of more than 3,000,000.

Willie Collier, after a month at the Man- hattan in “Mr. Smooth” (which was all the time he could get in the preliminary season) left last week for New York, where he is the first comedian to leave town. He ex- pects to reach San Francisco the last week in March, and if he keeps all the members of the original cast, he will give satisfaction to his old admirers on the Pacific Coast. He has no pretty women with this sea- son, but he has several very clever comedi- ans.

Mme. Marcello Sembich is the first of the Metropolitan Grand Opera singers to arrive from Europe this season. She came ahead of the other members of the company to take part in the Winter and Spring mu- sical festivals. She is without doubt the most artistic Wagner singer in the world today, and her success ought to be encouraging to women who do not begin their vocal educa- tion until late in life, and Mme. Sem- bich, although a successful Violinist before, did not begin to study singing seriously until she was thirty-five years old.

Throughout the summer Franz Kalten- born, under the able management of his tal- ented wife, has conducted orchestral concerts every evening in St. Nicholas Garden which is the winter time is used for social meet- ing rank. The success of the enterprise has so been pronounced that Kaltenborn’s or- chestra will hereafter be one of the features of the summer season here. Mr. Kalten- born, besides having been a protege of the late Carl Reinecke, is an acknowledged marked ability. He bought and now uses the violin on which Edward Remenyi was playing when he died suddenly on the stage in San Francisco. Among the vocalists who have appeared with him this season was Miss Adrienne Remenyi, daughter of the dead violinist. The most pronounced success made by any singer with the Kaltenborn Orchestra this season was that achieved by Miss Alma Yolo, a California girl, with a rich voice and charming personality, studying for open here under the direction of Tom Litt, the Berlin-born composer now living in the American Academy of Dramatic Arts.

Eunil Faure, who has been abroad listening to the festivals performances at Hayreuth, played a Madame de la Warte at the Metropolitan Opera House this sea- son. He will conduct one concert of the Philharmonic Orchestra before joining the open company at the opening of the compa- ny in Chicago.

“The Ghetto” by Herman Hyereman, Jr. a Dutch author, now being played at the Broadway is already being confounded with “The Children of the Ghetto” by Zangwill, the novelist, which is to be produced a little later at the Herald Square with Blanche Bates, the California actress, as the leading lady. Many persons went to see “The Ghetto” thinking they were going to “The Children of the Ghetto.” That shows that the German producers have grown so wealthy that Broadway is adept in the art of getting there first. But George T. Tyler, manager for the forthcoming production of “The Children of the Ghetto,” promises to eclipse the success of the play of similar name, al- though that play ran good nights in Amster- dam. According to the accounts which come from Washington where Israel Zangwill’s play opened last week, it will be a success after that skillful stage manager James A. Horne cuts out much of the novelist’s super- fluous material. Owing to the money which has been made out of the dramatized novels like “Trilby,” “The Prisoner of Zenda,” “Under the Red Robe,” and “The Little Minister” authors are beginning to write novels in the hope that there will be a de- mand for a play of the same name and story. But when such a novel has a chance, un- less he is already a playwright, he had bet- ter hire some able stage hand to make the dramatization for him. The back may spot the novel—he generally does—but he is far more apt to make a hit with a play than the brilliant novelist who is unused to the work of building plays. De Mille, the minister, would never have succeeded with “The Charity Ball” and other moneymakers if he had not let an experienced stage carpenter like David Selasco put his plays together. So much of the success of “The Chi- ldren of the Ghetto” will be due to the clever work of Horne, the actor, manager, author and assistent supporter of those broad princip- ies of human affection laid down by the late Henry George—that one man has as much right to life, liberty and property as any other, and no more. By the way, Horne and George spent much of their early life together, and beheld the same meeting beraed by graduates of Oakland public schools as one of those irrepressible rectors on Fri- day afternoon. Belasco was learning his profession as a stage manager while spell- ing in the grammar schools of Oakland.

Critics here are unanimous in declaring that both Stuart Robson in “The Gadfly” and Francis Wilson in the musical version of “Cyrano de Bergerac” have made a mis- take in trying to be too serious. When the public learns to appreciate an actor as a clown, it is generally disappointed when he attempts another side. But sometimes the clowns get too ambitious, and not until im- pelled to by diminishing returns from the public do they return to the foolish again. De Wolfe Hopper had to return to infamy in “The Chatterian” after the first week, and Miss Robinson and Wilson will probably have to stop being so serious.

*A Stranger in a Strange Land* at the Manhattan Theater this week contains Jane Corcoran, recently graduated from a New Jersey convent, but a San Francisco girl by birth. She is a daughter of Ratcha Williams, the actress, who is the wife of Arthur C. Alston, one of William A. Brady’s partners.

Ott Harris, so long identified with Hoyt’s farce comedies, will be seen next week at the Garrick in “My Innocent.” He tried it on the dog in Pongekapoe, and reports say that it was greatly appreciated, but by whom does not appear. As the story deals with the “innocent boy” of old Commodore, Mr. Harris has nothing dallying to the Vassar girls.

The Rogers Brothers seem to be making as great a hit in “In Wall Street” as they did last season in “A Reign of Error.” As in the German version, the actor is to succeed the title, he exclaims, “It is very droll to- day.” “Why?” asks his brother, “Because Richard Croker has been accused of noth- ing new.”

The Tummany boys who sat in a box at the Victoria on the opening night was greatly pleased at this joke because he had just gotten off from the split at the Maat Committee which had been roasted him a beautiful brown.

A SAN FRANCISCAN.

GRAND OPERA BEGINS
Special Correspondence.

NEW YORK, Sept. 29.—Maurice Grau and the principal members of the Maurice Grau Opera Company arrived to-day from France on the French liner La Normandie. With Mr. Grau are Mme. Calve, who returns to America after an absence of three years, Suzanne Adams and Rose Orlika, Mlle. Bauermeister, Mme. Salignac, De Vries, Pin-Cord and the members of the chorus and ballet. Luigi Macaciel, the musical director, arrived to-day on the Campania; Andrea Dopol, the German tenor, left Bremen Sept. 27 on the Kaiser Wilhelm der Grose. Edward de Reske sails to-morrow on the St. Paul. Zelie de Lussan sails the same day on the Umbria, and Claude Bouillard sails on La Champagne, which leaves Havre to-morrow.

Pol Plancon sails from Cherbourg Oct. 6, on the Pireus Fastnet.

The season of the Maurice Grau Opera Company begins Oct. 10, at New Haven, Conn.

DETROIT
Special Correspondence.

DETROIT, Sept. 28.—The opening of the season of 1899-1900 at the Detroit Opera House occurred last Monday evening, when the people of the city gathered about to see Miss Dicy Rynaye in “A Romance of Allthone.” It is a genuine Irish comedy, and is a sort of a fairy tale, with some intimate knowledge of the possibilities, limitations and tricks of the stage, set with fine traditional cleverly “bespattered.” Mr. Olcott and his company give a highly- pleasing performance, and they were re- ceived with enthusiasm favor by an audience that was noticeably representative. Con- spicuous in the support are the Sir Philip of Daniel Gilffether, the Lady Rynaye of Rita Maker Martin, the Francis Rynaye of Quarter Farnum, an artist of exceptional equip- ment for heavy’s: the Bessie of Little Tottie Carr, whose precocity is modest and other- wise: without offense, and who doesn’t give one any uncomfortable hint of chronic eterly; the Dick O’Brien of Lake Martin, a mellow and reposeful actor; the Major Manning of Paul Everton, the Rose Manning of Olive White, the Melville of Miss Wright, the Standish Flattsmouth, the Richard Malchien, the O’Grady of George Brennan, the Ann Shea of Mrs. Lizzie Wash- burn, the Robert McBeath of Charles E. Gilber, and the Mary of Marguerite Den- mond.

Ort Skinner and a good company opened tonight at the Detroit Opera House in “The Liars,” which is new here. The piece will run a week.

C. B. T.

ST. LOUIS
Special Correspondence.

ST. LOUIS, Sept. 18—The curtains have been run down on all the summer theaters and the last one of the theater, the Century, ushered in the season last night with “Hotel Topay Turvy,” which is as far as it goes and is like a comic opera and yet it is entirely different and it is like a vaudeville show at your Orpheum and yet it is really the best and most successful villain “Hotel Topay Turvy” is clever. Eddie Fox who has walked the cockney route on Market street many times when he was with Dave Henderson in “Sinbad,” “Cry- stal Sliper” and other extravaganzas, is the comedian. He still has that same cattish mouth expression and he is as funny as ever. In the same company is Amelia Glover who was better known as the Little Fawn when she was with Russell’s Comedians. She is the same little winsome woman, though her about and Oliphant are run down by the good causes has caused her to be almost forgotten. Well. It is the old adage, “Out of sight, out of mind.”

Gus Thomas’ play “Arius” is with us.
The Musical World

MCKENZIE CONCERT

About 500 people gathered in Odd Fellows Hall last week to hear the concert of the McKenzie Musical Society of one hundred voices. All amateurs are lured by the social advantages of membership to who has little of that talent or application to retard the progress of the society as a body. This should not be and the writer who is a friend of the boys and girls even if she does scold them a little hopes that when every applicant for membership will be entertained. The program was very well rendered taken as a whole: Overture, Orchestra; Winter Lullaby, McKenzie Musical Society; Melba Waltz: Priscilla Davies, Over the Waves, [Sobre Las Ollas] arranged by McKenzie, Ladies quartet, Freda Nipgen, first soprano, Margie Wheeler, second soprano, Lillian Ewing, first alto, Eugenia Breitengross, second alto. "Bella Italia" arranged by Hugh N. Callender, (a) Our Brave Volunteers first time, Mrs. C. M. Perkins, dedicated to First California Volunteers; (b) "Vacant Chair" in Memoriam, McKenzie Musical Society, In dammatus [Stabat Mater] Margo Wheeler and McKenzie Musical Society; Male Quartet H. M. Callender, first tenor, C. M. Winchester, second tenor, J. P. Fayire, first bass, Emyre C. Coates, second bass; "Sweet Peace of My Mother" Master tenor, Kroger; "Home to Our Mountains" Trouvatore, Lillian Ewing and H. N. Callender; "Pensacola Pickanniny" first time McKenzie Musical Society; (a) Hawaiian Song "Aloha Oe," (b) flag of Liberty, by general query arranged by McKenzie from Gummie's celebrated Pete La Victoria March, McKenzie Musical Society. The audience had looked forward to hearing Miss Margie Wheeler who is rated by the Philharmonic Club and made her debut as a soloist but a severe cold prevented her appearance in the "Inflammatus" although she was to have enough to sing in the quartet. No doubt she would have shared the laurels with Lillian Ewing, who made her first hit appearance in solo work. Her mezzo-soprano voice is really the sweetest the writer has had the pleasure of hearing among these young people and her song with 'Amoroso' and grace confirmed a short period of study, and seemed to possess real musical feeling. I heard the other day that I was spoken of as having a weakness for looking for modesty in women. This I shall and I think I may own it to in saying that this young lady with her pretty voice, auburn hair and brown eyes was quite a delight in that respect. My collection of such specimens is agreeable company; one of my little favorites may continue to amuse me in this last concert Miss Priscilla Davies received a little hint about want of soul and like a brave little girl she has begun her search for that Heaven-born quality and is going to improve, I fear. Master George Kroger has also profited by a request to pay a wee bit more respect to his audience and not to know too much of the songs that he gave them all with that pretty voice sounded well and his manner was much better. Mr. Hugh Cal lendler set a good example in doing his best with his songs, when in reality his cold was a terrible drawback and he became painfully breathless at times but every one knows how well he can sing under favorable circumstances and he was applauded to the echo and compelled to give encore numbers. An improvement was noticeable in the Male Quartet and they sang very pleasingly, being frequently recalled. The voices being better balanced than the last quartet. We want more volume and better expression in the choruses and much more interest in the parts played indeed. "Vacant Chair" and "Our Brave Volunteers" being pretty. Miss Nipgen's voice was finer than in the last concert. Many of our boys in blue were guests of the evening.

LORING CLUB CONCERTS

On Tuesday evening the Loring Club gave its first reconstructed concert in Odd Fellows Hall before a large and appreciative audience, the Minetti Quartet being one of the chief attractions upon this occasion. Much enthusiasm was being created in the rendering of the "Dvořák Quartet in F major." The artistic work of Mr. Minetti is too well known to require compliment, and the concerts given by him this season will be musical treats. The solos of Mr. Frank Cohm were most enjoyable, and it is to be hoped that this popular singer may make his stay in Europe as short as possible. Mr. D. Loring is an acknowledged success as a leader, and his deep interest in the Loring Club is most grateful. The excellent young male quartet of well-trained voices was the recipient of the warmest appreciation. The songs rendered were: "Rhone Wine Song" [List]; "Ave Maria" [Albi]; "After the Battle" [Liebe]; "The Haunted Mill" [Strong]; "Drinking Song" [Mendelssohn]. The Minetti Quartet played: Quartet F, major, op. 96 A [Dvorak]; quartet from Quartet B minor [B. S. Coleman]; Faust Quartet No. 3, op. 76 A [Jazzini].

SPANISH-AMERICAN CONCERT

Last Saturday evening the Spanish-American Circle gave a concert in Golden Gate Hall in aid of the Spanish School. The program was a success from first to last and was entirely under the direction of the evening. Following was the program: Pianino Duet, "Rigoleto" Signor S. Martinez and Muse. Beatrice Di Bernardi; Address in Spanish by Prof. A. P. Alvarez; Address in English by Miss Anna T. Everitt; Overture to "The Damn." J. L. Bernardino's String Quintet; Jewel Song; "Faust," Elizabeth Regina Mowry, Mr. Emilio Crucis, Accompanist; Bandurria and Guitar

Duet, J. L. Bernardino and Miss M. Sierria; Musica Latina, by Signor Filippi; Miss Margaret C. W. S. W. W. J. G. Warren; Recitation, "Our Folks," Mr. Walter R. Brittan; 24 Canatina de pasaje, "Huiguenos," Miss Elena Rockel, Mr. Joseph Rockeck, Accompanist; (a) Spanish Dance, (b) La Gitanilla, by Miss Alice J. W. A. J. S. Warren; Miss Grace Horner, Mrs. Sadie E. Elliott, Miss Lucy M. Wade, Miss Emma Beede, Mr. G. C. Cantilstein; Late: Mr. George Levy; Spanish Song, "La Despedida," Signor C. W. W. J. G. Warren created quite a sensation and the hall fairly rang with applause, as he was frequently recalled, responding most generously to the demand. His voice is probably one of the most perfect and most magnificently strong and dramatic in the world and sings with charming ease and expression. Elizabeth Regina Mowry was also a great favorite of the evening, and like Mr. Warren, kind and indulgent.

KALISHER RECITAL

Miss Clara Kalisher, contralto, made her first appearance in San Francisco since her return from her studies abroad at a reception recital given in Sherman Clay Hall on the occasion of the recent death of her mother. Miss Kalisher received the hearty encouragement of her numerous friends who tended to overcome as she progressed a little pardonable shyness--a very good fault by the way in young aspirants to fame, as modestly is the golden key that very often opens the door to hard, faithful work, and confidence grows gracefully with experience. Miss Kalisher removed from: [J. Fant; "Liebestraum" [Harms]; "Auszehr" [Shubert]; "Der Lieder Alten" [Altmann]; "The Peacock and the Butterfly," [Chadwick]; "Allah Givts Light in Darkness" [Chirman]; "When the World Ends" [words by Shakespeare] [Solitico]; from "Sanctus" and "Dalia" [Saint-Saens]; Aria from "The Prophet" [Meyerbeer]; "Les Divines des Vents" [Glyck]; "Tosca" [Tosti]; "Parni Les Moreles" [Holmes]; "L.Amourette" [J. Granier]. Her voice is a far, clear contralto, and she possesses the virtue of good enunciation, each number being sung with increased con- sernitude and ease, and a good impression being made. Frank Cohm, the accompanist, and H. E. W. A. J. S. Warren, was received with the usual warmth that attends his appearance, rendering "Birds Song," "The Woods are Scar" [words by Tenneyou] and "Land we are to J. Granier. While speaking of Frank Cohm, a prominent musician, once said: "It is a pleasure to play for him, for he is in the rarest sense a patron, and an interpretation is always perfect." Mr. Cohm will soon go to Europe. The recital was a success, and the audience, well known when he is in reality the staff upon which all must lean and a word of sincere praise is due to Dr. H. J. Stewart, who played for the singers giving them admirable support.
ORLANDO
Special Correspondence
ORLANDO, Sept. 26.—The regular season at the MacAlmonon Theatre will open Thursday evening, Sept. 26, when Clay Clement and his talented wife will appear in the clever comedy, "The New Dominion." This successful play practically belongs to Oakland, as Clay Clement does in a measure. It is now over five years ago that he came to this city and gave the initial production of his own play, "The New Dominion." At that time it was predicted that Mr. Clement would soon have a reputation that was world-wide, which by hard work he has won. The engagement is for two nights only, and the advance sale of seats so far has been very heavy.

Madame Modjeska, supported by an excellent company, opens a new engagement at the MacAlmonon on Monday evening, Oct. 9. The first week at the Theater one of the oldest stock pla's 5 on the boards, "Ten Nights in a Bar Room" has been presented in good shape by the Grand Stock Company. Landers Stevens does some excellent work as Sol Morgan the drunkard. The rest of the cast is in capable hands, and the scenic effects are up to the standard. The business has been very large all the week. Week commencing Nov. 2, the Grand Stock Company will give an elaborate production of "The Three Guardsmen." The Theater has been re-painted, and the entrance painted, which makes a great improvement.

Last Sunday the Acme Athletic Club took a benefit at Oakland Park. The following well-known specialty people besides members of the club appeared: Rand, Brook and Rond, Agnes Harding, the Three Flying Bobs, Burdick, Mendel and Mack. The attendance was the largest this season.

OAKLAND MUSICAL NOTES.
The Concert of the Orpheus Club last evening was largely attended by Oakland's swell set. It was the second of this organization's sixth season, and the second concert under the direction of its present leader, Robert C. Nerahill. The solists were Miss Eliza Berveridge soprano, and Miss Jean Mary Hinch violinist.

Friends of Alfred Wilkie, the well-known tenor who has just recovered from an almost fatal illness, are arranging to give him a benefit concert some time next month.

Quite a number of Oakland's leading musicians attended the first annual dinner of the Musicians' Club of San Francisco last Monday evening. The Newell piano recital will take place Wednesday evening, Oct.

HERBERT R. CLARK.

TACOMA
Special Correspondence.
TACOMA, Sept. 29—Tacom is noted all over the Northwest as a music loving town, and high class operas and musical attractions of all kinds are always assured of fine houses. The coming season will be the best Tacoma has had for years, as regards number of good attractions, a full and complete list of which Manager Wing promises to give your correspondent soon.

Since the season closed the Tacoma theater has been renovated and many new scenes added to the house list. The Lyceum theater also has a new advertising curtain put in.

The "Girl from Chili," played in the Tacoma last Saturday night, to a good house. Col. Thompson's Boston Lyric Opera company will play next Saturday afternoon and evening at the Tacoma. Wm. H. Hoyt.

OGEN
Special Correspondence
OGEN, Sept. 23.—Ogen Grand Opera House Sept. 20, Hoyt's "A Midnight Bell" played to a very large house, and was well received, although it is not equal to Hoyt's other plays.

Sept. 22. "A Venuine Yeuntleman" played to a fairly good house. This piece was very good, much better than was expected.

Nothing is billed for the coming week, the metropolitan Opera Company coming next on Oct. 2, 4, 7.

Our theater is the prettiest play house between Denver and the Coast, but being the only one in town it runs all kinds of attractions, and not always the best. I am sorry to say, although all the fine plays pay us visit. RUGOS M. BAKEDON.

CARMON CITY
Special Correspondence
CARMON, Sept. 26.—The Elledford Company opened here last night for a week's engagement at the Elledford. They have the first piece, "The Flag of Truce," was rendered in excellent style. This company has improved wonderfully since its last visit to this place, about two years ago. Mr. Elledford has proven himself a good manager, and deserves much credit for the selection of such a good class of play.

Hansome Tommy Bates, Elledford's advance agent is, as jolly a boy as ever; he wishes to be remembered to his California friends.

The Venuine Yeuntleman Company played Virginia City the 25th, and play Bruns the 26th.

R. B. MEIDER.

STOCKTON
Special Correspondence
STOCKTON, Sept. 27.—Vivom-Addison company closed the week here Sunday evening in the five act drama, "Love and War." Monday evening Clay Clement opened a three nights' engagement in "The New Dominion." While a very large audience did not greet him, still the reception he received from those who were present was very flattering.

Tuesday evening "The Belle" was presented.

SALT LAKE CITY
Special Correspondence.
SALT LAKE CITY, Sept. 25.—"A Venuine Yeuntleman" and "The Midnight Bell" have proven strong attractions for the Grand the
THE SAN FRANCISCO DRAMATIC REVIEW

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THE SAN FRANCISCO DRAMATIC REVIEW

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past week, good houses being in attendance at every performance. Mr. Malvay’s theater has opened under favorable conditions and with a good list of attractions he can draw, the coming winter, a full share of Salt Lake theater-goers. “The Midnight Bell” was a very strong attraction.

The company could easily have filled an entire week to good business. Metropolitan Opera Company opened tonight in “Fin Dallavo” at Grand with good attendance. The company fills the entire week with change of bill for each performance. The o re to be presented at Oakland, Chimes of Normandy, Bohemian Girl, Mascotte, Victor the Blue Stocking, Fantine and Olivette.

Mr. Malvay, who has been on the circuit, got in greedily by Salt Lakers, and, judging from the splendid business done by the Grau and Calhoun Opera companies the past two seasons, at the Grand, the Metropolitan Opera company will put in a profitable week.

Blanche Aldrich, prima donna of the organization, is a former Salt Lake girl. She made her first appearance in opera in this city with the Salt Lake Opera company, at which time she made a favorable impression. She is a pupil of Professor H. S. Goddard of this city. “Brownie in Town” follows the opera company at the Grand Oct. 21.

Salt Lake theater opens its doors Oct. 22 with Eddie Pay in “Hotel Toppy Turvy.” This attraction will be followed by the Salt Lake Opera company in “Madeline, or the Magic Klee” with Louise Savage in the leading role.

On the Road

Mojosista.
San Francisco (Columbia Theater) Oct. 2-7.
Weston & Herbet’s Vaudeville.
Gilroy 29-30; Stockton Oct. 2-3; Modesto 4-5; Madera 6-7; Fresno 9-16.
The Girl from Chili.
Missoula, Mont., Oct. 1; Anacord 2-8.
Hart’s Twentieth Century Players.
Hamford 2-8.
A Milk White Flag.
Crippe Creek Oct. 1; Colorado Springs 2; Pueblo 3; Leadville 4; Salt Lake 5-6; Carson City 9.
Sam Shaw Company.
Vancouver 2-8; New Westminster 9-15.
Brown’s in Town.
Salt Lake 2-7.
Elleford Company.
Virginia City 2-8.
Daily Stock Company.
Fresno Sept. 30 to Oct. 7.
A Yenwine Venuleman.
Jesie Shirley Company.

FINE ENGRAVING

The handsome engravings of James and Nordica are specimens of the high class engraving done by the Yosemite Engraving Company.

The Vroom-Addison Co. disbanded in Stockton this week. The class of romantic dramas presented did not satisfy the popular taste. Frou-Frou was the best drawing card. The company could reorganize in this city with an entirely different style of plays.

Loderer’s Quistonic will keep the hair healthy.

Irene Wellington is a big hit at Los Angeles.

The Six Peri Sisters are underling for this city.

The Orpheus, Randsburg, Cal., opens Oct. 2.

The Del Zarte’s are on the road with one of Gus Hill’s companies.

Hastings and Hall, vocal duo, are on their way to this city from Dawson City.

The Payne family of bellringers are doing a big business in South Africa.

Josie Sabel writes to the REVIEW: “I like your paper. Long may it wave.”

The De Goscos, Baby Ruth, the Russell Bros., and Mervin, the cartoonist, open at the Chutes Oct. 20.

The pretty little California girls, the Healy Sisters, are one of the features with Schilling’s “Two Married Men” company.

And now they are saying in the East that Dagmar, the imposing, is a Pacific Coast actress. Score one more for California.

Colby and Way, the ventriloquist and Dancing Doll, are at the Empire Theater, London, Eng. They return to America in 1901.

Forrest Searby who is doing the high diving at the Chutes with Harry Harmon is the son of the well-known scenic artist of the same name.

The Bright Bros., the strong men at the Orpheum, once upon a time earned three meals a day by keeping a peanut and soda water stand on Market Street.

Georgia McDermott, well known in this city, who has just concluded a protracted engagement over the northern circuit, is home again. She arrived on the 27th.

Frank M. Carrillo, the popular Bakersfield manager, left this city on the 27th with the following people for his vaudeville theater: Dampiere and Shelbon, Fred and Amy Gottlob, Miruna, Lucile Alden, Nud Thornhill, Zoda Sisters, Ethel Primrose, Lilian Stehenson, Frankie La Fund, Joe Vale, Alice Fields, Jessy Kyun and J. J. Brown.

The Weston & Herbert Vaudeville Show is doing an immense business. Manager A. S. Thomson passed through this city this week en route to Seattle, where the company will play a return engagement October 2 and 3. Crowded houses were the rule in every town.

The company will go down the Coast to San Diego, then direct to Oregon and Washington, then will double back to this State, playing return engagements in all towns. The people of the company are all artists.

The Standard Theater, Bakersfield, opens tonight.

Pope and Weld, sketch team, are now arranging a coast tour.

Daily and Tate are playing at the Howard, Boston, this week.

Van Bros. are doing well with Beach and Bowers Minstrels.

Prof. Dante is drawing crowds houses at Adelaide, South Australia.

Queenie Myle, a popular little soubrette, is due at Portland, Or., Oct. 16.

Derenda and Breen have signed with McIntyre and Heath’s Show for the season.

The Valdare, trick bicyclists, were at the Sydney Tivoli, then, after the last season left.

Glorione, the electrical transformation dancer, will be a feature of the Portland Exposition.

Michelsen Brothers, the banjoists, are playing the Proctor Circuit. They are heading this way.

Lewis and Lake, now playing at the Orpheum, Kansas City, Mo., are booked for this city in the near future.

McSorley and Atwood, a clever comedy couple, are at Minneapolis, and will soon be seen in this city.

Cole, Henderson and Cole, aerial artists, at present at Victoria, B. C., will be features in this city shortly.

The Brighton trio—Tina and Edith Arnold, and Edward Adams, play in this city, with “Australia” to follow.

Harris and White open at the Orpheum, Omaha, Oct. 9, with Kansas City and the Castle Square Circuit to follow.

Junie McCree and Matt Trayers are big hits with Weber’s Burlesque Co. Their success has been phenomenal.

The Willards are arranging for a new addition to their entertaining music act. They’ve got more than the usual progressiveness.

The New York girls, the Sisters McCoy, are dancing in Australia under the direction of Sam Marion, well known in local vaudeville circles.

Mattie Nichols, the clever little singing and dancing soubrette, arrived in this city on the 27th. She opens at the Chutes Oct. 9, with the Circuit to follow.

John Queen, formerly of Queen, Stowe and Ryder, died at Sydney, N. S. W., a few weeks ago. His funeral was largely attended by the entire theatrical profession in Sydney.

The New Vienna Buffet, Los Angeles, has changed hands. Joe Petrich, at one time manager of the Orpheum, Los Angeles, is now sole manager. Paul Kerckow, the former manager, goes into retirement.

Billy Rafferty, the comedian, arrived from the North a few days ago.

Weston & Herbert’s Vaudeville, send us word that return dates have been solicited from Vallejo. They played there only two weeks ago.

Max Asher, whose clever work in magic has been one of the hits of the Gaiety & Herbert’s Vaudeville, has closed with the company and is back in San Francisco.

Mabel Lambert of Terry and Lambert, at the Orpheum this week, is an Oakland girl and she has won considerable success as an impersonator of Bowery types.

Wright Huntington, an old Aleazar favorite, will be seen at the Orpheum soon in a vaudeville sketch called “A Stolen Kiss.” Huntington has made a success of it in the East.

Andrew Thompson, manager of Weston & Herbert’s, was a caller at the REVIEW office this week. Mrs. Andrew Thompson, wife of the popular manager, is ill in this city.

Charley Case, in speaking of his coast tour, told a REVIEW man that his recent engagement at the Orpheum had been extremely pleasing. Modest Charley, has been one of the Orpheum’s big hits.

Mr. L. F. Stone, who has recently come to San Francisco, looking for good people for the Honolulu Orpheum is one of the stockholders in that popular theater. He has opened upper permanent headquarters at the Langham Hotel.

Mendel & Mack, two of the brightest jest artists in the vaudeville profession and Frank and Hansler Bros., the clever musical artists have been appearing with great success in the production of “Ten Nights in a Bar Room” at the Deywee Theatre, this week.

GERTRUDE FOSTER

For a second season Miss Foster has been engaged to enact leading roles at the Alcazar. Her first season quickly established her as a great favorite, and during this engagement she has been renewing her popularity. In emotional roles she is decidedly strong and more than competent in parts calling for the lighter emotions. Her acting always has the charm of earnestness, and sincerity, and discriminating intelligence that creates a most favorable impression.

A well-deserved reputation for pleasing and for low prices is enjoyed by the Grove House, Cor. Market and O’Farrell streets.

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Contest is Booming

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GIRLS, GET YOUR FRIENDS IN LINE

So far the following votes have been received:

Hannah Davis—Tivoli

Lillian Raymond—Grand

Blanche Woodman—Tivoli

Ida Stilaba—Grand

Jeanette Fredericks—Grand

Christie Stockmore—Tivoli

Tracy De Voll—Tivoli

Last week through an error, the vote was left out. The above is correct up-to-date.

PERSONAL

Oscar Fest's latest curtain at the Tivoli is getting favorable notices from all who see it.

Matthews and Bulger are coming West shortly and will introduce some new funnies to local fare lovers.

In "Hotel Topsy Turvy," Eddie Foy, than whom there is no more popular comedian, assumes the role of a clown clown, afterwards disguised as a French count.

Jessie Bartlett Davis, the popular prima donna contralto, who will hereafter be her own impresario and manage a company, will have a brand new comic opera, "The Little Bandit," which is being prepared for her special benefit, in which she will appear with artists selected by herself. The new opera will come to San Francisco.

The extraordinary success of Nance O'Neill's engagement at Corday's theater set the people of Portland talking in a theatrical way as they never did before. For the first time in the history of Corday's the orchestra of the theater was, last week removed to the stage to make room for the audience. Not only was this done on the opening night, but it was also done five times during the week, which is something out of the common anywhere.

OBITUARY

The funeral of Mrs. Warren McDonald, formerly of the Clayton Sisters, took place in this city last week. Mrs. McDonald died at Bakersfield. She was 25 years of age and a very clever performer. Her sister is one of the attractions at the Olympia.

R. T. McClannan, a well-known actor at Hartford, Conn., fell dead at the supper-table of a hotel last week, aged 65 years. He was a member of the James K. Hackett "Rapunzel of Hentzian" Company, and formerly supported Maggie Mitchell.

Marcus Lewitt died in New York Sept. 8 of paralysis. He was born in Posen, Prussia, in 1812, and came to America in youth and made his home in Boston. He is survived by four sons and three daughters, Mrs. H. Abe, and Ben Lewitt—the three last named having attained prominence in theatrical management.
Horse on Byrne

The Los Angeles Herald tells the following story on Frank Byrne, a handsome young actor of the Frawley Company, and Frank Murray, the manager of the company:

Monday night Byrne and Frank Murray were given a supper by Wm. H. Greer, and of course there was wine interspersed with the viands. Byrne is not any too familiar with the cup that both cheers and inebriates, and when the supper was over he was ready to go home and to bed. He did so. Slumber soon seized him for its own. It was too early for such early birds as Greer and Murray to retire, and they started out to tread the primrose path of dalliance.

At about 3 o'clock in the morning Byrne was awakened by some one rapping on his door.

"Who's there?" called out the actor, half asleep.

"Messenger boy," was the response.

"What do you want?"

"I want Mr. Byrne."

"I am Byrne. What's the matter?" asked the actor, from beneath the counterpane.

"I've got a horse for you."

"A what?"

"A horse."

"Look here," called out Byrne, trying to collect his senses, "do you mean to say you've got a horse for me?"

"Yes," called back the messenger boy.

"Where is it?"

"I've got it with me, and I want you to sign for it."

Byrne got out of bed. Things began to grow serious. He pinched himself to see if he was awake. He knocked his toe against the wardrobe and it hurt. Yes, he was awake. It was not a nightmare. He had been talking to a boy who was out in the hall, and who said he had a horse for him. Then the thought seized him that perhaps the wine he had drank had disarranged his mind. He had heard of the "D. T.," but he had always understood they took the form of snakes. He had never heard of their appearing in the shape of messenger boys or horses. He stood in the center of the room as these thoughts flashed through his brain, and the cold perspiration streamed down his face.

"I guess it was all a fantasy," he said to himself, by way of encouragement; "all is still now, I will go back to bed." Then there was a loud rap on the door.

The actor started. "My God! Then it was not a dream!" He rushed forward, unlocked and opened the door.

There stood a measly looking messenger boy with a plaster of Paris horse about a foot high in one hand, and a receipt book in the other. Byron beamed a great sigh of relief, signed the book and took the image. He turned on the lights in his room and found written on one side of the horse the following:

A HORSE ON YOU.

GREER AND MURRAY.

Betrayed by her Tears

"Yes," said the stranded tragedian.

"I am a member of a good family. Appearances are against me, I admit; but it has not always been with me as it is now. I am a victim of circumstances. I have been deceived—robbed—by those whom I trusted. Far away in the east there is a sweet little woman who waits and watches, and night before they go to bed two little tender children kneel at her side and pray for their absent papa."

The lady in the doorway used her handkerchief vigorously. When she had finished Juins Brooks McCracken, famous over two continents and in want of a sandwich, continued:

"O, now you weep, and I perceive you feel the dint of pity! These are gracious drops! Kind soul—"

Just then, however, she emptied over his head the basinful of dishwater that the hired girl had passed along, and as he, sputtering, turned to go, she called after him:

"I'd advise you not to let a few tears, more or less, encourage you too much at this time of the year. The hay season is now upon us."

—Chicago Times Herald.

It would seem that the Jefferson boys, sons of the actor, along with Edward Shuttle, Al Wilson and Andrew Mack, were camping some ten odd miles from the Jefferson mansion at Buzzard's Bay. One day Joseph Jefferson had his driving horse hitched up for the purpose of visiting the campers. The road leading to the camp-ground is through a rough country. At one point, upon the side of a hill, it is impossible for wagons to pass each other. It was at this particular spot that Mr. Jefferson, in his buggy, met Al Wilson and Andrew Mack in their buggy. The Wilson-Mack horse refused to back up hill, so the Jefferson nag, which had no objection to such an operation was backed down the hill. When Mr. Jefferson reached the caup, he called his sons and the other campers about him, and with solemn manner said: "Boys, things have come to a pretty pass, when an old legitimate comedian has to back down for a couple of variety performers."

Letter List

Members of the theatrical profession may have letters addressed in care of this office. No charge will be made for advertising letters in the columns of the Review or for forwarding.

A lady who learned in the ballet
With steps highly graceful to dallay
On the show bills was known
As Mlle. Fanfarone;
But her true name was Sallet McNalliet.

The Walter L. Main Circus has been doing an immense business this week. The show is better than ever.

Subscribe for The Dramatic Review, $1.00 per year.
—The Stage Carpenter.—Is the man who builds the set pieces, makes frames for the flats, wings, etc., and directs and assists in the setting of the stage under the general direction of the stage manager. He is the practical man about the stage and his distinguishing marks are a well-worn pair of overalls, in the hip pocket of which is inserted a folded rule, and he usually has a wounded thumb or finger tied up in a rag. He must be a member of the C. M. A. (Theatrical Mechanics' Association) in order to work in a union house, and ingenuity and a knowledge of the capabilities of the stage for which he builds scenery are essential.

—The Stage Hands.—The men under him are called stage hands, familiarly known as "Grips," but whether this cognomen was bestowed on account of their propensity to strongly grip almost anything they handle, depending sayeth not. They take great pride in their business, and generally know it. The average "Grip" is a little swifter than the tortoise in his movements, considers himself a hard worked individual, and thinks the success of the show depends on him alone. The older members of the craft are full of reminiscences of the stage, and in almost every theater in the land you will find a "Grip" who, according to his story, has "worked for Kir.ly."

**Coloring Coon Songs**

There is a little lady up town in New York who is working her way to fame and fortune by illustrating "coon" songs. It may not be what is known as high art, but it requires a large amount of skill to do it satisfactorily. It is a business in which there is not much competition, and it is profitable.

The "coon" songs that are being illustrated are those seen on the vaudeville stage. First is the cover of a book, in bright colors, giving the name of the publisher and author, and the name of the singer who made the song famous.

Then follows a series of scenes, illustrating the song as it is sung. "If You Ain't Got No Money You Needn't Come Around," is one of the songs that figure in colors. "A Hot Time in the Old Town," "In the Green Fields of Virginia," "The Moth and the Flame," and many others show the colorist's ingenuity, for the matter of colors is usually left to the artist.—*New York Times.*

—The Stage Manager.—Is the man who has charge of the company at stage rehearsals and during performances. His chief duties are to teach the people the "business" of the piece; action, positions, entrances and exits, and to see that each one in the cast is in the theater and ready to appear. He also arranges for the costumes and wigs to be worn, and gives orders for the scenery and properties to be used. He also has other duties too manifold to mention, such as "jacking up," a chorister, or roasting a copy-phee. It is only fair to say that no man in the world knows as much as a stage manager is supposed to know. A statement of the mental attainments requisite to fill the post would comprise everything from the judgment of a particular shade of cap ribbon, to a knowledge of Sanskrit or a thorough acquaintance with the manners and customs of the ancient Phoenicians. His patience must rival that of Job's, his judgment be equal to that of Confucius, and his tact to that of a woman. To be a stage director, one should have the power of life and death over the people on the stage, for a more trying position is not to be found in the whole theatrical gamut. He is by turns the best hated or the best loved man in the company, according to his mood or the length or shortness of rehearsals. Behind the scenes reigns supreme; can be as cruel as Nero and as relentless as fate, while outside he may be the prince of good fellows. J. P. Wilson.

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**Side Lights**

Frank Daniel's new comic opera, "The Ameer," has been put in rehearsal. Mr. Daniel's season will commence at Scranton on Oct. 9.

Notes from San Francisco Misters:

"We are in our fourth week out, and business is more than we expected. Edward Grizzard, bass and tuba, joined Aug. 23. He made a jump of fifteen hundred miles from Columbus, Ga. J. H. Hall is doing some good work ahead of the company. Our band now numbers eighteen musicians, and our parade is attractive with new uniforms."

Leibler & Co.'s special company presenting "The Christian" will be in no sense a "No. 2" organization, as every effort has been made to secure as strong a cast as that which will support Viola Allen in this play. Frank Watson will be the Horatio Drake in the special company. He is well remembered for his excellent work in support of Effie Ellsler in the past, and his appearance with her in "The Christian" will be welcomed by their many admirers.
How Fame Found Him

WALTER A. PHILLIPS, the composer of several well-known songs, was a student at the Paris Conservatory of Music in the days of the second empire, those days of show and splendor, puff and flattery, magnificence of worship, but filled with the portents of impending disaster. He was a young fellow then, and, like the French empire, living for those days only, with no thought of the morrow.

They were days of a little study, some banqueting, and much semi-starvation—for the maxims of the student was to spend his allowance as soon after he received it as possible, and then borrow if he could. His nights were nights of roystering with a crowd of good fellows, students in art and music. There were excursions to St. Cloud or Versailles, when they spent the remnant of the night in jail for the crime of singing in the streets that forbidden air, that byun of liberty, the “Marseillaise.”

When brought before the Judge in the morning, the prisoners had as spokesman a blonde youth of 19 who looked like a German but spoke French like a Parisian. He would plead to the Judge in broken French assumed for the occasion, making profuse apologies for the foreign students.

They did not know. It was impossible they could tell. Would the good Judge let them off this time? And they were generally released with a warning and a reprimand. No Judge could fine a student of the Quarter Latin and expect the state to realize any cash.

The apologists roomed with Phillips, and one day they were in their attic together, both broke and both hungry. An inspection of the community cupboard revealed one onion—not much for two hungry students with no money, no credit, and friends in the same state of impecuniosity. While eating the onion in deep dejection and preparing some tears, there was a rap at the door, and in came Monsieur M—, a celebrated piano teacher with whom they were acquainted. The young men hailed him as their deliverer, told him their tale of woe, and their sufferings were presently relieved by a square meal. Then the professor made known his errand. He was going to Nice for a few weeks, and would Phillips’ room-mate take some of his pupils while he was away.

Would he eat? Would he draw his breath? Of course he would take the pupils, and his dear friend M— could stay away for a year. So the impecunious student found employment, and for a time Phillips saw but little of him. Offenbach’s “Orpheus” was running at the Comedia, and Walter was worshipping at the shrine of a piroquetting goddess in the ballet.

Among the pupils left in care of the blonde young man were two daughters of Baron Rothschild, and after the lessons were over the young teacher would sit at the grand piano for a few minutes and improvise waltzes. His soul was attuned to three-four time.

One day while engaged in his usual after-dinner diversion the Baron, a musician himself, entered the room and silently listened while the young man played. Upon inquiring the name of the composer he was informed that it was simply an improvisation.

“Can you play it again?” asked the Baron.

“Certainly, sir,” and it was done.

“Can you arrange it for an orchestra?”

“Certainly, sir.”

“Do so and call at my office next Monday at ten A.M.”

The substitute teacher hurried home, told his room-mate that something was up—he didn’t know what—and went to work on his orchestration. At the time appointed the chumps presented themselves at the big establishment in the Boulevard Haussmann, and were promptly admitted to the banker’s private office. The great financier, after greeting the young student, said:

“I have engaged the Theater Francaise and an orchestra of fifty musicians which you will conduct.”

The young man listened in open-eyed astonishment while the banker continued: “I do this on one condition—that you promise to compose something every month for a year.”

The youth who thus was offered the chance of a lifetime, under such magnificent patronage, did what a less highly-strung, less sensitive nature would never have done—fainted.

Of course the offer was accepted with profuse thanks, and the next day was appointed for rehearsal. The fifty musicians were in their chairs when Rothschild, accompanied by his protege and Phillips arrived, and curious were their looks of wonderment when they saw that their conductor was a headless boy. One ancient ‘celist laid down his instrument and refused to play under so young a conductor, but was “persuaded” by Rothschild to go ahead.

The parts were distributed, and the splendid orchestra played the composition through, having for their sole audience the great banker and the bewildered Phillips.

At its conclusion, with one accord, the players of the brass instruments gave the “fau-fare” the highest compliment one musician can pay to another. In less than a week mercantile Paris was wild over the new waltz, and the composer’s name was in every mouth.

Like Byron, he awoke one morning and found himself famous—a made man at 19. The waltz performed that day by the fifty, before the audience of two, was the celebrated “Les Sirènes,” and the youthful composer’s name—Waldteufel.—J. P. Wilson.

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Only Too True

THE Matinee Girl in the Dramatic Mirror bits the nail on the head in the manner:

"The critics all seem to have begun the season with axes sharpened to a keen edge. They've been chopping unmercifully at everything in sight since the curtain first went up.

"I know that lots of papers demand that those who fill the office of critics should 'roast' unmercifully on the principle that an attack upon a play, an actor or a book makes the strongest kind of selling.

"But on reading over many of the theatrical reviews in the dailies, it would seem that the post of critic is gradually becoming that of the court jester who puts on cap and bells when a new play is produced and starts in to be funny.

"And all the time he dances himself into the view of the reader crying aloud, 'I'm writing this. Observe my cold cynical disregard for the feelings of this little actress who is trying to earn her living just as I tried to earn mine before I grew famous, funny and rich!"

"Watch me jump on this old actress who has grown stout and lost her charm. Give me time to think of some screamingly insulting thing to write about her. Notice my style. Don't I do it neatly?"

"Perhaps this is all necessary for the growth of the stage. Mayhap it improves actors in their work. I don't pretend to know anything about those deep problems."

"It seems to me just as disagreeable, silly and untrue as the over-facile praises that come from the press agents on carbon-copied type written paper.

"It's cheap, like a great many other things that have nothing to distinguish them except the flagrant disregard of the rule to live and let live, and do as you would be done by."

She Was Deeply Moved

IT was at the close of one of Padrewski's concerts. The pianist had held his audience spellbound for over two hours. Women had sobbed as that divine "Nocturne," with its tender sadness and inexorable pathos, thrrobbed its way into their very souls. Chopin's wonderful music, with its world of feeling, had wrung my heart-strings, and every one about me seemed moved out of himself and strung up to an intense nervous pitch. Then it was all over at last.

Suddenly, in the crowd surging out of the theater, I caught sight of a face which appealed to me irresistibly, so full was it of intense yearning, hamstrung hopes, unrealized ideals. It was a girl's face, sweet, tender, sad, with an intensity and nervous force that was accentuated by her musical temperament now evidently moved to its utmost by the exquisite music she had just heard. There was soul behind those great brown eyes, intellectual power in the broad brow, and a wonderful play of feeling around that tender, sensitive mouth. I could not hear what she was saying to her companion, but her gestures and the different expressions that played over her mobile face fascinated me.

As we reached the last exit the crowd moved me close to her. Her voice was worthy of her face. It was low, soft, and full of feeling, but I strained my ears to hear what she was saying. Something about the music I was sure, she was so earnest over it. I got closer to her. We were almost out now. A moment more and it would be too late, and I was so curious, so anxious, to hear just a little of what she was saying. I did. I heard one sentence, just one.

The words came clearly and with much emphasis, "Well, his hair gives me a swift pain."—Chicago News Record.

Still at it

MRS. HOWARD GOULD—on the stage Catherine Clemenons—the former California actress, has recently with her husband being created very much of a furor in European yachting circles. Besides entertain the Emperor William and the Empress on board, they have captivated His Imperial Highness Grand Duke Alexius and other distinguished Russians who have pronounced the Gould yacht Niagara superior in comfort and luxury to even the imperial yacht Tsar. The Niagara has cruised off the coast of Norway on the voyage to Russia. The visit of Emperor William was totally unexpected. He being perfectly delighted with everything he saw on board, even the electric curling-irons in the dressing-rooms of the ladies, William and his officers most carefully scrutinized every part of the vessel. When the Czar came up the Neva last week in a small yacht, the Niagara was anchored just below the bridges opposite the imperial landing stage. Mr. Gould had the rigging decked with the flags of all American States.

That there are five thousand theaters in America, and that 1,500,000 people attend them each week-day night, spending $50,000,000 a year on theater-going are the surprising facts with which Franklin Fyles, the dramatic editor of the New York Sun will open an important series in the next issue of the Ladies' Home Journal. The series will be called "The Theater and Its People," and will run through seven numbers of the magazine, lavishly illustrated with pictures made by twelve different artists.
HOTEL TOPSY TURVY

AT THE COLUMBIA
How Funny!

The Woman of the World, writing in the Sunday Telegraph, says: “The long comedian, Edwin Stevens, who has recently returned from California, was hailed on Broadway the other morning by Harry Corson Clarke—the San Francisco pet—who slapped him on the back with a hearty ‘Glad to see you, old man; how does San Francisco look these days?’ ‘With the air of a man who is happy over an ended exile, Mr. Stevens illumined his features with a glowing cigarette and replied, ‘It looks mighty nice from Broadway.’”

“Any profession in which all of us who have gazed over the sad blue waves of the Pacific and longed for a glimpse of the Statue of Liberty and the Brooklyn Bridge will agree with the faintest shadow of argument.”

Snap Shots

MORRIS MEYERFELD, JR.

As well up in matters of dress as in song, Mr. Meyerfeld is perhaps the most musical of the gentlemen who take up the profession of a singer for the purpose of making the American life pleasant.

She’s Getting On

Anna Suits is another of the Tivoli girls who has done well in the East. A reviewer in the New York Telegraph has the following to say of her appearance in Lawrence Webber’s The Parisian Widows: “Another act that was well received was that of Anna Suits. She has been so ill as to be unable to fill dates at the continuous houses this summer, and the public has been left its traces upon her voice, but this fact was not noticed by the audience, and the act is a very pretty one. Two special settings are used to carry three songs, and as a novelty act it is as well staged as any offering in this line. Three persons are used in two of the songs, and there is a cakewalk in addition to the singing. Miss Suits is a good looking girl, whose method conceals much of her breath, and bringing a shrill-ness of tone her voice is good even now. When she has more fully recovered from her illness, the act will be a crackajack, for Miss Suits is clever and the scenic part of it is all first-class, and not this silly trunk stuff that is dingy before it is used and worse afterward. There should be more acts like this in vaudeville, for picture acts are needed badly, and there are few with energy enough to fill the demand.”

Anna and the Tars

L ORIS is what Leander Richardson of New York said last week of the French dancers: “Anna Held hasn’t taken out naturalization papers or done any of the flam-bouyantly patriotic things by which foreign stars are wont to win American favor; but she is very much a national institution, even if she doesn’t have recourse to the naturalization scheme of advertising.”

“This soft-eyed French charmer—French charmer is what Maggie Chire calls her—has been chosen to head the bill of entertainment at the smoker to be given the Dewey sailors at the Waldorf-Astoria. I am sorry for the noble crew of the Olympia. There isn’t the ghost of a chance that one of those tars will escape from that smoker without a broken heart, for Anna’s gown is sure to complete the devastation begun by Anna’s eyes and Anna’s new songs.

“The dress which is to dazzle that conquering crew is the most heart-thrilling creation ever came from Paris. It is of palest lemon-colored satin, embroidered in orchids, that stand out from the fabric in such richness and truth of coloring that the fortunate seaman will be the first to see it are sure to want a climb over the footlights and pick them off the pretty gown they decorate.”

COAST MUSICIANS’ UNION

The Pacific Coast Musicians’ Union was organized Friday night of last week at Native Sons’ Hall as an assembly of the Knights of Labor, with a membership of 50. The following officers were elected to serve for the ensuing term: Master workman, R. B. Barton; worthy foreman, I. C. Levey; worthy inspector, L. R. Heitler; almoner, R. A. Silvas; recording secretary, George Ethman, Jr.; financial secretary, W. C. Swavel; treasurer, H. J. Seegelen; statistician, F. R. Garett; unknown knight, George Hilderbrand; inside esquire, Victor Anderson; outside esquire, A. B. Gauze. The union being a bona fide labor union will ask for its share of patronage from the people of San Francisco and also the state of California.

The Dramatic Review contains all the news. Subscribe now.
Clarke’s Ingenuity

The Mirror has the following to say of Harry Corson Clarke’s new company:

Harry Corson Clarke is a natural collector. He has made collections of everything from coins and postage stamps up to prayer-rugs and Indian baskets. Occasionally a fire robs him of his treasures. Then he begins all over again. His latest fad seems to be in collecting people with unusual careers—not “pasts”—for his company. He has already secured a member of the 400 for his leading juvenile. Word comes from Honolulu that he has engaged Allan Dunn for characters. Dunn studied art in the Quartier Latin in Paris. Then he traveled over South America, painting pictures. He edited a magazine once in Colorado. Then he went out in Shakespearean repertoire companies. He traveled last Winter to the Hawaiian Islands as a member of Janet Waldo’s company, and after that organization divided he went into journalism in Honolulu.

Mr. Clarke has secured Stewart Allen, late of E. S. Willard’s and Nat Goodwin’s companies, for stage director. He has engaged a soldier of the First Iowa Regiment for property man. The property man is now homeward bound from Manila, where he fought with distinction. He was in Mr. Clarke’s company two seasons ago. Mr. Clarke thinks that his experience in the army will tend to make him a better property man than he was before—especially in one night stands.

Mr. Clarke opened negotiations with a minor poet whom he wanted for advance agent. The minor poet, however, learned that an advance agent is obliged to leave New York. He told Mr. Clarke that he preferred a bench in Union Square to the best bed in all the provinces. Mr. Clarke made remarks and left him to his bench.

The Columbia season started off with a fine first week. The business has been immense and if the response of theater-goers to the present offering be any criterion, the outlook for the season is exceedingly bright, as the list of attractions is such as to warrant a similar response on many occasions.

The Passion Play

The villagers of Oberammergau are now discussing the merits of the candidates for the parts in next year’s Passion Play. A new playhouse of iron is being erected and will be roofed over, not open to the sky like the old wooden one. The new house will accommodate 6,000 spectators. In 1890 the receipts were $175,000, while $60,000 was expended on the players, the principal actors receiving $500, while even the little children in the chorus were given $10 apiece. The coming event is expected to be still more prosperous.

The Dramatic Review, $3.00 per year. Subscribe for it.
The success of the Dramatic Review has set the theatrical folk talking. There have long needed such just a page.}

So many women of age and experience are going to play Hamlet this fall it might be asked, "Will the ghost walk regularly with them all?"

It is gravely published that Dramatic Review has fared fitter actors from old tombs. This is hardly so bad as getting plots and dialogue from dead writers.

The Broadways is running a serial story called In Pursuit of Virtue. Judging from some of the naughty pictures in the magazine, it is only right to warn the author of the story that he is on the wrong track.

There are at least a dozen Dewey theaters in as many cities. This taking advantage of the popular current is an old idea in amusement. When Louis Philippe was King of the French a menagerie there announced the 'royal Bengal tiger.' When Napoleon III was made President it became the 'republican Bengal tiger.'

No doubt many reasons exist why a "burlesque show" in its commonest acceptance has become almost synonymous with much that is flashy and indecently suggestive. But how wrong it would be to advance a principal's publicity by a liberal use of imagination and fake stories not yet quoted? At the same time it cannot be denied that for a country which stands at the head of the world's procession of newspaper writers for general inventiveness and freshness, these little tales concerning actors and actress are show an astonishing lack of color and variety. In fact, they are commencing to take on the monotonous aspect that used to distinguish the works of those professional joke who never got beyond such topics as the usual jest, the common punch line, the mother-in-law. Still when the modern press agent does turn his talents in an apparently unexplored direction something always creeps in to stamp the thing as a fraud. Thus in the statement that a New York actress the other day had a snake sent to her by some presumably jealous rival, every inducement was held out to the credulous to believe it by not insisting either on the serpent's ex- ceptional size or pious character. So the inference was suggested that it was sent only to scare her. Here, however, the weakness of the assumption comes out. If scaring her had really been the object they would have sent her a mouse.

What has become of the organization that was formed to weld the stage and the pulpit for united religious effort? The only noticeable effect it had in New York was the turning of serious-minded Lady Burt into a more pious way, and some of her stage friends is foolish enough to poke fun at her efforts. One of the writers said that Miss Burt, as a foilower before the footlights, was a shoe to see much is to what comes to a question of piety, she is about as convincing as a carpet-tack in a plum-pudding. Why not let her alone? She isn't hurting anybody.

Already the first touches of a blighting frost have struck the early growth of the season's "great" productions. Stuart Robson has discovered there were flies upon The Gadfly, the new play which was to boost him into fame as a serious actor, and it will be laid upon the shelf, with the probability of the door being locked and the key thrown away. He has not been taken in by any means as serious-minded as public as black as to see himself, and his short flight into the higher regions of the drama is doubted at an end. Francis Wilson also has not been encouraged in his attempt to make Cyro de Bergerac subservient to his original designs, and the book will be reconstructed on the lines of a regular comic opera of the conventional brand.

The rage for realism that has attacked all stage performances has appeared in London of late, and its limit appears the subterfuges by means of which they become actors. In other words, when the audience is given a view of a dressing room, with all its incidental of make-up and make-shift. This is not necessarily to say that theater is or rather true to art, but it has a depressing effect not alone upon the spectators, but upon the work of the players themselves. Reversing the situation of seeing themselves as others would that three miles across the world a peep in o that holy of holies which, while novel to the eyes before the footlights, tears down the last barrier of illusion which the theater-going public is a probably the most notable achievement of recent years ago. Fred Cooper was running the Pavilion in Los Angeles doing fairly well with stock productions, at 10, 20 and 30 cents. One week he discovered that he had no play for the week following. At the time of the discovery, Fitz Murphy was in the Pavilion. He told Cooper he had one that needed only a little touching up—its name was Killarney. Cooper told him to get it in shape. Fitz went home, took up his pencil and wrote a melodrama in seven acts and in three days he handed over the manuscript to Cooper. And it wasn't such a bad thing, either, as melodramas go. And do the work justice, Fitz took care of the leading role, and entertained his auditors with not only high flown Irish sentiments, but with song and dance.

Glancing over the bill at Koster & Bial's of last week and seeing the big name above Laura Hope Harring that gifted woman's last appearance in San Francisco, at the Orpheum. En- dowed with a really marvelous violin skill and a charming personality, not the least dimmed by a severely plain face, she has always been a great favorite with public audiences. Her visit to San Francisco last summer was the occasion of her first appearance in this city in vaudeville, and she con- fided to the writer that in con- cession she had dreaded most fearfully; she did not know how she would be received by a vaudeville audience or what brusqueness she might be subject to while on the stage. The or- dwell, her radiant face and en- thusiasm told me that, as I had expected, her fears had all been unfounded. Her pleasure was very great and she never tires of telling of the courteous, generous consideration shown her at the Manager Morrison's popular play house, and she has always declared that her engagement at the Orpheum was really the most delightful one she ever filled.

Between Acts

Francis Powers' new piece, Mother Earth, which will have a production at the Alalexar about Nov. 1st, is described as a play of Mexican life with a tendency to tragedy. It will require an elaborate mounting with special scenery for every act and a good deal of local coloring to get the effect. A fandango will be introduced and Mr. Bruegare has composed incidental music as well as selections for the entire acts.

Hotel Toppy Turvy, one of the important musical comedies of the theatrical year, will be seen at the Columbia Theater, commencing Monday, Oct. 9th, and running for two weeks.
Personal Mention

Laura Burt is replacing Marie Dresser in The Man in the Moon in the New York run, owing to the latter's illness.

George Fawcett will retire from William H. Crane's Company on Oct. 21 to resume his original part in Miss Adams Company in The Little Minister.

George W. Floyd, for many years a well-known theatrical manager, is to open a handsome cafe at the corner of Broadway and Thirty-first street, New York.

Madeline McKissick, a handsome and well-known society amateur, is now playing professionally with Modjeska. She has lately been married, but found the marriage bond irksome.

Franklin Fyles, the dramatic editor of the New York Sun and a playwright who has achieved some reputation in the past few years, is a pretty sick man, and his friends fear that his condition is serious.

William J. Lemoyne has been engaged to support Miss Marlowe in the coming production of Barbara Freitchie. He is to play the part that was intended for the use of Joseph Brennan, who was for the moment put into the cast of The Only Way.

San Francisco will be glad to learn that Edwin Stevens in His Excellency has made an immediate and pronounced success, punctuated with eleven curtain calls. Ethel Barrymore is of the company, and there is talk of a long run in Boston and New York.

Minna Titul is playing with Frederick Warde.

Virginia Drew was offered a place with Miss Gae for the season, but could not accept.

Marjorie Kane of Lewis Morrison's First Road Company has been quite ill. She is now recovering.

Ernest Hastings, so the report has reached the Review, has left Stuart Robson and his unsuccessful Gals.

A REMNANT of the Lombardi Opera Company that had a disastrous season in this city is traveling eastward. They have been showing in Denver.

Frank Murray writes us from Los Angeles that T. Daniel Frawley and his company will return Thanksgiving and play a long engagement at the California.

Jessie Bateman, who is remembered here with A Brute of Partridges, is credited with one of the successes in The Last Chapter in London. Thomas A. Wise also scored a hit in the part he played at the Garden Theatre, New York.

The rehearsals of Peter Stuyvesant, Governor of New Amsterdam, William H. Crane's new play, are now under way, and are in charge of Bronson Howard, who with Brander Matthews is responsible for the work. The cast is a large one, and there is a number of supernumeraries. In fact, the production is such a large one, both in the number of its people and the quantity of its scenery and properties that Mr. Crane does not intend to present it in any but the large cities. Nearly three months of his season will be spent in New York city.

Theodore Bromley, business manager for Frederick Warde, has been obliged to retire from that position because of ill health. His place with the company was taken by E. D. Shaw on Sept. 25.

The little differences between the star and diplomatic T. Daniel Frawley and handsome Mary Hampton seems to have been adjusted, for the latter is now playing leading roles with the Frawley Company in Los Angeles.

Joe Rosenthal, well known on the coast as an outdoor advertiser for anything from a circus up, has arrived in the city to take charge of the Alhambra's hill-posting and lithographing. He has been with the Grand at Kansas City for the past five seasons.

The Dramatic News of New York says: "Miss Mary Hampton left New York on Saturday en route to Los Angeles, where she is to join T. Daniel Frawley's Company next week. Her first appearance with the company will be as Drusilla Ives in the Dancing Girl, the role originated at the Lyceum Theater by Virginia Harned. Miss Hampton has always had a fondness for this character, and her friends have told her that she is eminently suited to it. Mr. Frawley, I believe, is to play the opposite part, which was first acted by Mr. Sothern. After playing three weeks in Los Angeles, the company will go to San Francisco for several weeks, and then proceed to Honolulu. It is the Honolulu trip that appears most of all to Miss Hampton, as she has several times been to the Golden Gate, but has never yet pressed onward to the picturesque islands recently acquired by Uncle Sam."

Harry Brown, the well known vocal teacher, has several promising promising pupils who will be heard in concert and in comic opera.

Ambrose Fitzallen who used to coo with Ernest Hastings at the Alcazar is doing the part of Rosco in Puddin' Head Wilson this season.

Ynez Diaz, the statuesque contralto now singing at the Tivoli, is the mother of Dorothy Creede, adopted by the rich miner a few years before his death. Little Dorothy, as soon as peeling difficulties over the settlement of the Creede estate are settled, will come in for a large share of the late millionaire's money.

The Mirror says: Mr. Meyerfeld, President of the Walter Orpheum Company, arrived in New York on Sunday last. His object is mainly recreation, and when he and Mr. and Mrs. Schimpf have seen the Dewey festivities they will return to the coast. Mr. Meyerfeld will visit all the New York theaters during his stay.

Ada Colley, the singer with the phenomenal voice, now appearing at Koster & Bial's, is receiving the congratulations of her friends on the start of her career. It is with Sydney Colman, a wealthy American, who met her in London. The contract is for life, and when the wedding bells shall have rung for the happy pair Miss Colley's high notes may possibly be heard only in the precincts of her own home.

Mrs. Mary Linck says she is to leave for New York Sunday night, and has only a three days' rest after her long overland trip before she opens with the Castle Square Company in Asia at the American Theater. The Castle Square Company is divided into grand and comic opera divisions, and will alternate the entire season between the Shubert Theater, Chicago, and the American at New York.
The Columbia
For the opening night of the second week the Modjeska Company presented Shakespeare's Much Ado About Nothing. In such comedy roles as Beatrice, the intelligent art of Madame Modjeska never fails of a winsome interpretation, but it cannot be said that her presentation attains to the height of her more dramatic interpretations. Miss Kate Dalgis was a picturesque and lovable Hero, and her rendition was admirable in every way. To the men of the company must be given the honors of the evening John Kellett, he of the nameless presence and rich, round voice, was a very entertaining Iden-dick. It was a characterization so indescribable, so individualistic, that it is almost a hermaphrodite. H. A. German, his character of the young, tinctly handsome, and his voice, is effective to the last. Miss Ada Ladd sang a new patriotic song and it took so well that she was compelled to repeat it three times. Her make-up as a captain was so good that even the ladies fell in love with her. Miss Sullivan, in her usual grey suit, was as fine as usual. Miss Willy Mason was cast as Grencha, a role that gave ample opportunity for her voice, and Miss Willa Wakefield as Van Winkle, and it is only justice to say that the part was never in better hands. His interpretation was unusually good. Thomas Perse, Arthur Woolley and Winfred Goff as the phan-tom crew and Nace Bonville as Peter Stein and Wooley as the innkeeper were all that could have been desired. While Perse was singing, his roles took fire from his long pipe without missing a note he snuffed it out, or he thought he had. He threw the rove over his shoulder, when the fire began blazing again, Woolley and Goff quickly extinguished it, preventing probable serious injury to Persoe, whose coolness was most commendable. Miss Bessee Fairbairn was Katrina, the innkeeper's daughter, and she looked, sung and acted the part in a most satisfactory manner. A novel feature of the performance was the Swedish Shoe Dance by Katherine Gay, Jeanette Fredericks, Irene Du Voil, Ida St Aubin, Alice Gray, Zora Irwin, Katrina Witt and Ethel Strachan.

The Alcazar
Roland Reed's successful comedy, Innocent as a Lamb, is the attraction at The Alcazar this week, and is playing to crowded houses. The part of the "deceiving husband" Tobias Pilkington, "who gets injured in a railroad accident going to Boston," etc., is very creditably portrayed by Eugene O'monde, who kept the audience in a constant roar of laughter. Miss Mary Howe as the trusting wife, Mrs. Pil- kington, was as usual up to her standard. Geo. P. Webster, cast as William Bouncer M. D., an artist in black eyes, was indeed a credit, and his laugh and makeup were exceedingly "tough." Mr. Frank Deninrothe, as Jack Summerville of the firm of "Summerville & Frost" of the "Harlem Truth," in search of news for his paper, was very good. Miss Gertrude Foster as Kitty Farnhoro has very little to do, but what little she did do, it was very quiet and nicely done. The minor characters were all well played, especially Carlyle Moore, as Mr. Hammerschlagcr, the German, who looked quite a good deal of laughter.

Grand Opera House
Rip Van Winkle drew as large an audience at the Grand Opera House this week as did The Drum Major's Daughter last week, and the opera was equally well rendered. With only one song and very little else to do, Hattie Belle Ladd made a decided "hit." She was the dashing captain of grenadiers, a part far better suited to a good drummerboy in last week's production, Miss Ladd sang a new patriotic song and it took so well that she was compelled to repeat it three times. Her make-up as a captain was so good that even the ladies fell in love with her. Miss Sullivan, in her usual grey suit, was as fine as usual. Miss S. W. Mason was cast as Grencha, a role that gave ample opportunity for her voice, and Miss A. W. Wakefield as Van Winkle, and it is only justice to say that the part was never in better hands. His interpretation was unusually good. Thomas Perse, Arthur Woolley and Winfred Goff as the phantom crew and Nace Bonville as Peter Stein and Wooley as the innkeeper were all that could have been desired. While Perse was singing, his roles took fire from his long pipe without missing a note he snuffed it out, or he thought he had. He threw the rove over his shoulder, when the fire began blazing again, Woolley and Goff quickly extinguished it, preventing probable serious injury to Persoe, whose coolness was most commendable. Miss Bessee Fairbairn was Katrina, the innkeeper's daughter, and she looked, sung and acted the part in a most satisfactory manner. A novel feature of the performance was the Swedish Shoe Dance by Katherine Gay, Jeanette Fredericks, Irene Du Voil, Ida St Aubin, Alice Gray, Zora Irwin, Katrina Witt and Ethel Strachan.
The Orpheum

The Orpheum presents another all-star bill this week and crowned houses attest their approval of the acts presented. Felix Morris and company are back for one more week and play repertoire. Behind the Scenes has already been reviewed in these columns and The Old Musician was played here on a former visit. In the new piece The Old Vagabond, Mr. Morris appears to better advantage than in any of his three plays. The pathetic lines are read with that carefull disciplining which his prose is the front rank of American character actors. Miss Mary Townley is also cast in a congenial role as Ruth Ashton and her work gives great promise. Mr. Lardner was efficient as the artist. Musical acts gave the audience a number of the little details of stage direction which makes every move of his clever company a pretty stage picture. The Misses Oriska Worden, Adele Archer, and Vira Kidd who are billed as the Hawaiian Queens sing an operetta entitled The Queen’s Fan very acceptably. The young ladies are all possessed of good voices and dress the piece in a handsome manner. Their stage setting is also very elaborate and beautiful. If there is any fault to be found with their act it would be in the fact that their enunciation was not very clear at times. Frank Cushman still occupies the place of honor on the bill and tells a new lot of stories in his own original way. Forrest and King, the other newcomers, do a grotesque dance-turn which is more or less a repetition of others that have been seen on the same stage but they do it well. All of the holdovers, Jennie Yeaman, Stinson and Merton, Terry and Lambert, and O. G. Seymour and Miss Dupree continue to amuse the large audiences.

The Chutes

Baby Ryan, the child singer and dancer, is the best of the new features at the Chutes this week. The pretty little girl has a sweet voice and does some steps which evoked great applause. Friedlander Bros. come next in popularity with their comedy musical act. They play a number of unique instruments. The R GROUPS, aerial acrobats, are the other newcomers. Adgie continues to put the ladies in a tremor with her daring in the lions’ den. Roberto Lane, Irene Franklin and the animascope complete the bill. Harmon and Seabury do their high dives at the close of every performance.

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The Olympia

The new feature at the Olympia this week is Maurice Montague, a baritone singer of repert. Ruth Velta is making her usual weekly hit and introduces a real Filipino baby in the chorus of one of her songs. Maud Mulley’s deep contralto voice and J. Halliday’s graceful tenor are so much alike that it is a little hard to please the many patrons. The old features are Zoe Matthews, Carlton & Royce, Dora Mervin, Rose Wellington, Dolly Mitchell Dot Stanley and Ed Dolan.

The Oreron

Miss Marie Wilbur made her debut before San Francisco audience at the Oreron Monday. She has a wonderfully good voice which she uses with rare effect, thrilling her audiences and eliciting much applause. Her singing of “Il Bacio” and “The Last Rose” has remained unusually good. Miss Annette George the balladist and Miss Agnes Castro, the mezzo-soprano, repeated their success of the previous week and were rewarded with flattering applause. Miss Reynolds the trombonist of the American Ladies’ Orchestra, performed a solo and had to respond to an encore. The orchestral program was new and select and the moving pictures highly amusing.

Vaudeville Notes

Lizzie B. Raymond has visited Ireland and the Lakes of Killarney. Henry E. Doxxey goes into vaudeville again. This time with success. Breaking up Housekeeping, John Hansons and Mabel Drew’s sketch, is going very well indeed. Stuart Roson was offered a twenty week vaudeville engagement last week at an enormous salary. Baldwin and Daly put out a vaudeville and pantomime company. Geo. Bonag is to be the manager. Wood and Sheppard are on the continent and have made such a hit they declare they will never leave it.

A new vaudeville sketch is called A Grave of Woodock. It is played by Leslie Palmer and the Bigelow Twins. Diana heads a company next season of vaudeville and high class repertoire. She will be managed by R. K. Kirk.

Elvia Croix Seabrooke and William H. West have a musical sketch by George Totten Smith which they expect to do in the vaudeville houses.

M. C. Anderson’s new vaudeville sketch is on the scene at the Olympia Square in Cincinnati will open Oct. 15. The house now has an entrance from Walnut street.

Violet Dale is playing the Castle circuit. The Keessings open at the Delmonico, B. C., on the 9th. Burt and Whitman are at the Park Theater, Chicago, Illinois.

Queenie Myrtle is underlined for the Trilby, Victoria, October 16th. Morgan and Morgan are features at the People’s Theater, Seattle, Washington.

Mr. Royle and his wife will spend five weeks at the Orpheum during the coming season.

Scribner’s Magazine for October contains an article on modern vaudeville by Edwin Milton Royle.

Cod Wilson is under contract to appear at the Chutes and Olympia, commencing November 20th.

White and Harris open at the Orpheum, Omaha, October 9th, with Kansas and Denver and Chicago to follow.

Harry De Lain, now playing Keith’s New York, appears in this city November 25th, at the Chutes, with Olympia to follow.

The Fredericksburg Music Hall, Portland, Oregon, has changed hands. Brown and Grant are now the proprietors. Louis Dammash, the former manager, retires to private life.

Trixie Coleman, well known in vaudeville, has won great favor in Honolulu. Last Saturday night admirers threw a shower of silver on the stage at the conclusion of her act. Good girl, Trixie.

The Arch Street Theater, Philadelphia, is to be made a vaudeville house. At present there are three vaudeville theaters in Philadelphia, and the population is quite large enough to stand another, or even three more.

International Music Hall, Rossbud, B. C., Oct. 2—Conlin & Ryder, Sue Blanchard, Leonie Mendel, Floris Du Bois, Bohemian Troubadours, Perry Sisters, Pearl and Cassoly, Plo Patterson, Amelia, Rice Sisters and Emma Whitney.

Rose Melville, who deserted vaudeville for legitimate, won good opinion for her work as star, but her play is declared not up to the mark, and in need of rewriting. By the time Miss Melville arrives New York everything will be in shape.

Some of the American actors abroad are making tremendous hits. Those that are the stars of the bills are Stanley and Birbeck, Morris Cronin, Robinobo-Baker trio, Daisy Meyer and her son, Hengler sisters, Sparrow, the juggler, Nelson T. dawn, the coin juggler, and Kiltytrick and Barber.

One night last week an enthusiastic audience in the Olympia was so pleased with Ruth Nelta’s Filipino baby that he threw a handful of small silver coins. It was the cue for a general hail of dimes, quarters and and nickels and the little tot must have reaped a harvest of at least ten dollars.

Sid Baxter will be in this city Oct. 23.

Lou Adler opens at the Midway the 9th.

Tone Berydorf and Mollie Mason are at Oxnard, Cal.

The Gem, Missoula, is doing a phenomenal business.

Starr & Dearin, the sketch team, are due in this city during the holidays.

Zoyarr, the Globe Artist, is at Skagway, Alaska, to follow.

Henry Dixey tries vaudeville again. Henry doesn’t stay away very long at a time.

Irene Vinton is on the high road to recovery. She opens at the Chutes the 13th.

Archie Levy’s International cake-walkers take the road early in November.

Smith O’Brien is a newcomer from Ireland. He is a monologist and is said to be good.

Julia Lynon and Mattie Nichols met with much success at The Buffet, Los Angeles, California.

St. Clair and Wilson arrive in this city October 17th and depart for Sydney, N. W., on the 18th.

Ister Price, a Los Angeles girl, goes East in a few days to join Two Married Men Company.

Querin Vincent, Frank Labor and Johnny Dyllyn, all Frisco people, are with Johnny Ray’s A Hot Old Time. Helen Warner of the team Mollen and Warle, was married to Michael Casey, the famous ex-jockey, Oct. 2d.

Reports came in announcing the successful re-opening of the Orpheus, Randsburg, and the Standard Theater, Bakersfield, Calif.

Marshall P. Wilder made a tremendous hit in Columbus. The local papers gave him columns and the society people there feted him. Wilder is one of the solid cards of vaudeville.

Pauline Hall contemplates starring again, but her salaries constantly offered by her vaudeville magnates are very tempting, and the only Remorse may remain doing two a day.

A new vaudeville couple with a new sketch appeared at Keith’s Philadelphia house last week with success. They are Anna Maitland and Charles Murray and they played Our Honeymoon.

The Columbia Theater, St. Louis, has been made a “ten-twenty-thirty” vaudeville house, under the management of Middleton and Tate. Mme. Herrmann was the headline last week.

The Nourse O’Neill’s engagement at Corday’s Portland Theater was one of the most successful engagements ever played by a theatrical company in Portland. Manager Corday and Miss Rankin, Miss O’Neill’s manager, will, it is said, be about $20,000 better off in consequence of it. This is a record-breaker for Portland.
The Eastern Boings
Correspondence and Comments

October 7th, 1899

Col. Hopkins' excellent stock company playing The Broken's daughter, with Josephine Gunawan and her pickpockets, Al Blanchard and the Biograph, with Admiral Dewey on board the Olympia, as entertainers between the acts, is packing Hopkins Imperial Theater. At the Standard Ford Rider's Mountain Range Extravagansa Company is giving Manager Butler's patrons a show that radiates with spiciness. To be slung, "it's a warm baby." It has not been mentioned by New York, where he organized an excellent stock company. They have been engaged by Mr. Vava, Mizzoura, and Tack for the season at the Grand Opera House. The management of the Grand had intended to only look good traveling companies, but they discovered that it was impossible to give their patrons all first class performances and they cancelled their bookings and engaged Larry Plagiarus, who is well known on the coast, is ahead of Mathews & Bulger. He will be with you in a few weeks. Larry is a brilliant writer and a genial Bohemian.

Elliot Tovy, who is the star with Hotel Topey Tury, anticipates with much pleasure his visit to the coast. Tovy will join the cocktail brigade on Stock Company, in which he will be one of the main attractions. He has already been in the show for several weeks.

Among the pretty faces in Francis Wilson's Company is noticeable that of Miss Edith de Muth who, before she came East to study under Tom Karl, the toster, studied with Francis Stuart of San Francisco.

In the play Lu Mizzoura at the Murray Hill and the last week was an Illustration of how quickly time can change the apparent meaning of words. A man is shot in a barroom. Some one asks where, and the reply is, "In the neck." This answer now always causes laughter, yet when the line was written seven years ago it was intended to be serious and was taken by the audiences.

ROB ROY

ST. LOUIS Special Correspondent.

ST. LOUIS, Sept. 28.—Comedy reigns supreme with us this week. The Empire Stock Company, headed by that versatile actor, William Faversham, is playing before the patrons of the Century Theater an excellent performance of Lord and Lady Aglay. Mathews and Bulger are at the Olympia by the St. Louis Waves, a ragtime opera. The boys are very funny and have an excellent company. They are westward bound and the theater patrons of Frisco will have an opportunity to see them again during October. Mathews and Bulger's old farce, At Gay Coney Island, essayed by a number 2 company, is pleasing the patrons at Frisco. Martin's Uncle Tom's Cabin is at the Grand Opera House. Neil Burgess in a condensation of The County Fair is the featured vaudeville piece at the Columbia.

The Castle Square Opera Company, which has been a half and a half at the American Theater, will open its third New York season to-morrow evening with The Master Builder (by Ibsen). This is the first time Wagner's opera has been produced in English in America. There are several changes in the company this season. By the company lost Little Macmillan, the mezzo-costratto, who was its greatest favorite; and by resignation its principal comedian, Robert Hackett, who has gone to join The Three Little Lamb's Company. But Miss Grace Goldin, the soprano star, and Osbourne is the Italian. This in Europe for a year, has returned to the cast, and there will be some other entirely new members who may merit recognition as the season progresses.

Ida Van Sickel, one of the prettiest girls of the Opera House, is married. Keith's continuous show last week in a new comedy sketch Sus Todd of Yale, in which Harry Lacy was the principal comedian. Miss Van Sickel made a decided impression in her dainty pajamas.

Stuart Robson's production of The Gadfly at the Wadsworth was not a success. After a two weeks' run, Robson closed his engagement last night and gave way to his old partner, Wm. H. Crane, in his new play of Peter Stuyvesant, Governor of New Amsterdam, which will begin to-morrow night. Robson slept in The Gadfly or else make it more of a comedy.

A Stranger in a Strange Land, the only important play at present, is at the Manhattan. Sidney Wintner and Walter Vincent are the authors; and Jos. E. Grisor is the one responsible for the production. It was only natural that Grisor should have picked out George Osborne for the main acting of the part. Osborne had been engaged in the part for some time but his appearance in the play was last week, and he had been warned that he would not get out of the way of the principal star. He has since returned to the stage and to his old place. The play has been running for some time and now this is its last week. Osborne is one of the most promising young actors in the city and his appearance in the play will be a great asset to the company.

The Garden Theater last week opened with Rupert of Hentzau, which had been prematurely stopped at the Lyceum last season to permit James R. Hackett to support it with a fine team in Romeo and Juliet at the Grand Lyceum. Rupert of Hentzau is the sequel to Anthony Hope's The Prisoner of Zenda.

Francis Wilson, with the aid of Harry Smith, a pair of acrobats and a derrick, is loading up his original seriously version of Cynaro de Bergasre with jokelets such as his friends like to see. He has a very good program and hopes to have a very good audience every night and before the clever little comedian is ready to go on the road, his revised and up-to-date Cy-
MUSIC IN GENERAL

Weimar is to have a List orchestra which will cost $6,000.

Ernst Von Dohnanyi, a young Hungarian pianist, comes to this country in the spring.

Mascagni announces a tour of Europe next season, with an orchestra of ninety Italian musicians.

Ten thousand dollars has been subscribed for a Schumann monument at Zwickau, and Hartmann has been commissioned to execute it.

Theodor Bjorksten has organized what he calls The Bach singers of New York, and announces that he will give concerts in Brooklyn, Philadelphia and Boston as New York.

The report is again going the rounds that the Royal Opera Company, Berlin, with its orchestra, costumes and scenery, will give a season of opera at the Drury Lane Theatre, London, next summer.

Melba is very popular in London for dramatic entertainments and is filling a large number of them. She makes an operatic tour as Griest this season in many Russian, Austrian and German cities.

At Buenos Ayres, both Die Walküre and Falstaff were held recently. They were given in Italian and the former opera was literally hissed off the stage, while Mascagni's Iris was received with wild applause.

The Philadelphia Symphony Society held its first rehearsal under Fritz Scherel, Saturday September 30. An unprecedented number of applications for active membership have been received by the board.

Great interest is being taken in the coming Tabernacle choir tour of the Eastern states, which will commence early in January. The tour will be under control of Director Higbee, who is at present in New York arranging the dates. This will be the first concert tour the choir has made since its visit to California a few years ago, and will occupy from six weeks to two months. The tour will extend as far East as New York, where the choir is billed for an entire week. All the principal cities between San Francisco and New York will be visited. Six rehearsals are held weekly and conductor Evan Stephens has the forty-five selections, to be used on the trip, well under way.

LOCAL NOTES

Miss Leonora Jackson, daughter of a well known California pioneer, recently was accorded the honor of appearing before Queen Victoria.

The San Francisco Conservatory of Music has added to its faculty Mr. Rodger, who assists Prof. Bonelli in the piano department. At the next concert Mr. Newton's pupils will take a prominent part.

Metropolitan Temple was crowded last Friday night at the entertainment of the Young Ladies' Institute. Hynes' Orchestra, the Knickerbocker Quartette, Cyrus Browne; Newton, Mrs. Eva Tenney, William Ogilvie, May Steen, H. Todd, L. Burris, W. J. Hynes, and the child wonder, Cecil Cowles, from the Orpheuma, participating.

Madame Jeanette Webster Crawford, formerly director of the Agnes Zimmermann Quartette so successful in Boston and now director of the California Ladies' Quartette, organized by her in Los Angeles last spring, has arranged for a long concert tour, beginning in early October, comprising sixteen cities, San Francisco being among the fortunate ones.

Armand Solomon, violinist, and Miss Meta Asher, pianist, gave a successful recital by invitation of Dr. and Mrs. Jordan at the University Chapel last week when the following program was rendered: Sonata op. 13, Piano and violin (Greig); Piano, variations in C minor (Beethoven); Arabesque and Vogel als Prophet [Schumann] Ballade G minor [Chopin] Etudecelles, [Mozzokowski] Violin, Introduction et Ronde Capriccioso [Saint Saens].

On Sunday, the regular five o'clock service of the Unitarian Church, Alameda—Rev. G. R. Dodson—was held, the services being most interesting. Miss Elizabeth Westgate was organist and director, and the musical numbers being: Pastorale, Alfonso Redondo; Prelude, Wagner, Organ; The King of Love My Shepherd is, [Gounod] Baritone solo, Mr. Winfred Goff; Reading; The Palais, [Poupe]; Lute solo, Mr. Samuel Adelstein; Come Unto Me, [Conen], Mr. Golf; Overture; (a) Lost Chord, Lute, [Sullivan]; (b) Romance, [Wagner], Mr. Adelstein; Benediction; Triumphal March, [Verdi], Organ.

David Manlloyd, Sig Martinez, S. J. Sandy and Miss Annie Rooney contributed to a concert given by the Orpheum Club last week in Mission Parlor Hall.

Mrs. Streitz-Davis, now in New York, remembers his bright pupil, Miss Georgie Cousins, who was always an attraction at his recitals. She is now Mrs. Wm. Taaffe, and has resumed her studies under Mr. Stark, and the same voice was heard lately in the special services of the Temple Emmanuel.

Mrs. Fairweather's Lecture.

An interesting hour was enjoyed on Monday morning at the Von Meyerinck School of Music when Mrs. Mary Fairweather delivered the first of a series of lectures "From Scale to Symphony." Mrs. Fairweather gave an analysis with illustrations of the modern major scale and the scale as applied to the melodies of the Scotch, Chinese, Japanese, Hindoo and Siamess, and applauded the broad spirit of Americans in their unceasing ambition for the progress of music. A feature of the morning was the quartet, Misses Maud Fay, Cecelia Decker, Lulu Feldstein and Stella Friedlander rendered Psalm 23 [Schubert]. Several of Mrs. Von Meyerinck's pupils gave a Bach program at the S. F. Music Club on Thursday at the residence of Miss Maud Smith.

Mr. Genss' Recital

Hermann Genss was greeted by a large audience Thursday evening of last week in Sherman & Clay Hall. His pupils, Miss Margaret Bruntsch and Mrs. Streitz-Davis assisted, with Arthur Fickenscher as accompanist. As a composer and pianist Mr. Genss holds an exalted place and is a musician of whom the community may be justly proud, but vocally his success is in the shade of his other talents, for while he shows the true spirit of a musician, his voice is not of great compass or sustaining power, although his lower tones are round and sweet. His selections were gems of German melody, but the program was rather too long. There was want of warmth in his first efforts but in the last songs of C. Loe., "Archibald Doglass" and "Hochseitslied" he gained in force and style. Mr. Genss' pupil, Miss Bruntsch made an excellent impression. Her voice a mezzo-soprano, being of good quality and sweetness. Her best numbers were Bobin's Calm as the Night and a group of songs by Mr. Geuss. Mrs. Streitz-Davis, who has recently studied with Mr. Geuss, showed wonderful improvement as a pianist, having gained a most artistic finish, tone and character in her work. Her numbers, Tarentella (Leschetitsky) a Mendelssohn's op. 52 No. 1; and Ballade, by Mr. Geuss, won her the approbation of her audience.

Miss Blinkley's Recital.

A vocal concert will be given by Miss Lilian R. Blinkley on Monday evening October 16th, in Sherman & Clay's Hall.

Miss Blinkley will be assisted by Miss Marion Bear, pianist, and the following trio, Mr. Hother Wisner, violinist, Dr. Arthur Regensburger, cellist and Mr. Fred Maurer, pianist.

STUDIO ECHOES

David Manlloyd will soon give a concert.

Roscoe Warren Lucy has planned a long concert tour and will go as far south as San Diego.

Mrs. Mary Fairweather, head of the dramatic department of the Von Meyrinck School, will begin a course of lectures from "Scale to Symphony" which will be illustrated by pupils of the school.

It is to be hoped that Sig. Abraham will give a concert this season. His pupil, Miss Sundelin, would be a great attraction, her lovely, well-trained voice having already won her much praise.

Miss Heymanson, pianist and vocalist and a graduate of the Royal Academy of London and the Berlin Conservatory, has arrived in San Francisco, where she will be known in concert and as a teacher. Miss Heymanson is most enthusiastic in her art and has already found friends.

Joseph Greven has plans for a concert in the near future when Miss Lilly Roeder will sing. She has already appeared with success and Mr. Greven looks forward to a bright career for her.

—Mary Frances Francis.
The events of interest in the Pacific Coast:

**Los Angeles**

**Special Correspondence.**

**Los Angeles, Oct. 3.**—The theaters are now doing a good business, and from the bookings already made it appears that this is to be an exceptionally attractive season for lovers of the drama. The Los Angeles Theater has a list that is hard to beat. The Burbank is booked full to the end of the season. The Opera House, with its management by Mathieu, has a series of plays already offered. The Orpheum, the place where every one goes, will continue to give the patrons the good attractions it always has. Aside from this, the city will be favored with several musical celebrities this season.

Irene Everett has left the Frawley Company to keep an engagement made some time ago with Dave Hayman and play Leading Lady in Life's Drama, with the lovely Hayman in the role of husband. Congratulations are in order.

The Orpheum orchestra has been engaged to play at Levy's Cafe nightly for the performances.

Mary Hampton of the Frawley Company has been nicknamed "Watermelon Mary" by the other ladies of the company, owing to the assortment of wardrobe she brought with her, and the variegated colors of the same. From which we draw the conclusion that the bodies of the stage are not unlike the others of the sex the other side of the footlights.

The Los Angeles Theater will be closed till Oct, 9, when a Yennine Tentlemen will make its initial appearance to a Los Angeles audience.

At Moreno's Burbank Theater, the Frawley Company are playing The Dancing Girl to full house capacity. Under the able management of Mr. Oliver Moreno, this playhouse is fast regaining the laurels it has lost the past few seasons. For next week The Head of the Family is underscored. In the Dancing Girl Mary Hampton made her initial bow to a Los Angeles audience. Her part Drossilla Ives is well played, and she made a strong impression on her audience. Frawley, as the Duke of Gibley, had a part to which he is admirably adapted, and it goes without saying that he brought out all there is in the character. Mary Van Buren, in the impersonation of Sibyl Crake, has a chance to bring out the force, beauty and lovable traits of that unfortunate girl, and she does it to perfection. Harrington Reynolds, as David Ives, carries his audience with him through the performance. This sterling actor is a pronounced favorite in Los Angeles, and his conscientious work in his different roles is fully appreciated. Francis Byrne, Harry Deffield and Frank Mathieu give very good interpretations of their respective parts, and the minor roles are all well filled.

At the Orpheum an excellent bill holds the boards, and the regular crowds enjoy a good performance, headed by the Hungarian Boys' Band, closely followed by Bright Suna, Hallen & Fuller, in their pleasing skating by George M. Cohen, His Wife's Hero, Charley Case, Bachelors' Club Quartet, Arnold Grazer, and the Crawford Sisters, Manager Bronson, not to be outdone by Manager Moreno, gave a Dewey Night that was a complete success. The theater was decorated with "Old Glory," and some additional features added to the program.

**Herbert L. Cornish.**

**Oakland**

**Special Correspondence.**

**Oakland, Cal., October 3d, 90.**—After being closed for over four months, the MacDeneough Theatre re-opened last Tuesday evening. The attraction was Mr. Clay Clement, supported by an excellent company, presenting The New Dominion and the Bells. Both plays were well played and the audiences were large and fashionable. The next attraction will be Eddie Foy, the well known comedian, who, having been with a first class company in the comedy Hot-To-Topsy Turvey. The engagement is for one night only, Saturday evening Oct. 10th. Commencing Monday evening Oct. 9th, Miss Modjeska opens a four night engagement presenting Mary Stuart, Macbeth and The Ladi's. The advance sale of seats has been very large. At the Dewey Opera House the Grand Stock Co. have been giving an excellent production of Alexander Dumas' successful drama, The Three Guardsmen. Landers Stevens has made a decided hit in his interpretation of the soldierly D'Artagnan. Mr. Stevens support is excellent throughout, with the exception of a Mr. Whipple an amateur, who has a voice of go to San Francisco and tour the states. Special mention should be made of Fannie Gillette, Maude Miller, Alice Sanders, Matrice Blake and Carl Back, who all gave exceptionally clever work. The scenic effect are up to the standard and the costumes are very handsome. Taking it in all, the production of The Three Guardsmen is the finest Mr. Stevens has yet presented to the patrons of this popular house. Week of October 9th, The Two Orphans.

**Herbert R. Clark.**

**Honolulu**

**Special Correspondence.**

**Honolulu, H. I., Sept. 19.**—Hamilton Hill, baritone singer, arrived from Sidney last week and is filing an engagement at the Orpheum. Hill has a good clear voice, and his execution is perfect. He leaves for San Francisco after fulfilling his engagement here.

Renee's native Maori orator, late from New Zealand, is to deliver a series of lectures here upon his own people. He most likely will go to San Francisco and return after fulfilling his engagements here.

Trice Coleman, back and wing dancer at the Orpheum, has become quite a favorite to the theater-going people. The same was demonstrated last Saturday night, when the Trice Triplet was the "receipt" of all kinds of silver coin which was tossed to her while doing her turn.

**Native Son.**

**Stockton**

**Special Correspondence.**

**Stockton, Cal., Oct. 3.—**The Weston & Herbert Vanauville Co. opened here Monday evening to a crowded house. The company is stronger than it was on its former appearance here. Among the performers who especially pleased were Hugh J. Emmett, masked monologist and ventriloquist. He kept the people in roars of laughter. Weston & Herbert themselves were compelled to respond to several encores. The company is billed for three nights but owing to crowded houses decided to remain four. On Friday evening, Eddie Foy & Co. will be seen here in Hotel Toppy Turvey.

**M. T. Carrick.**

**Hanford**

**Special Correspondence.**

**Hanford, Oct. 3.—**Wrote you three weeks ago that the Hanford Opera House was doomed for an all season go by, that Manager Kauntz had pulled down the blinds and discharged the janitor, and you publish the fact. Result, letters came pouring in at such a lively rate that the manager not only reinstated the janitor, but hired a corresponding secretary, and thus far the following announcements appear on the boards:

October 3rd and 4th the Twentieth Century players, with Peck's Bad Boy and other funny things.

October 14th, the farce comedy Vanity Fair.

November 6th, Daily Stock Company, week's engagements.

November 17th, the great farce comedy of Buelner & Hennessy, entitled Brown's Town.

December 5th, Tisal & Kenneth's Yon Youson.

December 7th, Richard & Pringle Georgia Minstrels.

Jan. 22d, Ellerfoot Stock Company, one week's engagement.

Other companies intervening. Who says the Review isn't read by the show people? Kauntz says it is an all right paper.

Walter Malin's big circus will be here on October 17th.

**In haste,**

**P.**

**Sacramento**

**Special Correspondence.**

Clay Clement and his company returned for two months Oct. 2-3, presenting A New Dominion and a Scrap of Paper. Business was good for a return engagement. The company leave for Australia and Honolulu Oct. 4.

Predictions point to a big house for Thursday night when Eddie Foy in Hotel Toppy Turvey opens. He has a company of fifty people and has been here for three years. He arrived here with A Midnight Bell paper, which is to be given Oct. 7-8, with our favorite, L. R. Stockwell, in the leading character.

On the 13th we are to have Modjeska in Marie Antoinette.

Manager Geo. W. Ficks of the Clunie has a long list of attractions for the coming season; in fact everything that is booked for San Francisco will appear in this city.

Since Manager Ficks and his very capable assistant, Geo. A. Boyer, have taken hold of affairs at the Clunie, the attractions have been stronger and the attendance much better.

**Tacoma**

**Special Correspondence.**

**Tacoma, Wash., Oct. 7-9.**—The Black Sheep, one of Hoyt's most successful plays, will appear in the Tacoma Theater next Saturday, the 7th inst.

**On the Road**

**Modjeska.**

Oakland October 9-12; Sacramento Oct. 13; Westport & Herbert's Vaudeville, Fresno Oct. 9-10.

**A Mill White Flag.**

Dominion; Oct. 9; Virginia City Oct. 10; Reno Oct. 11; Sacramento Oct. 12.

**Jestie Shirley Company.**


**Clay Clement Settles**

Just before the Honolulu boat that was to take the Clay Clement Company to Honolulu departed, it looked for a few minutes as though the company would tarry awhile longer in San Francisco. T. F. O'Malley, a one-time actor in Clement's Company, had a claim up for $245 for taking care of a child of Clement by a former wife. Rather than lose the trip, the claim was settled at the last moment.

The San Francisco Dramatic Review is the name of a new weekly paper which has just made its appearance in the Bay City. It consists of sixteen pages handsomely printed, liberally illustrated, and well filled with matter pertaining to the stage and its people. An illustrated supplement also forms an attractive feature of the first number. It is published by the Dramatic Review Publishing Company. —Los Angeles Times.

Tellula Evans, once upon a time a well-established San Francisco favorite in comic opera, is now singing at the Chutes in Denver, and may soon be seen here in vaudeville.
Hotel Topsy Turvy at the Columbia.

The Columbia will have an attraction of unusual interest opening Sunday October 8th. It is Hotel Topsy Turvy, which has been delighting New York play-goers at the Herald Square Theatre for months, and has now sent on tour to the principal cities.

Hotel Topsy Turvy also enjoyed a prolonged season at the Folies Dramatiques in Paris and is now creating incessant laughter and attracting large audiences at the Comedy Theatre, London, Eng. It is a production that has everything possible in its make up to amuse. Its dialogue is entirely a variety of dreams. It is an entirely unconventional. In music it smacks of that gay Parisian atmosphere which scintillates and keeps one humming the different numbers. Being the work of such prominent writers as Maurice Ravel, the Arrangeres and Edgar Smith, who are responsible for the libretto; Victor Roger and Edmond Lecointe, who have composed the music, it could not help being at least interesting. It is said to be the happiest of musical comedies that have been seen for some time, and is as much an individual as, or in joint work, Hotel Topsy Turvy is not only an amusing comedy, but a production complete, with elaborate scenic pictures and staged with all the lavishness that is characteristic in the Herald Square DeWitt, Octavius Barrie, Bertie Fowler, Pauline Duffield, Louise Ross, and Amelia Clover.

There is a chorus impersonating circus riders, acrobats, peasants, fruit sellers, villagers, etc., and all that组成 a peculiarly musical and humorous production made up of the most attractive ladies of the Herald Square Theatre forces. Many people here in New York have seen it and have said so many pleasant things of it that its reception will be, not only a musical, but an enthusiastic as well as in other cities.

A Great Improvement

A reception to the press and friends of Manager Friedlander was given at the California theater last Friday night, in the absence of Mr. Friedlander, who is in the East, L. C. Oppenheim and Phil Hastings directed the artists for the program that went to see how artistic the theater had been made. The dress circle has been considerably lowered, the lower floor into an orchestra and giving room for a hundred more seats. Many more electric lights have been added, the boxes refitted, a new drop curtain and new scenery added, and not the least noticeable are the improvements in the costumes and portiers. There is a much brighter aspect to the whole house, an improvement that will, no doubt, be highly appreciated by the patrons of the California. This theater is now one of the cosiest and most gorgeously fitted of any in the city.

George Osborne is winning great praise for his work in a play that is a new York Company, in presenting A Stranger in a Strange Land.

Coming Attractions

The theater goers of San Francisco have much in store for them. Every manager has made bookings for the winter season that surpasss the attractions of any former season. The following managers already booked are as follows:

1. Columbia—Drew Donaldson in Souza’s Bride Elect; Sol Smith Russell in Peri’s Daughter; Robert Bruce and a new play, Maclyn Ackerman in Why Smith, Left Home; De Wolf Hopper in The Captive; Kidder-Hanford triumvirate in old masterpieces. Mrs. Leslie Carter in Hamlet and in The Little Minister, Dennis Thomas in Sore and Homestead, Wilie Collier in his new comedy, Mr. Smooth; Nat Goodwin and Maxine Elliott in Nathan Hale and The Cowboy and the Lady, Mr. and Mrs. Kendall in repertory, Olga Netherstoe in repertoire, the Bottomians in their new opera, The Smugglers, the Bride, the Lyceum Company in Trevelyan; Wells, and John Infield. John Drew in repertory; the Christian.

2. Palace—Nance O’Neill and company, Brown’s in Town; the Prawleys in Cumberland 61 and the Sporting Duchess; Harry Corson Clarke in his solo program; and Ronald de Koven, authors of Robin Hood; The Wedding Day, the Goddess of Truth, Frere Fujis, King Rene’s Daughter, and The Magic Kiss, last season’s big success, also by Stanislaus Strange and Julian Edwards; Digby Bell’s Jupiter, the Grand Visor, The Daughter of the Nile and Florella, by Edgar Smith and Sidney Perrot; Wang; and the unique piece, The Musketeers.

Alcazar—My Sweetheart, Mysterious Mr. Bugle, A Coat of Many Colors; in The Prophet; King of the Bar, Brother John, Sowing the Wind, Across the Potomac, Lord Chatnel, One Error, Double Bill, Double Summer; The Impudent Young Couple, Lady Winemere’s Fan, Butterflies, Angelica, Morning Light, the Aristocracy, Strangers of Paris, Saints and Sinners, For Fair Virginia, Gossip, Delmonico’s at Six, Frigidal Father, Oh Susanah, a Modern Match, Amazon’s, A Married Woman, His Absent Boy, Carmen, The Octovon, Mr. Friend of the People, Isis, The Olympics, Jimmie Fadden, Separation, The Gay Deceiver, His Wife’s Father, Check, The Duke of Paris, Treasure Island, Mother Earth, Francis Power’s new play; The Guardman, Proper Caper, Lilies, Mr. De Witt’s, Keep Your Hair Healthy, The American President, Charlie’s Aunt, The Foundling, The Gray Mare, Miss Dynamite, Never Again, Again, The American President, Miss Frances Juf, Innocent as a Lamb, Telling the Truth, Nerves, Lem Kettle, the Capital.

3. Markievich—Mr. Tom Cruise went for the time following the holidays have not been completed, but in the meantime the number of popular compositions have been produced; also an entirely new opera by H. J. Stewart and Clay Greene. Preparations are being made for the Christmas entertainment, Vaudeville—The Orpheum, Chutes and Olympia have made arrangements for good attractions for the winter season. Manager Morissey promises some European nobilities for the Orpheum parlor.

PERSONAL

Opheman Stevens, the well known Los Angeles dramatic critic, was a caller at the review office this afternoon.

Miss Mary Townley, who has made a hit this season with Felix Morris, is the daughter of a respected and wealthy Chicago business man.

Mrs. Kreiling, proprietor of the Tivoli, gave a reception on Wednesday evening in honor of the patrons of the Tivoli Grand Opera Co. and to Musical Director Hirschfeld.

Anna Laughlin, a clever San Francisco girl who has been keeping soubrette roles and giving invitations of celebrities with the Willbar Opera Co. in New York will soon appear in San Francisco, to spend her summer vacation.

Mr. William Robinson, the new musical manager of the Grand Opera Co., has taken up the work of Director Simonson in a most satisfactory manner. He has already become a favorite with all the singers and attractions of the Grand.

The Maggie Moore-Roberts Company, failing to secure one of the first-class theaters here at present, will begin their American engagement at Portland, and will play in the California cities later in the season. The company will leave the city on Tuesday.

Harry Caray, as vaudevillians in the Tivoli’s production of Sattunela, is a brother of the late Oscar Girard who recently died in Australia. Mr. Girard has been engaged in church work and vocal teaching in New York, and is a first-class musician, possessed of a fine baritone voice.

Dr. G. E. Preyer

Dr. G. E. Preyer, 4143 Bryan building, Geary and Stockton Sts., San Francisco, Tel. Green 176

American Monument

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Foreign Correspondence

London

London, Sept. 16—The Ghetto an adaptation in three acts of the drama by Herman Heyerman, the younger, produced at the Comedy. The play is neither serious nor sentimental, but may be described as commendably decent but definitely dull. Therefore there can be little choice of its finding favor among the considerable body of playgoers. Dalton with it is the one sin that is unpardonable. Mr. Freeman was a disappointing, ungrateful, and ultimately, repudiates the ending of the play, but it is open to question whether the one he contrived would have proved more direct and effective. Really, though it does not matter, for as we have said, The Ghetto is so deadly dull that its chances for a prolonged life are poor indeed.

Mr. Kyle Bellew as Ralph and Mrs. Potter as Kosa, made the most of their opportunities which are not many. The play opened on Saturday evening and the presence of a crowded house proved that The Runaway Girls is one of its attractions.

The silver of Youth, brought out at the Vaudeville last week will soon be seen by all who love to laugh. The performance of Saturday night went with a roar from start to finish, the chief contributor to the success being the pinch-faced as old Malays—spiritedly comical, Mr. Fred Easman as a furiously jealous Italian upholsterer, desperately in love with Suzette, a French ladies maid, Miss Juliet Nevell as that maid, and Miss Elsie Jeffrey as Corn Carringou. About the end of the present month there will be a second season of considerable importance at the Criterion Theater. A version of Ma Brava recently played at the Odgen's will be produced under the name of My Son's Wife. Mr. Seymour Hicks and Miss Elialett Terriss representing the son and daughter-in-law of the cantankerous mother-in-law, a part to be supported by Miss Pannie Brough.

Murray Carson on Monday commenced his much talked of season at the Kemmelng Theater with Richard the Third. Mr. Carson's Richard is good but not great.

A New Yorker.

London Notes.

The divers in the company known here as the Iliumians, did not please in London. They were looked upon as freaks. They wrote rather a pathetic letter to the Stage requesting that their talents as well as their aires be taken into consideration. Mrs. Potter and Kyra were two of the Iliumians who crossed the English provinces. Madge Lening will be in the Whirl of the Town soon at a London theater. In the version acted there the burlesque will be localized only in the second act. There London characters will be introduced. Emily Solomone at a charity matinee sang the serenade from Genevieve de Braham, with which her old-time fame used to be so closely associated. Lancelot of the Lake, which Murray Carson is soon to act in London, was written by Louis L. Parker for E. S. Willard, who retain the American rights to it. Mr. Willard did not produce the play earlier as Mr Henry Irving's King Arthur made it impracticable. The Iliumians, in their role as old Malays, The Germany, at the Stratford, which George Sinus called his version of the farce known here as The Proper Caper, and In Paradise, the German, are two of the essences of youth that have been retained. This idea affords good opportunities to the farcical comedian. The play perhaps especially people in London. The Wire Walker is the title selected for The American Beauty when it succeeds The Dilettante last week at the Stratford Theater. But that will not be necessary for another year. It is a theory with London managers that a play which has run for a year can always run for a second twelve months with profit. Letty Lind, who recently thought of going to New York, has changed her mind and will remain in London. Strange news sometimes goes London concerning the vague of American plays and actors here. S. Miller Kent took Mr. Goodwin's place in American Citi during the star's illness, and is said to have pleased London audiences so well that he will remain in the play at another theater after Mr. Goodwin's return to the United States.

Contest is Booming

50 Votes for One Yearly Subscription 25 for Six Months

Girls, Get Your Friends in Line

So far the following votes have been received:

Hannah Davis—Tivoli
Blanche Woodman—Tivoli
Lillian Raymond—Grand
Ida Stebbin—Grand
Ida Du Vail—Tivoli
Jeanette Frend—Grand
Mabel Hillard—Tivoli
Christine Stockmev—Tivoli

The letter writers have started in. They're very much enthused.

Mr. Editor—Did you get a vote yesterday for a chorus-girl? I saw my brother cutting one out of the Dramatic Review yesterday, and I asked him for whom he was voting but he wouldn't tell me. I think he is real mean. Won't you tell me who he voted for? It's for that tall beauty, chorus-girl at Mozart's—Tom, there I didn't mean to tell his name—says she's a peach.

Yours, with may thanks,

FLOUSHR DOWNING,
3317 Steier St.
October 24, 1899.

Sacramento, Cal., Oct. 1899

Dramatic Review.—You've struck a great idea in the chorus-girl contest. There are more beauties in California than anywhere else on earth. I send you five votes. Just as soon as I can save up $5.00 I'm going to subscribe. There's a little blonde girl at the Tivoli that ought to keep off that catch. Yours very respectfully,

J. H. D.

City, October 5, 1899.

Dramatic Review.—I've just heard a fel- ler say that either Hannah Davis or Blanche Woodman was going to carry off that gold watch. Say, two ain't in it with Ida Staba—there only ordinary gas alongside of her—she's a Welsbach inadvertence. I send 5 votes and some other fellows who used to go school with her is hustling votes.

"Jack L.,"

FLORENCE ROBERTS WRITES

Dramatic Review.—I am in receipt of two copies of your paper. It has certainly made a splendid beginning, is most interesting and full of variety. Especially good is Mr. J. W. Wilson's corner.

The Accept my congratulations and sincere good wishes for the paper's long life and prosperity.

Dorothy Roberts Morrison.

Peckskill on Hudson.

P. S.—I enclose check for $5.00 for paper for the year. If possible I would like it to me on the road. Our dates can be forwarded from the New York Mirror. If you cannot send it on the road send to Peckskill.

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STAGE DIRECTOR

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THE SAN FRANCISCO DRAMATIC REVIEW

October 7th, 1899
I.
She calls him her mascot, her dear Cigarette, He walks with her, drives with her, — shops! She wrecks his digestion, the poor little pet, On a diet of choice lollipops.

II.
She can't think her business, she can't learn her part, Unless the dear creature's in tow: Whatever is cheering or breaking her heart, The gay Cigarette's "in the know!"

III.
She'll do her own hair while her maid pestered him with bath and hug (Suzette does not relish the fun), And sees that he's placed on the best Turkish rug, To blink and then snooze in the sun.

IV.
At afternoon teas this intelligent being Could be talk, would be voted the vogue; He'd give every gossip a table d'hote feast, This wise, broad-nosed, saucy-faced rogue.

V.
He's conversant quite with "le petit super" With dressing-room gags en rapport; He may have heard tales just a trifle risque, You'd not find his dogship a bore.

VI.
And who is the lady? You don't know, you say? Just send you a ray through the fog? Of all the "profs!" who could it be pray But the actress who dotes on her dog?

—H. C.
Need of Dramatic Training

The condition of American dramatic art is an important status in our country. Improvements in dramatic performances are demanded by the critics, the thinking public and the more conscientious of our actors for the good of young actors and of art in the future.

We have as a rule in our cities good theater buildings, good stage settings, machinery and make-ups, but these are only the frame to the picture. We want more attention to the painting; we want actors and actresses who aim to be artists, who are qualified by education and culture, not only addressed to the eye in dramatic pose and emotion, but in voice and articulation; not the careless, slovenly way of so many of both sexes making up our companies, where one in the audience sits quietly guessing what they are talking about. It is therefore the education of the actor and actress which must develop a higher standard and consequently better class of plays.

In the decade of stock companies through the country, which we are happy to say are again being established, the young actor lost that system of training in dramatic art which was of great assistance to him as to memorizing and the practical technique of the stage. The companies in Europe surrounding a star are much in advance of our companies in this country, each one being finished in the smallest part. I particularly observed this in the company accompanying Wilam Barrett.

The first theater in the world is the Theater Francaise, with its great conservatoire, graduating Rachel, Bernhardt and all the leading artists of the Parisian theaters; Italian schools have graduated Rossi, Salvini, Ristori and the leading artists of Italy. In Germany Shakespeare's productions are played more than in any other country excepting England. We are in America a dramatic race and are capable of great dramatic possibilities. We inherit this from the amalgamation of races, the climate, our ambitions, and our sturdy inheritance from English ancestry, as also our spirit from the French. Our best talent on the stage has come from the West and the South. California has given more talent to the stage than any other state.

We live in a critical and progressive age and we demand education for the stage, moral and athletic training. We want the "modesty of nature" educated and improved by art, until it is nature better understood. We want no "mouthing or sawing the air." In talking with Edwin Booth some years ago he said: "Oh, Madam, teach them how to breathe properly; they will find the benefit will be to them, giving them power of speech and grace of action." We are having schools everywhere imitating our neighbors over the water. By study actors will benefit mentally and physically, and when adopting the profession feel power and fitness for their calling, as "knowledge is power."

Managers are now seeing this necessity and refuse to take into their companies the uneducated and untrained. Thus the profession of the stage is becoming every day more elevated and making places for ladies and gentlemen of refinement and education to seek that profession. They are being better paid than in years past and traveling is a great educator. I have been amused as well as provoked by prominent actors of this day, and even some not prominent, discouraging young artists from adopting the profession. They go to these older actors teeming with ambition and in many cases greatly gifted, and these Solomon talk as many of the older actors did to them before the stage was elevated and improved as now, and advise them to do anything rather than seek the stage. Imagine a girl of talent burying the talents God bestowed on her and wearing her life away. Do these older actors suppose when they "shuffle off this mortal coil" that theaters will cease to exist?

The profession of the stage should be equal to and rank with the profession of the law, ministry, and by education, morally and physically, we will make it so; and actors and actresses will rank with other professionals and parents and guardians will be proud to see their children and relatives on the stage and following a profession of culture, fame and well-paid services.

A.D.M.

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LADIES' DRESSMAKING and TAILORING—THIRD FLOOR

GEARY AND STOCKTON STREETS

Subcribe for THE DRAMATIC REVIEW.

Leiderer's Quinonica for falling hair.
Little Comedies not upon the Program.

What a big hole an empty theater is, day time or night! What a difference from the acting of a fine play before a fine audience—and there is as much to interest in the latter as in the former. Indeed, it is a very dull and unobservant person who thinks that when one goes to the theater the "play's the thing" and the only thing of interest. There are plays within plays; little comedies that play themselves out before the footlights as well as behind them, and as a general thing the admission alone is worth the price of admission, to say nothing of the show. At first glance all audiences look pretty much alike—tiers of round, pink discs of faces, interspersed by the bright colors of women's gowns and the dark coats of the men—but to a veteran theater goer it resolves itself into a series of unmistakable types. There is, for instance, the serious audience, that disapproves of the theater except as a means of culture, and which nothing could ever connect with the idea of being amused. It takes a blood-soaked tragedy to fetch it out, and it is as cheerful as a consumer's inquest. It sits up stiff and straight in the chairs and only applauds when it recognizes a familiar quotation. In sharp contrast to this is the easy-going, good-natured audience that takes in the farce comedies, and whose laughter is hung on a hair trigger, ready to explode at the slightest provocation. It comes in, in a solid bastion, of well-fed looking men, with loud colored shirts and diamonds, and with perfect unanimity, as if pulled by the same string, they get up and file out between every act. Among the conspicuous individuals is the loud-voiced man, who insists upon explaining the play to his companions. Apparently he believes himself the only person present of sufficient intelligence to follow the thread of the plot, so he keeps up a running commentary on the situations for their enlightenment. "He's not really a bishop," he says, "he's a drummer and he's playing he's a parson, and that was his bottle of liquor he'd in the piano, and that smart girl is on his game, etc."

He babbles on while the people about him have murder in their hearts, and wonder why the talker wasn't suppressed along with the theater hat. Sometimes the talker has his best grin along and then he is in clover. He not only tells her all about the play, but takes in the whole theatrical profession, and pretends a familiarity with actors and actresses, and behind the scenes, that make him seem just too much a man of the world and knowing anything for her. "My, ain't she just too pretty, and ain't that dress just grand?" the girl gurgles, when the leading woman comes on the stage; but he turns up a blue eye upon it, and answers in a scornful voice: "Oh, I don't know. She's fallen off in her looks, and if you were close to it you would see that dress isn't anything but make believe silk." Other interesting types are the cow-like people, who are never happy unless they are chewing something. They find candy and sometimes peanuts an indispensable part of the enjoyment of the play, and nothing is funnier than to watch them munching along through a whole good, stirring melodrama, punctuating their smiles and tears with chocolate creams and caramels. Of course lovers we have always with us, especially at the theater, where they squeeze each other's hand covertly under the program and gaze into each other's eyes at the soulful passages where the hero offers to go off and die for the heroine. The stage is a great match-maker, and many a bosom swain has gotten his cue from the stage lover. On the other hand when you see a couple in the entrance gazing with a stony glare at the drop curtain, or glaring silently into space, you know they are either married or are brother and sister. Family parties come to see the play and not to talk. It is, however, the people who go but seldom to the theater who perhaps get the most out of it and afford the most to the onlooker. They are not ashamed of honest emotion, and they weep over the sorrows of the persecuted heroine in white muslin and blue ribbon and his the villain and are convulsed with laughter at the simple expedient of the funny man falling down or being kicked out of the door. "Just look at that!" "Now, I say," "Did you ever!" they exclaim, and then when the curtain goes down they go home to tell over for days and days together the dear, delightful old jokes and smile at the work at the happy memories that come to them of their hour at the play. And so the audiences come and go, and the time lights of the theater stream far out into the world and brighten the dark places in many lives.

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PRAS ELDRIDGE is telling that it is almost impossible to get a cold drink in London. It is an unknown quantity in sausages. Any place where they do keep it they have a big sign in the window announcing the fact. Go in and ask the bar maid, "Have you any bottled beer?" "Yes, sir." "Is it cold?" "It has been near the ice." In one side of the bar, her the other side, is what they call near. They sell lemon soda lemonade. I went into a place, asked the bar-maid for lemonade, and she set up a bottle of soda. I said, "No, that is not it, it's a mude drink." She asked, "How do you make it?" I answered, "I'll make it myself and show you. Give me a little water and sugar and a lemon." She said she hadn't any lemon; got a potato, will do! Lodging-house keepers great thieves. Lodgers pay so much a week; do their own marketing, and the landlady cooks for them and manages to steal enough to keep her own family. I had been missing my posting when I had only six left I made up my mind to set a trap for her and ordered her to serve all of them the next meal, arguing that I would know what per cent. she was nipping. She tumbled and served them mashed.

A Serious Comedy

The Tyranny of Tears is a great success in New York and John Drew has it in a play that will last the entire season. "The piece," says a well-known critic, "is a comedy without farcical inclinations. It contains a deal of serious sentiment, characterization and social illustration. The principal man in it is a prosperous novelist. One of the important women is his wife and the other is his amanuensis. Nothing further is requisite to tell the kind of trouble that arises. But the manner of it is new and strange. The husband's love of his wife is faithful. She is equally fond and true. The amanuensis is quite correct in behavior. So, you perceive, none of the objectionable conditions arise from the association of these three persons. The husband is ruled tyrannically by his wife, and she holds him in bondage by means of her tears, which she sets flowing, or pretends to, whenever she is opposed. He suffers long and patiently. But when she breaks out with jealousy of the amanuensis, he sets up a rebellion. It is true that appearances justify her suspicion, for she catches the other young woman kissing his portrait and how can she know that pit, not passion, has incited the kiss? She insists that the sympathetic one shall be discharged, and when the suddenly rebellious husband refuses to do it, she herself quits the house. The domestic row is amicably ended through the intervention of a bachelor friend, who wins the love of the maiden and incidentally convinces the wife that she has been mistaken, not only in accusing the husband of perfidy, but as well in all her tyranny of tears. The merits of the play are intellectual. They are in contrast with those of the current stage successes, both serious and comic. With the simplest of phraseology and the plainest of plots, with the introduction of only six characters, one an inconsequential servant, the author has produced an uncommonly interesting entertainment, and one possessing a rare value of unconventionality.

Alice Neilson's Wit

A story good enough to be true concerning Alice Neilson comes from New York. It is related that Miss Neilson, Lilian Russell and several friends were helping to entertain a Russian count who recently arrived in this country with letters of introduction to mutual friends. The count was a supercilious sort of creature who thought nothing good could come from anywhere but Europe. He criticised the customs of this country, sneered at everything American, and finally turned his attention to the food set before him. His boorish conduct had everything American, and finally turned his attention to the food set before him. His boorish conduct had everybody disgusted the other diners, and Miss Neilson was simply aching for a chance to get even. Among other vegetables served were some ears of very fine green corn. The count eyed them askance.

"Is it possible you eat that stuff here?" he asked. "Why, in my country they feed it to the pigs."

Quick as a flash, Miss Neilson pushed the dish toward the nobleman, and, in her breezy, Western way, said: "Help yourself, count."

Snap Shots

ARTHUR G. WILLIAMS

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Dramatized Novels

HOGAN WYNE—Free Quaker, is being used by the play-makers for dramatic purposes and Charles Frohman, always on the alert, has secured the rights for that other Revolutionary times novel, "Richard Carvel." As they are written in the same lines, with similar characters in action except that one fights on land, the other on sea, they might be blended in one very powerful melodrama.

"Becky Sharp," as presented by Mrs. Fiske in New York, is a powerful rendition of a character so difficult and exacting that few artists have heretofore cared to attempt it. Mrs. Fiske seems specially to fit into Becky's remarkable character, and whatever shortcomings there may be in the dramatization, there are none in her rendition of her heart. The climax is reached in the third act, when Becky's husband—played by Maurice Barrymore—founds her in a compromising tête-à-tête with Marquis Blayney. Among those supporting Mrs. Fiske is Miss Olive Hoff, who has been in the company for several years, and has become a decided favorite. She claims Los Angeles as her home.

A Midget's Big Heart

Here is a story that comes from a New York roof garden concerning a "little man," well known in San Francisco. While waiting for my turn in the little room at the extreme end of the garden the other evening I heard two pitiful cries from the stairway. Hurrying there I saw one of the Rosnow Midgets and a small dog tumbling down the steps, rolling over and over each other at a lively rate.

"It seems that little Rosnow was coming upstairs when some one who was backing toward the dog accidentally kicked him down. The dog rolled against the little artist and a tumbling race to the landing ensued. One might imagine that the Midget, like creatures of larger growth, would be angry at the cause of the accident. In fact, I felt that I had been Rosnow at that moment there was just one way in which another I would have found vent—a kick which would have sent the unlucky dog career down another stair.

But the little midget limped over to where the dog had crawled, and taking him up in his tiny arms, said, in the kindest, gentlest manner: "Too little dog-kie! Dit I hee-urr-t you? I am so-o-sor-rr-rrreee"

I am very much obliged for that little story of the little little Midget. It requires more humanity and bravery to do what is right in a case like that than are needed for lots of other things that seem more important.

A weekly school lesson for all of us, on the stage and off. You see little Rosnow didn't know that anyone saw the sad accident, and that is the time that some of us grown-ups, with hearts not so big as the Midget's, would have kicked.

Subscribe for The Dramatic Review. $5.00 per year.

Loderer's Quin-tonics will keep the hair healthy.
The Musical Director—Is the gentleman who occupies an elevated central position in the orchestra, presenting a back view of hyperion locks to the audience, and who describes various geometrical figures, occasionally varying them by inscribing his autograph in the atmosphere with a stick held in his right hand. N. B.—This is supposing him to be right-handed, if left-handed the stick is held in the left mitt.

—These described muscular exertions give the musicians the tempo he desires them to follow and tell them when to begin and quit. It also serves to give the singers on the stage their cue, meaning, that when he points his weapon at a singer, it is his or her time to "set in."

—in orchestras in dramatic and vaudeville houses the director usually manipulates a violin with more or less taste and skill, and at intervals directing with his bow in lieu of a pointed stick. In an opera house he has other duties to perform, the principal one being to teach the company the opera to be given, and he is the "Tom Reed" of the music room, the same as the stage manager is the lord of creation behind the scenes.

—a musical director should have curly hair, as close observation teaches that a musical mind and curly hair usually go shoulder to shoulder. I am told this rule is not without its exceptions but nearly every director wears a curly head of hair, even if it costs him money.

—Another requirement is that he be a good musician, technically at least, and it is imperative that he be an accomplished linguist in order to properly herd his polyglot band, keep them from jumping bars, or making breaks of the musical reservation.

—he should also possess that indescribable thing, a musical temperament, to properly interpret the works of the masters.

—an article recently appeared in an Eastern sheet deriding the so-called descriptive music, and stating that it is absurd to try to describe battle scenes, storms, earthquakes, volcanic eruptions, etc., by means of music, but if the reader could witness a battle royal between orchestra and director on Monday morning in any opera house in the country, he would decide that they were perfectly competent to illustrate any sort of a disturbance, natural or physical.

—a musical director should also possess the same attributes as the stage manager alluded to in these pages, as regards patience, judgment and tact. The same deference is also due his position from the people under his authority. You may address him as Mr. So and So, whatever his name may be, Mr. Leader, Mr. Director, or even "Maestro," but as you value your life never call a self respecting musical director "Professor."

J. P. Wilson.

The Elks Entertain

San Francisco Lodge, No. 3, B. P. O. E., gave an entertainment and ladies' night at Elks' Hall, 223 Sutter street, Friday evening of last week. The regular session was first held, after which the guests were received. T. E. Dunn presided during the first part of the program and then resigned in favor of Felix Morris and John Morrissey of the Orpheum. Vocal selections were given by Miss Sandelin, Mrs. W. W. Briggs, F. W. Thompson, Signor Abramo, Harry Girard, B. L. Tarbox and the Corinthian Quartet. Miss Cecil Haas and Miss May Sullivan recited and Miss Cline rendered a violin solo. Members of the various theatrical organizations in the city also contributed to the program. Romer's Hungarian orchestra rendered selections. Refreshments were served.

Letter List

Members of the theatrical profession may have letters addressed in care of this office. No charge will be made for advertising such letters in the columns of the Review or for forwarding.

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The nights during the forepart of the week were so warm that the theater-goers suffered greatly. On last Saturday and Sunday nights those who visited the show-houses went home in perspiration. Sunday evening was suffocating. Such weather late in the season is unprecedented.

A Chicago manager is following the custom of theaters in gay Paree by having daintily dressed girls serve refreshments to his patrons during the intervals of the opera. Heretofore New York has always taken the initiative in innovations pertaining to the theater. It looks as though the metropolis were losing enterprise except, perhaps, in presenting plays that would shock a man.

Clement Scott, in preparing to leave London for New York to settle, finds it necessary to explain somewhat effusively as to why he's giving up his native country. Nobody that we know of cares a rap as to why he is coming. The scandalous onslaught of this critic upon the stage and particularly its women last year is sufficient to warrant us in saying that we hope to never hear of him again.

Speaking of theatrical affairs and dramatic criticism, it is particularly discouraging when misleading statements are made by persons who have been conspicuous in this line of work. It is to be expected that writers possessing no special knowledge at all on this subject will scare around ignorantly in the tag end of magazines and cheap publications. Your literary Don Quixote is always ready to tilt any imaginary windmill, and since condemnation is more picturesque than praise, he may be dependent upon damn everything that belongs to existing conditions. Carefully selecting a few examples of impropriety in plays and degeneracy in players, he jumps to the conclusion that the theater is rotten, and this is the rich people are.

To have money to squander for flowers,

Concealing cue-p notes to the stars;

To visit Coney Island in the boxes.

To gossip concerning the play:

To stroll to and fro in the lobby.

And smoke in a bended sort of way.

But it doesn’t come up to the pleasure

That you and I knew long ago.

When we sat in the gallery cheering

The hero along, is it, Joe?

There are scents of red roses about us,

There are robes that are soft to the touch,

But somehow the things that they’re o’ ring

On the stage aren’t thrilling as much:

The hero’s no longer heroic;

The heroine’s lost her old char.

And the villain, who cares for his runnings?

We have ceased to go pale with alarm!

Oh, I’d give up my fairest achievement

To be sitting back there with you, Joe.

In the gallery hinging the villain

And living the scenes in the show.

There are soft eyes that look into ours,

There are whispered words—pleasing to hear

There’s a charm in the lips that are smiling.

So near—so enchantingly near!

But what of the play they are playing,

Oh, where is the thread of the plot?

And what are the words they are saying?

We could wish to be thrilled by such roo

Alas! all the beautiful faces,

All the glances of flattery, Joe,

Can never wake up for the loss of

Those gallery nights, long ago.

It is good to be able to squander

A ten-dollar bill, I admit,

Without being barraged by feelings

Of sorrow at parting with it

It is pleasing to mingle with people

Who laugh at whatever we say

Who would nod and pass on if we didn’t

Have money and fling it away;

But I’d give up my fairest achievement

To be back there again with you, Joe.

When we fought for front seats and ate peanuts,

And were gallery gods, long ago—

A. E. Kier.

Traveling artists strike some queer hotels. Walter Perkins, in My Friend from India, has a unique collection of the odd names of such places. From Minnesota he reports the Hotel Mix and the Buncombe House; from Iowa, the Lawless House and the Hotel Greenwood; from Kansas, the Red Dog Tavern, the Green House and the Sheriff House. Last week in Missouri, he found the Hotel Hurt, and he says it must have been struck by a cyclone.

Bertie Fowler’s intimations are certainly of exceptional merit. The actress is nightly greeted with rounds of applause and is voted one of the biggest hits in Hotel Toppy Turry.

We call attention to the new and artistic studio of Mr. Louis Thore, 86 Market St., Phelan Building.

The DRAMATIC REVIEW, $3.00 per year. Subscribe for it.

IN THE GALLERY LONG AGO

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Ruth Neela

Ruth Neela, the singing comedienne, is the subject of our front-page illustration this week. The little lady is not a new-comer in the business, as seven years have passed since she first made her bow to the public as a song and dance artist. Just two years since this, her first trip to the coast, she played the Castle Circuit with great success; and when Tom Nawn took out his comedy drama Shanty Town, she had a prominent part. Her success since she struck Frisco has been phenomenal. Her contract called for three weeks at the Clutes and five at the Olympia, but she has met with so much favor that her stay at the latter house will be extended entirely with her, and is now on the books as indefinite. Coon songs are her particular hobby at present, and she makes them go with that gusto which is so necessary to that class of songs. She is also a remarkably clever vaudeville worker.

Her former stage name was Jennie Curtis.

Ida Wyatt "Back from Dawson

Winsome Ida Wyatt, who used to charm Trotville audiences by her clever dancing and rich pipes, is back from Dawson with her pockets lined with dust, acquired during a three months’ sojourn in the Klondike country. She also possesses some beautiful purse gold souvenirs in the shape of a bracelet of nuggets wired together, a big chunk of virgin metal in which a pin is fixed for holding her lady’s hat on straight, and a ring with the legend “Yukon” inscribed upon it, all gifts from the many admirers in the Dawson audiences.

“I like the country immensely,” said Miss Wyatt to a Review man, “though it is a hard job to get there. I was aboard the first scow that went up the Yukon last season, and we had to break the ice a good deal of the way. Yes, it costs to live there,—one dollar for an egg, and the same for an onion, and I admit a plebian taste for the vegetable. My room rent was one hundred dollars a month, but then you get a good salary if you are worth it, and you soon get used to the advanced scale of prices.”

Miss Wyatt says her dancing, especially her clever sas-sa-sass work, is much improved, though the layman could find but little fault with it when she last appeared in this city. She intends to give a few lessons in stage dancing to advanced pupils while here, and next season is promised a company of thirty people on the Klondike circuit, taking in the new Cape Nome country.

Bellen Brach Yaw, the beautiful California soprano, who is the property of Sir Arthur Sullivan at the Savoy Theatre, London. Miss Yaw is exceedingly popular in the English capital.
The San Francisco Dramatic Review

October 14th, 1899

Of a Personal Nature

Lisole Leigh, who was once upon a time leading woman at Morooco’s during the reign of melodrama, has been with the McColom Stock Company at Portland, Maine.

Fred Butler, who used to be a great favorite at Morooco’s, has joined the new Pike’s Opera House Stock Company in Cincinnati. Likewise Charley Wingate, who used to be with Manager Frawley.

That clever team of comedians, Mathews & Bulger, supported by thirty-five well-known comedy stars in the latest revision of the big vaudeville opera. By the Sad Sea Waves, is now on its way to the coast. This attraction has been breaking box-office records in the East since the opening of the season.

Laura Crews has returned to town, having closed with the A Midnight Bell Company. Everywhere the company appeared, Miss Crews’ work was received with enthusiastic approval, and in all the reviews of the company’s performance are found frequent mention of her charming and exceptionally talented work.

FREDERICK PAULING is now stage manager of the Tanhauser Stock, Milwaukee. San Francisco theater-goers will remember him for his very laughable performance of Charley’s Aunt. Although Pauling’s fame rests chiefly on more serious performances, there never was a comedian who essayed the part of the Aunt that ever provoked more laughter.

Arrangements have been completed by which De Wolfe Hopper’s American bookings for this season were cancelled. The comedian will, therefore, remain in London probably until spring, enjoying the prosperity which has been his share in the English capital. He is now playing El Capitan in the Lyric Theater, but will remove on October 30, to the Comedy Theater, where he will produce The Charlatan.

Lillian Rubahrt seems to have made the hit of her very successful career with her own comedietta, Her Soldier Boy. She presented it during the week of Sept. 18, at the Grand Opera House, Philadelphia, and the critics of the Quaker City, who make it their business to visit the vaudeville houses, were unanimous in praise of play and player. Miss Borkhardt has now in rehearsal a new one-act play, by Edmund Day, of the Detroit Tribune. It is called A Deal on Change.

Mojiska will give her final performance at the Columbia Theater this evening. Macbeth will be the bill.

The Sydney Times asks who is the “old-fashioned Walker” now appearing at the Tivoli, this city. The Review was under the impression that she was pretty well known in the chief cities of Australia.

LAMING ROWAN, she of the beautiful shoulders and donner figure, who is remembered as one of the former Frawley forces, is with Charley Dickson’s company, presenting Mistakes Will Happen.

Blanche Bates has sent the Dramatic Review some handsome photographs of herself in the character of Hannah in Children of the Ghetto. They will be appropriately framed for the benefit of visitors to the Review office.

In New Orleans, the company preceding this Smith Bros. operation has made a great impression and the papers there declare it is a clever company and a good comedy. Leslie Morooco is mentioned as one of the clever people.

CLAIRA MORRIS, who used to work tears from susceptible hearts and made money for the time when she would have to retire, is now winning distinction as an author. Several magazine short stories from her pen have won considerable recognition.

Jay C. Taylor, the tenor who came to the coast with the ill-fated Andrews Opera Co., is now singing with the Troadocero Stock Co. in Omaha. Clyde Mohler, Leta Forney, Miss Vane and the three Burgess boys are with the same company.

Marie Wilbur, soprano at the Oberon, has had a long experience in light opera. Eight seasons with the Andrews Co., one with the Boston Madrigals and the past season with a partner in vaudeville under the name of the De Forest Sisters. If looks go for anything Miss Wilbur must have commenced her stage career at a very early age.

J. H. Wintou, the clever ventrilou-quist, is angry with Chief Lees because the chief used his name as belonging to one of the suspects in connection with the recent big robbery on the steamer Alameda. It is costing Mr. Wintou much money along the cock-tail route to explain to his friends that Miss Muller got any of the sovereigns stolen by the cook, Lewis.

Charles H. Jones, manager of the Metropolitan Opera House, Portland, Or., a gentleman friend and two lady friends had a narrow escape from being shot by a scomrty at the quarantin-office at angel island, the other night. They tried to take two lieutenant-ants ashore for a little dinner party. Only had aims prevented some of the party from being shot. The lieutenants who conspired to the plan to steal away were arrested. The ladies faints.

Lester Lorreneg, the California boy, will support Charles Coghlan.

Henry Ludlam, the well-known dramatic teacher, is now in Philadelphia.

Charles Frohman will have Peter Dunne dramatic in Dooley stories.

Miss Lillian Slinky’s concert Monday evening will be an enjoyable affair.

Publishers have just gotten out a Richard Mansfield calendar, while we have already a Julia Marlowe book as well as a Zaza book.

Mr. Yeamans has made a great stir with her “cook lady” impersonation in Why Smith Left Home at New York. The press is devoting column to her work.

Manager S. H. Friedlander is having an unusually successful time in New York securing attractions for the California. He will return about the end of the month.

Hoty’s A Milk White Flag, under the direction of Dunne and Ryley, continues to be considered by managers a veritable box-office magnet. It is due on the coast in another week.

Crowded houses ever since the re-opening of the California. “That’s the man” has proved a well-known old-time theatrical manager the other day; “that man Hastings is a genius,” Quite right.

Following Hotel Topsy Thrity at the Columbia will appear in rapid succession, a Milk White Flag, Mathews and Bulger and Why Smith Left Home, all to be presented under the special season scale of prices.

Henry Miller is credited with having really made a sensational success in his production of The Only Way at New York. Charles Frohman has also a new play for another theater for an indefinite run.

Nancy O’Neil’s second week at the California will be on Sunday, Monday, Tuesday, Wednesday and Thursday nights, and Saturday matinée, devoted to Mapa, Friday night to Lady Teade, and Saturday night to Oliver Twist.

Mathews & Bulger, who will be seen in their latest version of the big vaudeville opera, By the Sad Sea Waves, are the youngest, nimble comedians on the American stage today. Their rise has been of the mushroom growth, but one of steady recognition.

Aside from the two stars, two of the principal features of Mathews & Bulger’s aggregation of farceurs in By the Sad Sea Waves, are the only and original Sis Hopkins, the Gal of Shadibottom, who is now the talk of the fun-loving world, and a beautiful French woman, Milie. La Seye, direct from the Folies Bergere, Paris, who appears in a series of plastique poses with illuminated, iridescent electrical effects, and is considered a decided novelty.
The Columbia

Edie Foy and his frisky aggregation have one more week in Hotel Topsey Turvey at the Columbia. The bills call the piece a "brilliantly successful Parisian burletta." The bills are right, at least so far as the successful part is concerned. Of course, in a Parisian burletta, no one expects anything but fun of the most complicated sort. No one who knows Edie Foy would expect to see him in anything except such a farce comedy, —nonsensical, absurdly luscious. But Edie is not the whole show by any means. In the second act he remains off the stage fully twenty minutes. And when he is before the footlights he is considerate enough to give the others a chance, which is very different from some comedians—Frank Daniels, for instance. With Foy, Phil Ryley, Josie De Witt and Bertie Fowler and the Florence troupe of acrobats, no particular plot was needed to keep up interest, fun or liveliness. Here again is where the play bill is deceiving, for it says the piece is a story by some Frenchman. It may be by a Frenchman, but it is not a story. After all, "its better so. It really needs no cumbersome plot to produce laughter. No one expects it in a burletta. If anybody did they would probably go disappointed through life. The only object of such a piece — beside a desire to accumulate silver—is to create fun—fun, fast, furiously syllable. That sums up Hotel Topsey Turvey. It is a conglomeration of ludicrous situations, shapely women and lively music. The clever specialities and the ease with which they are interspersed are pleasing to eye and ear. Josie De Witt made things lively in her usual brilliant style and her violin playing is particularly good. Bertie Fowler, in childish imitations, is one of the best specialties in the performance. She tells some dream stories and sings in a most entertaining way. Edie Foy has a song or two, a dance, and the usual funny facial gyrations. Phil Ryley is also a king pin. He doesn't stoop to buffoonery, and his comedy is quick, bright and clean. Octavie Barbe, Pauline Duffield, Pattie Rosa, Jennie Lee, Bessie Bruno and Amelia Glover, the dancer, are very fascinating. George Romain was a good count; in fact, so much better than usual with such characters that it is very refreshing to see him. William F. Carroll is extremely funny; he is a good make-up artist. Gus Mortimer as Moulins, who, with Pauline Duffield as his wife, like peace and tranquility in a hotel, but never get it, are also chief among the satellites, and taking it altogether, Hotel Topsey Turvey is too good to miss.

Grand Opera House

Lucy's sparkling comic opera, "Giraffe Giraffe," packed the Grand Opera House during this week and it has proven one of the most brilliant successes of the season. The opera was given for the especial purpose of presenting Edith Mason as the twins, a role which she created as an orate impression in New York, and the unanimous opinion seems to be that in the present performance she is at her best. The abandon with which she sang the familiar "See How It Sparkles!" could not be surpassed and it won enthusiastic applause. She was splendidly supported by Arthur Woolsey, who, as the father of the twins, was irresistibly funny. Perse's acting was worthy of praise, and as usual he sang with genuine sentiment and feeling. His song "I am the Son of Marsaquin" was properly applauded and encored. William Wolff was Moorzuik, chief of the Moors. He acted and sang the part most satisfactorily. Besie Fairbairn, who has already established herself as a great favorite, displayed her marked ability in the role of Aurore, "the head" of the family, while Hattie Belle Ladd, as Pacquita, and Winifred Goff, as Wa Pedro, were all that could have been desired.

J. P. Sousa, so the story goes, owes the present shape of his name to an odd error on the part of the American Customs House authorities. The popular bandmaster, who is a Portuguese by birth, was originally called J. J. So, and on setting out to seek his fortune in America, he labelled his solitary chest "J. P. So, U. S. A." This the men at the Customs Office read "J. P. Sousa," and the little obstinacy, accepting the name as a good omen, has been content to answer to that name ever since.

Sydney has adopted the high-hat ordinance, and there is much rejoicing in the Australian papers.

Tivoli Opera House

The opening performance of Baile's "Saturnia" this week at the Tivoli was as bright and lively a production as has been given this season, in the way of light opera. With its gay and varied costumés, its surprising phenomena of magic, mysterious disappearances and Beatrice Transylvania, it is the nearest approach to the spectacular that has been upon the boards for some time. Admirably cast throughout, nevertheless the prettiest bit of characterization may well be ascribed to Ada Palmer-Walker, whose Saturnella was worthy of most untinted commendation. But for her bewitching oriental dance, she was a wholly angelic little demon, and as the part developed, more the gentle woman than the wicked imp of darkness. Her vocal work, powerful and vigorous, as well as exquisitely dainty, proved wholly adequate to the dramatic intensity of her role. Julie Cotte as Lelia, a more ambitious part than heretofore, appeared somewhat timid and conscious. Further experience no doubt will bring a more complete identification with her roles. Charlotte de Lasson, who looked the proud Stella to perfection, might be remarked in passing, the abduction of this stately lady and of her young rival, bade fair, all unwittingly in its farcical mildness to eclipse the legitimate element of the structure—audience. Tom Greene's characterization of Count Rupert was less vigorous and confident than heretofore, though charming as ever vocally. Schuster's Arinnae particularly well. Alfr. Wheelan's impersonation of the tutor, admirably subordinated, was characteristically funny in his inevitable exposition of exaggerated fear. The Pirates, both chorus and chief—Harry Girard made a veritable hit in the third act, the ensemble work being notably excellent throughout and enthusiastically encored on every occasion.

Tuesday evening the Tivoli gave a program in honor of the birthday anniversary of Verdi. Musical Director Hirschfeld and his orchestra rendered the overture from Nabucco, selections from Rigoletto and others of the great composer's works. Scenes from Aida, Otello, Trovatore and Attila were given. Wm. Colver played a solo on the euphonium and received an encore. In Aida the entire second act was produced with Salassa, Avedano, Schuster and Lechter in the principal roles. The second act of Otello, the meserene scene from Trovatore and the celebrated trio in Attila were given with great care. In the last scene, Ada Palmer-Walker, Schuster and Greene sang.

E. R. Random given Thursday night, and will be repeated this evening and Sunday evening.

The Alcazar

A' ingenious play, a play full of strong situations, a play which can almost stand by itself, so cleverly are the threads of the story woven, is Jim the Pennan which has been the success of the last week at the Alcazar. There is only one discrepancy, and that possibly a pardonable one, where the conspirators plan an infamous deal in an apartment without doors, and the detective a little later reunites them in a loud tone in the same room. The piece is far and away the best thing the stock company has done this season, and it is no exaggeration to say this is a dollar-and-a-half show produced at popular prices. Charles King played the title role and sunk his individuality completely. The critics who claim he is a one-part actor should see him in this character, for he does it well, yes, very, very well. Eugene Ormonde plays Capt. Redwood, the detective, on much the same lines laid down by E. M. Holand, the originator of the character, and his work does not suffer by comparison with that sterling actor. As Baron Hartford, the suave villain, Clarence Montaine made, perhaps, the hit of the performance. His German dialect was at all times good and his delineation clear-cut and forceful. Mr. Montaine is a character actor of great ability. Mr. Denithorne is a capable and manly Louis Percival, and Charles Bryant made a quiet, gentlemanly Lord Deilnecourt. Gertrude Foster played Mrs. Roskon with a suppressed emotion, which quite won the sympathy of her auditors. Simplicity of manner and treatment was the keynote of her success, and one could not help feeling sorry for Mrs. Roskon and her children. And those children, played by Helen Henry and Daniel Hallfax, were as pleasing a pair of
youngsters as one could wish to see. The other parts were all in capable hands. Geo. Webster, Carlyle Moore, Eliza Moore, Caroline Woffington, Marie Howe and Anita Fallon each and all did their bit in a convincing manner. In short, it was as a show as one would expect from any company.

The California

NANCY O'NEILL, a triumph in comedy! For a couple of years or more we have been chronicling Nancy O'Neill a charming little actress—a veritable genius in her grasp of such difficult creations as Magda and the Jewels. Whatever might have been our misgivings before seeing her in this week's production of Peg Woffington, we can say unqualifyingly that she is in pure comedy requirements the same clever, graceful, intelligent impersonator who forces admiration in the most difficult and serious roles more generally associated with her success.

Having youth, enthusiasm and endurance, she has the comprehension for one so young in the actor's art, her Peg Woffington must take rank with the finest portrayals of this type in time. In different reviews held by sundry critics. Her performance of Peg Woffington glows with every bosom and louse and is most interesting and intensely real. Barton Hill in the role of Tripel—a character once beloved of the day—dramatist, but now only a faint memory with the vigorous purveyors of the stage entertainment of to-day, was very good. His conception of the uneasy, despairing poet, painter and dreamer was thoroughly artistic. The Colleen Bawn had a small part well taken, and Messrs. Edwin Mordant, as Sir Charles Po- mane; W. E. Gibson as Lord Smee and Raymond Whitaker as Mr. Soaper, were entirely satisfactory. Virginia Stuart did some quiet and effective acting in the part of Mabel Vane, the almost deserted and forgotten country wife. The rest of the cast filled their small parts with the effect that the play which really achieved the triumph of creating an atmosphere of the time depicted, and with one of the most pleasurable entertainments offered to San Francisco theater-goers in many a day.

Wednesday night Miss O'Neill and her company appeared in Camille, Friday night being given over to the Jewels.

The Comedy

NEXT Sunday night Madam Fabri- Muller will reopen the Comedy Theater with a company of German players. Among the players are Hans Hucklebein, a rollicking comedy, and the players Fraulein Rita di Ross, Emma Meule, Maria Koster and Trumbout, Josephine La Fontaine and Herren Beemo Hirsch, Joseph Greven, and Albert Fischer. It is the intention to produce a play in German every Sunday night. Next week the company will be augmented by several Eastern players, Mr. Hofmann is the manager of the house.

Mrs. A. Duval-Mack has leased the Commerce House and will soon announce production of a musical of the same name, and will offer New York successes and three night a week and Saturday matinees. Miss Maud Hollin has been engaged as managing director and announces opening performance for Oct. 30th. Play and players will be announced next week.

The Orpheum

The new Orpheum at Denver has proved a big success from the start. Fiskey Barnett has taken the management of the Theater Comique, in South Park, and Eva Tanguay, solebrette with Who is Company, is making a big hit with the part of Tilly.

Baby Ruth has been re-engaged for two weeks at the Chutes. This clever little child artist has scored a decided hit.

Junie McCree and Matt Travers have some good offers for Ed Dolan, but will remain with their present manager.

Nettie Maguire, well known in vaudeville, has some new numbers with her Aunt Jerusha Company and reports great success.

The Tivoli Theater, Sydney, N.S.W., has been engaged by F. E. Hopkins, Harry Rickards, the manager, is at present in London with his family.

Charles Leonard Fletcher has re-written a portion of his sketch. W. C. & H. is a Gent. The skit is vastly improved by it and the comedy strengthened.

Montana Concert Hall, Butte, Mont., has changed hands, J. W. Kinney having purchased all of R. E. Sargent's vaudeville interests in Butte. Mr. Kinney will hereafter conduct the house alone.

Antonio Pirri returned this week from the north, where he has been astonishing the people with his heavy weight balancing. One of his feats is balancing a 20-inch four-horse plow on his chin.

Again the rumor crops up that the actor Orpheum is about to re-open on the 26th. But it was as a foregone conclusion and that stock has all been subscribed, James F. Mullen, the manager. Archie Levy is arranging with some well known artists for the opening. Most of them will be brought direct from the East. Contradicting the rumor is the assertion of L. E. Stone of the Honolulu Orpheum, that there is nothing in it.

Walter Shaw, of the acrobatic team of Shaw Brothers, is laying off, the result of injuries received during the performance at the Chicago Opera House Sept. 26. Shaw was working on a ring which his brother was holding in his teeth. He let the ring go and Walter fell a distance of 15 feet. Several women in the audience fainted when the man fell, but the curtain was wound down and quiet was soon restored.

Riel Dixon has taken Honolulu by storm. She has been appearing continuously at the Orpheum there for the past three months. Her engagement is for a couple of weeks. When her name was absent from the bill the audience demanded that she sing. The particular forte is the singing of coon songs but reports say she can do anything and do it well. Her success is all the more remarkable, as this is her first professional engagement.

Hugh Ennett opens at the Chutes the play "Sailor Boy." All the interior rooms holds good business.

The Valdare, bicyclists, are touring Australia. Josie Gaseman contemplates another trip to Europe. Zsa Matthes left for her home, Chicago.

Foroman & Hewlett, the banjists are heading this way.

Herbert Cawthorne and Susie Forrest are back playing dates.

The Rousseau music hall at the Olympia the coming week.

George Cohan's farce, A Wise Guy, is doing a big hit in the East. Dolan & Mijoles at the Tivoli, Stockton, on the 16th.

Edw. F. Reynard, the ventriloquist, is booked for an Australian tour.

A cafe and grill room will soon be added to the Orpheum at Honolulu.

Stewart and Lacroix, a vocal duo will play this city in the near future. McGarrah & Varetti are at the Brooklyn Music Hall, Brooklyn, N. Y., this week.

The Martells, the bicycle riders, are on much demand by Eastern managers.

O'Brien and Collins, a clever sketch team, will play in this city in January 1906.

Alf James, Amelia and Ida Sibday are at the Gem Theater, Missoula, Mont.

Hastings and Hale are due in this city any day. They come direct from Denver City.

Edwin Milton Royle has re-written the first part of Miss Wallet of Wall Street.

Day George is gradually filling his season. He has a lot of good monoc- loguistic stuff.

Du Bell plays the Orpheum Circuit commencing at Los Angeles. He opens Oct. 23.

May Wyatt and Gertrude Thorpe open at the New Vienna Buffet, Los An- geles, Cal., Oct. 16.


Weston and Herbert's Vaudeville Company closes their season on the 2nd of the present month open at the Orpheum.

Edgar Ely is singing in London Williams and Walker's old song, When Miss Marie Johnson Marries Me.

Next Monday Managing Director Brady of Koster and Ball's will try the experiment of putting in a one-act show.

Dan Daly is thinking of doing a vaudeville turn. If he puts together some of his good stuff so comedian in the world can equal him.

Arthur Rigby has been engaged for four weeks to sit on the principal end of a mustard show in Pittsburg. After that he goes to Keith's.

The California Tris, Guy Livinston and Clayton Dryfus, the dancer, will sail for Honolulu on the Australia, Oct. 18, to fill an engagement at the Orpheum.

The Werns at the close of their present season with Main's Circus will play the vaudeville houses. They have arranged an entire act, using four people, who make pretexts there are six in the act.
NEW YORK

Special Correspondence.

New York, Oct. 7.—The yacht races last week, for the time being at least, displaced Dewey in the public mind, and the theaters benefited by the continued presence in the city of large number of visitors who came either to see Dewey and stayed over or who came expressly for the purpose of seeing the yacht races. As the yachts could race only ten or twelve times a day, the public crowded the theaters and music halls at night. For the regular New Yorkers there were the usual night show attractions last week but to the strangers within our gates nearly everything was new. The brand new attention to the public is the movie for dramatic work, and was evidently contrived by Mr. Crane by means of a scene and a long cost merely to be in keeping with the character of the old Dutch Governor of New Amsterdam. The fact that the play deals with the intrigues of the British in 1661, when they were convulsing to take the colonial government away from the Dutch makes the play of timely interest on account of the trouble between the British and the Dutch in the present. In Peter Stuyvesant Mr. Crane has added to his long row of typical Ameri-
can characters.

Although Otis Harlan has been a star in public estimable for several years, especially since he created Hot Stuff in a recent play, he was introduced as a star for the first time at the Garrick last week in my innocent Boy. Mr. Sims calls his con-
version a comedy. It is anything but that. As a force it is commendably im-
sible. The fun grows out of the fact that the innocent boy has in reality been married, and had a daughter, and become a widower without the knowledge of his father and is now lawmakers wishes him to marry a young woman who had previously been en-
gaged to the innocent boy's best friend, said he had made since the girl engaged to the innocent boy's daughter. But why go on? Those facts, appropriately mixed, are suffi-
cient to beleaguer the brain, and make an audience think it has had lots of fun listen-
ing to the unraveling of the tangle.

The Castle Square Opera Company which has been financially successful at the Ameri-
can for a year and a half began its third season last week by attempting Richard Wagner's Die Meistersingerin English. The production in English was the only novelty. From the standpoint of art it can be said emphatically that the Castle Square's pro-
duction was not creditable. Viewed from the point of a cheap-priced production there

was much that was comparatively satisfac-
tory. The orchestra was too small for effect-
iveness in such a masterpiece, the opera was librettically a thing to be sung, and the chorus precise but too demonstrative in every dramatic situation. But the company showed careful study, as though its perform-
ance had been carefully planned. It is not likely that the Castle Square will attempt any thing more as heavy as a Wagner comic opera, but will for the remainder of the sea-
son confine itself to English, American and German comic operas, and a few of the lighter grand operas which the company has already attempted successfully.

R. D. McLean and his wife Odette Tyler who last year were in tragedy appeared in comedy last week in Phono—as it reached Harlem. Miss Tyler is certainly more at ease in comedy than she was in tragedy and McLean the hero of Anthony Hope's play had the desirable portions of comedy and tragedy necessary to the make-up of a character. The play is of an island, including princes to marry.

Of the actors now engaged in romantic plays here, E. H. Sothern will close The King's Musketeers at Daly's next Wednesday.

On Thursday he will open a new romantic play The Song of the Sword by Leo Ditrickestein.

Andrew Mack closed last night at the Academy of Music in The Last of the Mohicans and will begin another engagement of The Old Homestead which age cannot with.

Henry Miller in The Only Way will continue indefinitely at the Herald Square Theatre.

The Man in the Moon, Jr., replaced The Man in the Moon at the New York last Monday night. It played until 12 o'clock. The only changes were in a few interpola-
tions. Manager Lederer is having more or less trouble with the foreign artists whom he imports. They generally leave him after trying his methods for a week or two.

Everybody who could not see the Dewey parade or the cup yacht races can see a fair substitute of the same at the vaudeville shows where the picture machines throw moving pictures of the scenes upon the screen. Most of these moving pictures are genuine, but the picture machines do not hesitate to supply a demand whenever it is made, and a striking example of this was in the alleged representation of the Jeffries-Fitzsimmons fight. The pictures of that fight were a complete failure because the artificial light was not strong enough. But two men were engaged fand who resembled Jeffries and Fitzsimmons in general appearance, and they went through the motions of the fight and were taken by the picture machines. It is this fake fight which is being presented all over the county. It coaxed money everywhere, and to the artis-
tic credit of the fakers it must be admitted that the deception was so clever that many persons who saw the real fight were com-
pletely deluded by the sham battle.

Talking about delusions, reminds me that playing the late Clemens family romantic superior, was in New York last week and played a profitable engagement at the Grand Opera House. She may get his Spring. Eva Kellar, his charming wife, was with him and assisted in many of his new tricks. He has several ghost of illu-
sions which he thought out in his sanctum on the Hudson last summer. To those who are accustomed to see with a magician only one or two on show at the various times in the course of the performance, it may be surprising to know that Mr. Kellar can give his company of fifteen sades-
tants. He had ten years ago only four trunks full of tricks. Today he carries without his pincushion or stock in trade. Judg-
ing from the appearance of his beautiful home and grounds at Ludlow on the Hud-
son, he must have been making money like the last in the magic last few years.

It has come at last; Lillian Russell is go-
ing to sing croon songs in Webbier & Fields. After that we may get a rent from the ne-
imators.

ROB KRY.

ST. LOUIS

Special Correspondence.

ST. LOUIS, Oct. 4.—This is fiesta week in St. Louis, the local managers expect to reap a financial harvest from the parades.

Those two clever farceurs Ward & Yokes, assisted by Lucy Daley, Margaret Daly Yokes, Hattie Bernard, Willie West, George Sidney, John Early, a bevy of pretty chorus girls are amusing the patrons of the Century Theatre, in The Floor Walker.

Manager Batman is offering Jack Litt's magnificent production of Shenandoah at the Olympic.

Billy Green has a winner for a Fair week in Hanlon's Superba at Havlin's, whilst Larry Hanley and his own company are cleverly doing the Miller's fairy story dramas Lady Clactysha. Mr. Hanley is as-

sisted by Miss Nellie Reel, Bertha Creighton, Edmund Lyon, John D., Roswell, Earl Stif-
lung, Landon McCormack, and others. Mr. Hanley is contemplating the playing the coast.

Manager Sam Gempert of Hopkins' Imperial Theatre, offers his patrons the Streets of New York and Pulveram's Stars. Hyde & Behman's Big Show, the Koseow Twins, the Four Cohns, Rosno & Arno, John Camp, Bethesda, the Melevi Sisters, and York & Adams are winning favor at the Columbia; the Bon Ton Burlesquers, a sci-
til-lant aggregation of gay soubrettes are packing the "Home of Folly," Manager Jim Butler's popular Standard Theater. The attractions for next week are Captain Swift at Hopkins'; His Excellency the Gov-
eror at the Olympic; A Texas Steer at Havlin's; The Spider and the Fly at the Grand; Rice & Barton's Extravaganzo Co., at the Standard and Roland Reed at the Century.

Buffalo Bill and his Wild West Show is en-
riching their coffers, in St. Louis this week.

We are to have a stock opera company at the Reproduction Music Hall. The management has booked the Castle Square Opera Company for the season, and they will give good comic operas at fair prices.

The Velvett Propies gave their annual parade Tuesday night and attracted many visitors to the city.

GAT' PEN.

BOSTON

Boston, Oct. 4.—Miss Julia Arthur and her company of fakers last evening put on a to-night a historical spectacle from the French, entitled More Than Queen.

It was a farce in one act, and the dialogue and five acts might have been named Josephine, for all the other characters, even Napoleon, are played with a certain loving light to fall upon the magnificent create whom the Man of Destiny loved, and at whose feet he laid the world he had con-
fquered.

When More Than Queen was produced in Paris, Coquinou and Jane Harding enacted the principal roles. It is undeniable, and probably is unavoidable, that the first part of the play, though splendid in a way, is "slow" compared with the intensity of action which, beginning with Napoleon's return from Egypt, sweeps on crescendo until the end, when the research weeps over his lost happiness and thus brings about what he could not obtain by force—
Josephine's signature to the decree of abdica-
tion.

Miss Arthur's personality lends itself agreeably to the character which she por-
trays. In her first meeting with Napoleon, in the garden of the Palais Royal, she is arched and loveliness personified. In the gavottes which took place during her hus-
band's absence in Egypt, her languorous beauty is paramount and the perversion with which she attends the fancy dress ball attired as Cleopatra on the night of his return, thus accomplishing her ultimate ruin by offounding her husband and confirm-
ing to his mind the calumnies of his sisters, is an exhibition of withifal womanhood not easily surpassed. Immediately there follows upon her return, the employment of all the artifacts of a woman admired and adored, and the serveress of Rosaparte to the radiant beauty of his wife.

There is a great deal of power in the last two acts, that portion of the play dealing with the growth of the By the way idea in Napoleon's mind; the vain struggles of the deserted wife to save her crown and the culminating act of Napoleon in waging a war the passage between their apartments.

Here Miss Arthur is at her best.

After this final assault, this act of banish-
ment, she throws herself against the door in the endeavor to kill herself. Napoleon hur-
ries in, lifts her breeding form and weeps over it. Moved by this exhibition of sorrows on the part of the Emperor, whom nothing else had moved, Josephine drinks the bitter cup and signs her abdication.

The principal members of the supporting company were William Humphrey, as Napoleon; R.A.A. Baine, as Louis Bonaparte; Wiliam Harris, as Talleyrand; and Frederick Hartley, as Junot; and Bessie Humphrey, Louise Owallord, Alice Niles, Leslie Bingham, and May Helms.

**SALT LAKE**

**Special Correspondence.**

**SALT LAKE, Oct. 2.—** A poor week's business was done at the Grand Sept. 25-30 by the Metropolitan Opera Company. Both Salt Lake Theater and Grand operated, but each attracted but a small big audience. Hotel Topy Turvy proved a splendid card with which to inaugurate the season at the theater, and it was thoroughly played with by the most fashionable audience. The piece is a lively farce comedy with an abundance of catchy music, good acting, and a splendid cast, and all the stage accessories that go to make up a first-class production.

First among these, which, by the way, has received about as much advertising as the average circus goes in this city, is an attraction that is sure to interest many patrons here. The company is one which plays regularly at dollar rates, but in order to get a booking during Conference week, had to appear at the Grand. Conference week is sought by all managers who book Salt Lake, for at that time the city is filled to overflowing with people from outside towns who freely patronize theatrical attractions.

Hoyt's A Milk White Flag comes to the theater the last two nights of the present week. **JOHN K. HARDY.**

**SALT LAKE**

**Special Correspondence.**

**SALT LAKE, Oct. 5.—** Our Conference week proved highly satisfactory to both Salt Lake Theater and Grand. Hotel Topy Turvy at the Theater October 2-3, put in two good nights, while Hoyt's A Milk White Flag, under the direction of Dunne and Kelsey, played to the entire seating capacity of the house Friday and Saturday nights. Tonight the Salt Lake Opera Company opened in Madeleine, or the Magic Kiss, with a satisfactory attendance. The company plays Tuesday, Wednesday and Saturday nights of the present week.

At the Grand, Brown's in Town did all the business that it is possible to do in Melville's Theater, October 2-7. Not a night of the week did the seats of the playgoers turn away in throns. Brown's in Town made a good impression and will be well received by Salt Lakers at any time in the future. Mrs. O'Shaughenessey, Washermother, fills the first three nights of the present week at the Grand and will be followed by Lincoln J. Carter's Heart of Chicago October 14-16. **JOHN KAY HARDY.**

**A Big Business**

A letter from Sam T. Shaw, dated at Vancouver, B. C., says that his company has been playing to phenomenally large business. The company comprises 23 people, band of 16 and orchestra of eight. Mr. Shaw says, "Last Friday in Nassaino, B. C., I sent a note to the advance sale office to reserve a couple of seats for friends of mine for Sat-urday night. The enclosed was the reply received a few moments later: S. Shaw, Eqq.

In the Nth—Your inquiry just to hand and we are pleased to inform you that the entire house for Saturday night's performance was sold this Friday afternoon at four o'clock for the firm of E. Purbrook & Co. Truthfully speaking, we put out the Standing Room Only in Nassaino, six nights and Saturday matinees. We returned over $400 to people who were unable to obtain even standing room. Best wishes for the success of the "DRAMATIC REVIEW." **SAM T. SHAW.**

**LONDON**

**Special Correspondence.**

**LONDON, Sept. 19—** Are Trumps at the Dewey Lane is the principal attraction at the theaters this week. It is as full of interest, novelty and sensation as the over-quoted egg is full of meat. Mr. Cecil Raleigh the author, has aimed at the triumph of realism, and has hit the mark. So exactly that all London is talking of the new play. The moral purpose is presented with those parts of the play which deal with the degrading influences of the crime among certain "smart" society women for gambling and the evils—these crimes even—that may come of the ignorant system of life insurance. The principal honors were fairly divided between Mr. Lionel Brough, Miss Violet Vanbrugh and Miss Beatrice Paton, the last named as Maude St. Trevor of the music hall, supplied most of the "comic relief." The new and beautiful theater at Bath now—The Royal Duchess—was opened on Monday with an enjoyable representation of The Belasco by a traveling company. Mr. Hyden Coiff on this occasion sustaining his original part as Lieutenant Fairfax to the delight of a crowded audience. Mr. Hall Caine's dramatic version of The Christian has been put in rehearsal at the Duke of York's Theatre. Miss Lily Hall Caine, sister of the author as Polly Love, cannot fail to be interesting, remembering the talent displayed in Change Alley. The Wire Walker is to be the successor of The Belle of New York at the Shaftesbury. Meanwhile, eight new bridesmaids are coming from America to take part in the good performance of The Belle on Oct. 9. Florodora, the new musical comedy which is to follow El Capitan at the Lyric, will be produced on or about Lord Mayor's Day. Mr. Henry Arthur Jones is at work on a new play. This popular author has been staying at Oswest. A NEW YORKER.

**Between Acts**

The Midnight Bell Co. closed in Sacramento Sunday night last. Hart's Twentieth Century players have been rehearsing in this city. They will open at Valley.

The Honorable Mr. Wallace, a new drama by Adolphe Danziger, later dramatic reviewer on the New Letter, will have a production in this city in a few weeks.

Charles Frohman has purchased the American rights of the new Drury Lane drama, Hearts are Trumps. The piece will finish in London and be produced here, and Mr. Frohman will bring over the whole production. The cast for the American production will be made up in this country, and the season will open about the middle of February.

Thall and Kennedy's Von Yvonson is meeting with unprecedented success in the Northwest, and the general verdict of the managers and press is that the company presenting Von Yvonson this season is the best ever seen in that most popular play. Arthur Donaldson is said to be the best Swedish dialect comedian who ever played Von Yvonson. Annie Mack Bulein needs no commendation, and Beatrice Norman is pronounced a success in the role of Grace Jennings. Edith Hall, Grace Hazard, E. J. Mack, E. Guy Spangler, Clinton Maynard, Sidney Craven, Harry Hubbard, Leon Perrott and the Original Lumbermen's (Boston) Quartet, make one of the strongest organizations of its kind in the country.

The following is the American route of Sir Henry Irving: New York, Oct. 30, three weeks; Boston, Nov. 20, three weeks; Philadelphia, Dec. 11, two weeks; Washington, Dec. 25, one week; Baltimore, Jan. 1, one week; Brooklyn, Jan., 8, one week; Pittsburgh, Jan., 15, one week; Cleveland, Jan., 22, three nights; Detroit, Jan. 25, three nights; Toledo, Jan. 29, one night; Columbus, Jan. 31, one night; Dayton, Feb., 1, one night; Indianapolis, Feb., 1, one night; Louisville, Feb., 2, two nights; St. Louis, Feb. 5, one night; Chicago, Feb. 12, three weeks; Toronto, March 5, three nights; Montreal, March 8, three nights; Springfield, March 12, one night; New Haven, March 13, one night; Hartford March 14, one night; Providence, March 15, three nights.

The Votes are Coming in

50 Votes for One Yearly Subscription; 25 for Six Months Subscription

A FINE GOLD WATCH FOR THE WINNER

Hannah Davis Ahead This Week

Hannah Davis Ahead This Week

The following votes have been received:

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<td>3</td>
<td>Zora Irwin</td>
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So far, the following votes have been received:
THE SAN FRANCISCO DRAMATIC REVIEW

October 14th, 1899

LOUIS ANGELES

Special Correspondence.

LOUIS ANGELES, Oct. 10.—Plenty of amuse-
ment has been within reach the past week in
this city. With attractions at all of the the-
aters, besides numerous minor events, the
amateur has had good picking. Notwithstanding
the other attractions, the theaters have all done a
good business, and the various managers are pinning
their faith to the "bunch" that this is to be an excep-
tionally good season.

Hortense Neilson of the Frawley Com-
pany received a telegram from her sister Alice,
saying that her new opera, The Singing
Girl," had been produced in Montreal with
success.

If enough subscriptions can be raised to
insure the actual costs of the performance, Mr.
Frawley has offered to pay one of their players, either Hedda Gabler or the Enemy of the People.

On Tuesday, Oct. 11th, the Elks of Los
Angeles attended the Burbank in a body.
Mrg. Morose welcomed them with a
brilliant display of fireworks in front of the
theater. 

Bunnie, the pageant in the same theater, is
now in its third week.

Frank Curtis, advance man for the Clay
Clement Co., arrived last week [27]. He has
secured the Opera House for a repertoire
of about ten plays. They figure to close
their engagement here in about six weeks
at the Boston Lyric Opera Co. open.

HONOLULU

Special Correspondence.

It has been the habit of all companies coming
to this city to have an advance sale of season tickets
of a guarantee but Mr. Curtis has decided to put his cards on sale without asking for
such guarantee.

The actual sale of seats for the Lyric
Co. will close 9th. Chas. Harkinson, their
representative, is in the city with a list
before him and that a few of the boxes
have been sold for the seas at a handsome
price ($400 and up).

The Orpheum has a good drawing card,
week fully showing to packed houses.

Lillian Leslie, vocalist, contracted for season
of engagement in the State Theatre. The cast is
very clever a veteran.

A good turn in Hamilton Hall's, barton
late from the colonies. The selection is
of high class and rendered with perfect
accuracies.

The 'Australia' brought down three new
artists, Lily Adams, J. B. O'Neill, and
Til Sherman. Their turn is Fun in a Club, in which they do
scientific boxes and barling. Armstrong's
few minutes at punching the bag is a very
notable exhibition.

"Travelle," fantastic and shadowist is here. His shadow work is
perfect. The farewell benefit for the Opera
House, September 23rd, to Jas. F. Post
and his wife (May Ashley) was a financial success.

All of the managers of Post and Ashley have
made their residence here, crowded
with friends, to depend entirely on
local talent, that nevertheless the perfor-
mance was greatly a success.

Mrs. J. Mathews, of this city, has accepted an
engagement on the vaudeville circuit,
beginning at San Francisco. Her specialty is
classical music.

Owen Foster, a playwright of Los Angeles,
had just completed the cast of his new opera,
La Finta, and rehearsals will begin in
another week.

At the Los Angeles Theater Ben Hendricks
and company played A Yenuse Venstienon
to fairly good houses on the 9th-10th. The play
was not a financial success, the Los Angeles
audience, and were not too for the good char-
acter part by Mr. Hendricks, it would have
failed flat. For the 6th-8th his A Milk
White Flag is underlined.

Morose's Burlesque Theater, with the
Frawley Company in the third act comedy,
The Head of the Family, continues to draw
due to its large and fashionable audiences, notwith-
standing the fact that the inevitable Frawley
is out of the cast for this week. The piece
is well put on and finds immediate favor with the public. For the first time in this city has had a lead-
ing role, does a very clever piece of acting
in Prof. Hoblen. The other parts are all
well taken with the performance as a whole is
very creditable.

Next week Cumberland 61 will be put on. The Littlest Girl is a
success.

The Orpheum this week has a bill that is
"fit for the gods," and the building is too
small to accommodate all "those who would see
the sights from within." The hit of the show is Terry and Lambert, the singers,
closely followed by Lois Otten, the child mind reader, Stinson and Merton, Jennie Yexman, Hungarian Band, Hallen
and Fuller, Bright Bros. and the Biograph.

HERBERT L. CORNISH.

SAN JOSE

Special Correspondence.

SAN JOSE, Oct. 12.—The Bailey Company
has just finished a two weeks' engagement,
playing to very good houses, with nightly
change of program. The company is very
kindly regarded by theater-goers, popular
prices adding to the good feeling.

Post's A Milk White Flag will be presen-
ted on the 11th. This play has always
brought out a large attendance and is a fa-
vorite. John W. Harman is a native of San
Jose, is interested in the management of
the theater.

A Yenuse Venstienon is booked for Oct.
11th.

For four nights beginning Oct. 23d, Nasce
Robert, in the role of the title character will
play at the Olympic. William L. Morton
who for the first time in this city has had a lead-
ing role, does a very clever piece of acting
in Prof. Hoblen. The other parts are all
well taken with the performance as a whole is
very creditable.

TACOMA

Special Correspondence.

TACOMA, Oct. 7.—Hoyt's A Black Sheep
played here during the past week to a
noisy and enthusiastic audience. Early in the evening the "Scurvy engagement sign was hung out.
Van Vumon will appear in the Tacoma
Theater the 11th this week.

OAKLAND

Special Correspondence.

OAKLAND, Oct. 10.—Hotel Toppy Turvy
packed the McDonough Theater Saturday
afternoon and evening Oct. 7 and greatly
sustained the large audiences. Eddie Pay and
Jone De Witt, great favorites in Oakland,
received a hearty welcome. The violin
playing of Miss Dewitt was one of the features
of the performance. The engagement
of Miss Dewitt opened Monday evening.
The Augeles Marie Antoinette was presented in an
excellent manner and was splendidly staged in five
acts and a prologue. John E. Kelly as Louis XIV, King of France, assumed his
reputation as a leading man. Miss Made-
line Brogins, a former resident of this city,
now a member of the Modjeska Co., attracted
considerable attention. The balance of the cast
was in capable hands and the costumes
and scenic effects were very fine. Last
night Mary Stuart was presented in excel-
rent style. There will be a mixture of this
service.

Nothing will have an elaborate production
and the cast is well rounded. About
when she will appear in one of the strongest
estates of our fair city. In fact, one of the
Dewey Opera House the Grand Stock
Co. have been presenting the every popular
former, the Two Orphans, and an extraordinary
style. The piece is well staged and
attractive and the audience has been very
large throughout the entire week. Grace
Plattet appears this week, much benefited
by her rest and does some good work.

The old cast are well up in their parts
and in all the production of the Two Or-
phans is excellent.

Next week an elaborate production of
Falstaff-up-to-date.

SILES.

CARSON

Special Correspondence.

CARSON, NEVADA, Oct. 10.—The Milk
White Flag Company played here last night
at a good house and gave a second
performance. They play Virginia City tonight
and reen the 12th.

Brown's in Town plays here the 14th, Vir-
ginia 15th and Reno 16th.

I hear Jesse Shirley is heading this way,
but dates are unknown as yet.

R. B. MEHL.

ODOEN.

ODEN, UTAH, Oct. 6.—The Opera
House here has billed eighteen plays for this
month and something over twenty for November.

The engagement of the Metropolitan
Grand Opera is on the cards.

We are being treated to a most artistic dis-
play of show bits by the Brown's in Town peo-
ple for October 11th. Their program is
certainly a long one. Lincoln J. Carter's Heart of Chicago shows
up very well, and their hillbilly act is
between the two Odgen is very well
shown to be what.

We are to have a new theater called the
Wonderland, which will be a mixture of
mummies and vaudeville, at popular rates. ROSCOE M. BREEDEN.

SACRAMENTO

Special Correspondence.

SACRAMENTO, Oct. 10.—L. R. Stockwell
the company played to 60 houses on the
78th in A Midnight Bell. Nevea Headon,
the sister of Thomas Headon of this city,
who has some dramatic talent herself. An
agree-
ably surprise in A Midnight Bell was the
appearance of Miss Blandine, the well-
bred daughter of Manager Ficks of the Clunie
Opera House. She appeared in own
specialties, and made a big hit, being re-
called several times.

James Hartry of this city, formerly prop-
erty man with Wade and James last season,
gone to Honolulu with Clay Clement Co.

Scott Weston, whose portrait appears
above, has just closed a long and suc-
cessful season with Stockwell's A Mid-
night Bell Company. Mr. Weston, in the role of the clergyman, the Rev.
John Bradbury, made a pronounced
success with press and public in every city the company visited. His artistic
portrayal of the minister was an
exceptionally clever piece of acting and
caused a well-known writer of this city to
tell him: "He carries himself in a
graceful, unpretentious manner and
gives the best portrayal of the minis-
ter's character yet seen." To a
handsome face, manly bearing and well
modulated voice, he adds the clever
discernment of a student.

Mr. Weston's work the past season has won such distinct recognition that Mr. Stockwell has reengaged him for his new company that will go on tour the latter part of November, present-
ing a new play, The Old Coast.

That very much alive and up-to-
-date manager, W. R. Daley, is get-
ting ready an elaborate production of
The Electrician.
On the Road

Wool & Herbert's Vaudeville,
Fresno, 16.
A Milk White Flag,
San Francisco (California Theater) 23, one week.

Jesse Shirley Company.
Grants Pass 16; Yreka 23; Redding 30.

dailly stock company.
San Jose 15; Santa Cruz 16-22; Stockton 23; Hanford 30; Fresno Nov 6; Visalia 13; Bakersfield 20; Redlands 27.

Brown's in Town.
San Francisco [California Theater] Oct. 30, two weeks.

Sam T. Shaw Company.
New Westminster 9-15; New Whatcom 16-22; Port Townsend 23-27,
Hot topsy turvy.
Columbian Theater San Francisco Oct. 8, two weeks; Fresno 23; Los Angeles 25; Riverside 26; San Diego 27-28; San Jose 30; Portland Nov. 17; Seattle 3; Tacoma 4; Spokane 6; Helena 8; Anaconda 9; Butte 10-11; Great Falls 13; Winnipeg 15; Grand Forks 17; Fargo 18; St. Paul, 19 week; Minneapolis 26-28.

A genuine Yo-yo man.
Bakersfield 16; Fresno 17; Stockton 18; Vallejo 19.

Girl from Chili.
Billings 16; Miles City 17; Bismark 18; Jamestown 19; Valley City 20; Winnepeg 23; Grand Forks 24; Crookston 25; Fargo, N. D. 26; Walpeaton 27; Fergus Falls 28.

Gotlib, Marx & Co. announce the completion of arrangements for the appearance this season of John Drew in his latest success, The Tyranny of Tears.

The last performance of Hotel Topsy Turvy will be given on Saturday night the 21st inst. as a Milk White Flag is booked to open on Sunday the 22d.

Home Again
President Morris Meyerfield, Jr. and Secretary Charles Schimpf of the Orpheum circuit, have returned from a trip to New York. They were treated well by the New York managers and report having had a good time. Both gentlemen are delighted at the prospects in the amusement line, and Mr. Schimpf says the show business is booming in the East. President Meyerfield made arrangements for extending his bookings for at least two years hence, and will go to Europe the first of the year with a view to increasing his European operations and attractions. The news is brought that Martin Beck, the Chicago representative of the Orpheum, has signed, among other first class people, Ada Colley, Camille D'Arville, and the Grazer family. Of course, it must be said that Mr. Meyerfield and Mr. Schimpf saw the big parade in honor of Dewey, and they are quite convinced that it was a success. Both are glad to be home again.

A Vaudeville Show
Stanford Parlor, No. 76, N. S. G. W., will do itself grand on Friday, October 20, when a vaudeville show followed by a dance will be given at Native Sons Hall. Stanford Parlor is one of the most popular parlors in the city and its entertainment is looked forward to with much pleasure. On this occasion they intend to eclipse all previous successes, as they are sparing no expense and giving much hard work to make it the most successful effort so far given. The program will include ten numbers by the favorite and best local talent.

Why Smith Left Home will be produced at the Columbia next month.

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SPERRY'S BEST FAMILY

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LOCAL NOTES.

Mme. Trebelli is reported by the Sydney papers to have just closed a very successful tour of the colonies.

Miss Pauline Heymansohn, pianist and vocalist, appeared at the Relekhah Lodge and also at the Fair last week.

Prof. M. Kolander’s Mandolin, Guitar and Banjo Orchestra were attractions at the Mechanics’ Fair on Saturday evenings.

The Knickerbocker Male Quartet, Cyrus Brownlee Newton and Roscoe Warren Lucy gave a successful concert in Napa last week.

Miss Jennie Long, the reader who has lately taken up her work here, is always a treat to hear, contributed to the enjoyment of the guests of the Elks’ Lodge No. 3, on Friday evening of last week. He was in splendid voice, rendering his solos in a manner that won him rousing applause. He gave us in encore, Jolly Jenkins. His pupil, Miss Paskara Sandelin, a charming young Russian with a musical contralto voice, rendered “Land of Dreams,” and in response to an enthusiastic encore, “Because I Love You, Dear.” Miss Sandelin is a devoted student and worthy of her master’s ambition for her career. Mrs. W. W. Briggs, a pupil of H. J. Steward, also appeared and was well received, but a cold prevented her doing herself full justice on this occasion.

FACULTY RECITAL.

The Pacific Coast Conservatory of Music gave the first Faculty recital of the season in Sherman and Clay Hall Friday afternoon, when Otto Bendix was the soloist. Mr. Homer Tourje is justly proud of his excellent faculty of which Mr. Bendix is a shining light, his work here being as valuable as it was in the New England Conservatory of Boston for fifteen years. Technically speaking, Bendix is a giant; he makes one think of an oak in his strength and ability to meet any strain put upon him, for he is brilliant, scholarly, appealing more to the intellect than to the spirit, for he is not a poetical player—rather a masterful one. Mr. Bendix was the recipient of most enthusiastic applause, each number increasing the admiration for his splendid work. The program was: Chromatic Fantasia, Rossini [Bach]; Sonata Appassionata, op. 57 [Beethoven]; Prelude [Rachmaninoff]; Barcarolle [Mozkowski]; Ragrudan [Raff]; Ballade, G minor [Chopin]; Valse [Strauss, Tausig]; Midsummer Night’s Dream Music [Mendelssohn-Liszt]; Tremolo [Gottschalk].

STUDIO ECHOES.

Friday evening of last week the V. M. C. A. gave its opening concert of the season in the Association Auditorium which was a very enjoyable affair. The First Presbyterian Church Orchestra conducted by Otto Fleischer, rendered Robin Hood Waltz; Mexican Serenade; Paraphrase, Hymn; Thou Art; The Hungarian Dances; March, The Stars and Stripes Forever; Wedding March; Gavotte; Simplicity; Overture, Lastspiel; Reve Apres le Bal; much applause. Miss Cecilia Decker, contralto, sang contralto solo; Tatters, (Gerald Lane) and Mr. Curt C. Davis played cornet solo, Bravour Arle, (Hasselmann), both being well received.

On Monday morning Mrs. Mary Fairweather gave the second of her course of lectures “From Scale to Symphony” at the Von Meyerinck School of Music which was attended by a refined and intelligent audience. The lectures are under the auspices of Mesdames Lovell White, Selden Wright, G. M. Goewey, Henry Holmes, Garret McEnery, J. W. Odell, Chas. Richards, Frank P. Wilson and others. Miss Mollie Pratt, well known in musical circles, is the accompanist in the vocal numbers by pupils of the school.

The California Ladies’ Quartette under the direction of Madame J. W. Crawford has begun its concert tour through Southern California, appearing last week at the dedication of the New High School Building at Covina and at the Monrovia Opera House under the patronage of the Apollo Club. The program was exceedingly good.

Mrs. Frank Elliott has gone to Sacramento to visit relatives, after which she contemplates going East for a special course of study to return to her vocal classes, later in the season. Her pupil, Alexander George, has accepted a position as bass soloist in the Oliver Presbyterian Church.

The appointment of Theodore Vogt as organist of Grace Church is a matter of sincere congratulation to the congregation. Mr. Vogt is a gifted musician and composer, and one of the founders of the Musicians’ Club.

Little Field, the gifted seven-year-old daughter of Noah Brandt, met with a painful accident lately but has recovered and resumed her studies. She will make her appearance as a concert pianist this season.

Miss Eleanor Joseph, a pupil of Mrs. A. G. Coleman, has progressed marvelously in her vocal studies and will soon be heard in concert.

Cecile von Seiberich has returned from a delightful visit in Los Gatos. She sang at the Corona Club lately and has resumed her classes.

Edward Xavier Rolker has a treat in store for his admirers, as he will give The Second Hour of Song next month.

Samuel Adelson has taken charge of the mandolin and lute department in the Pacific Coast Conservatory of Music.

Otto Bendix was the soloist at the Faculty Recital of the Pacific Coast Conservatory of Music last week.

Mrs. Jesse Dean Moore, one of our most ambitious teachers, reports steady growth in her vocal classes.

Frank Coffin and Robert T. Bien gave a concert at Native Sons’ Hall on the 11th inst.

Mr. and Mrs. Don Pardee Riggs are preparing for a concert tour in the interior.

Cyrus Brownlee Newton, who has been so successful in St. Ignatius College, is making up a fine department of elocution in the San Francisco Conservatory of Music and his pupils are expected to take a prominent part at the next concert.

Charles von Ott, the violinst, has returned to Greeville to give concerts.

Mr. and Mrs. Fitzroy Thobin are making a success in New York.

—Mary Frances Francis.

MUSIC IN GENERAL.

Eudne gives some interesting figures regarding the amount of governmental aid to music in Europe. Berlin gives $125,000, the Kaiser contributing $50,000; at Vienna the Court Opera theater received $125,000; at Paris the Grand Opera gives $160,000, and the Opera Comique $60,000; at Munich the Opera gives $90,000, at Dresden about the same; at Darmstadt the reigning Prince gives $70,000, and at Stuttgart and Carlsruhe the government gives $75,000. Other German cities and states also give liberally to music. With one or two exceptions the American public gives Grand Opera a good, swift kick.

The Strad violin used by Wilhelmi has been sold to Mr. Kap’srnschmidt, of Chicago, for $50,000. It is considered to be one of the greatest instruments in the world. Edward Hunsicker, of Vienna, said of the instrument: “When the G string of that violin is heard, one seems to be not listening to one violin, but to six violoncellos.”

Siegfried Wagner has been so encouraged by the success of his initial opera, Der Barabakanter, that he is now at work on as many as he can consistently grind out.

A new opera entitled Umba, by Geo. Henschel, will be produced at the Vienna Opera House this Fall.

The New York city council has passed an ordinance making illegal for any one selling a ticket on the outside of a theater in that city within ten feet of the playhouse for which the tickets are good for admission. This ordinance, it is thought will do away with the ticket speculators, who have long been a nuisance in metropolitan theatrical circles.

A tutor who footed the rate tried to teach two young tooters to toot, Said the two to the tutor, Is it harder to toot, or To tutor two tooters to toot? —Life.

Lederee’s Quintronics for falling hair.
JULIA OPP
The tall distinguished beauty whose acting commands as much attention as her good looks. She carries her six feet of humanity so well that she is one of the most graceful women on the stage.

MELBA
Has according to well grounded report earned over $1,000,000.00, half of it in America. She looks as though she had regularly more than two meals a day.

Ada Palmer Walker
Prima Donna, Tivoli Opera House

Laura Crews
Ingénue

Bernhard Walther
Belgian Solo Violinist

Miss Eleanor Connell
Soprano. Teacher of singing. Has in an extended course of lectures given in Europe and America and render teaching at her residence 1409 Sacramento street. Reception hours 10 to 12 daily.
"Working" for Frohman

It is now easy to understand why the actor always says, "I am working for Frohman," instead of saying, "I am playing with the Empire Company," says the New York Herald. Stevedores don't work harder, and you imagine every minute it must be time to blow the 12 o'clock whistle, and expect to see Faversham take out his dinner pail and squat right down in his tracks. That is the way Frohman puts the Lord and Lady Algy people through their paces. The matinee girls would faint with grief if they could see poor "Favvy" with the large head of perspiration clinging to his fevered brow, and—just think of it—"Favvy" minus a collar and coat, begging in pausing breath, the relentless Mr. Frohman for "just a few minutes' rest."

But he doesn't get it, not while C. F., as he is familiarly called, has a leg to stand on, or while Joseph Humphries has a bit of voice left up his sleeve. But when we consider the fact that this company has been actually playing the piece for a whole year—barring a brief summer vacation—our amazement is simply indescribable. This, then, is the secret of the finished and smooth performance of a Frohman piece—Work! Work with a capital W and the whole italicised.

But listen to this. The Frohman Company playing His Excellency the Governor, only closed a couple of months ago, yet to A. M. sees the self-same cast hard at work, with the untried Frohman in command till 11:30. Without a break, like a circle star changing his pace, he jumps in behind Lord and Lady Algy. This company works unceasingly, save one single hour's rest, till 6:30.

But that one single hour! It is for refreshments and in every company undone. Charles Frohman's direction a lunch is served at the nearest hotel or restaurant during rehearsal, at the expense of the management. Nor is this any merry little end man's jest, it being vouchsafed for by Mr. Hayman himself, and the writer saw the real slim pure article furnished the company—no property meat, rest assured—and De Almonico served it.

A Particular Props

Play in the stage has always been more or less of a hobby with Charles Dickson, says the Mercury, but this season he is said to be having a surfeit of it, all through the property man of his company, Mr. Dickson is playing Mistakes Will Happen, in the Northwest. The property man joined in Mistakes, and immediately created a sensation by coming to the theater in a cab and being dressed in in immaculate attire.

Once inside the theater he got into his jigger suit, shoes, and notwithstanding his dudish appearance "made good." He spoke in a dialect that impressed Mr. Dickson as a sort of German jargon. When the props were given to the various people, Mr. Dickson was handed seven five dollar bills for expenses, and some odd change. He asked what the money was for.

"Yell," said props, "'all I haf got is seventy-eight dollars and some change,' you haf got to hit, polt?"

"Yes, but stage money will do. I may lose this," said Mr. Dickson.

"Nearer mind, I got more," was the answer, as props pulled out a wad.

"Great Scott! why are you doing props with such a bunch of money?" cried the connection.

"Dot's my business," was the reply.

When Miss Esonoud glanced at her supposed marriage certificate she found the genuine article, made out for "Thomas Genovia, actor, and Dorothy Mayland, actress," the characters played by Mr. Dickson and herself. Props had gone to the Mayor's office, succeeded in getting the blank, and had filled in the names. Then when Lansing Rowan, who is supposed to have suffered an accident, calls for whiskey, she got two good fingers of the real article and she couldn't imagine what kind of cold tea she was taking.

While in Milwaukee, props hunted in all the book stores to find a volume entitled "Treasures of Thought," which has to be on a table in the third act. As the title is fictitious he left an order to have a number of books made with the right title on the covers. Mr. Dickson, marveling much, finally learned that props is a German count, and had just accepted the position to travel and see the country. He would not say more of his identity nor tell whence he came.

A few days ago the pub dog and the trained rat, both playing important parts in Mistakes Will Happen, had an argument, and the rat will be laid up for some time. A paper-mache rat was used, but the count did not like the idea, and is now hard at work training a newly engaged rat in the business of the play.

Mrs. Langtry

Mrs. Langtry will appear at the Garden Theater, commencing January 15, for a season of five weeks, using her present London play, The Degenerates. After this New York engagement, a tour covering all the Syndicate theaters will be played. Of course, Mrs. Langtry will be managed by Charles Frohman. She will bring her own company and scenic outfit from the Haymarket Theater in London.

A Recognition

An important movement in the history of dramatic education in this country was made on Wednesday last, when the American Academy of Dramatic Arts, conducted for many years by Mr. Franklin H. Sargent, was granted a charter by the Regents of the University of the State of New York. This is the first time that such recognition has been accorded in connection with any dramatic institution in this country.
The Ambitions of Comedians

The singular fascination which the serious drama possesses for those who are designed by nature to express humor has just been illustrated anew by the experiences of Stuart Robson and Francis Wilson. If comedy ever placed its stamp upon any it certainly did so in the case of these sons of Mornas, yet each has just made a disastrous venture into solemnities for which they were not in the least degree suited.

Mr. Robson, whose experience might be measured by half a century of professional labor, selected The Gadfly as the medium of his temporary downfall, and had he scratched the world with a harrow it would have been impossible for him to have written a story and a character more hopelessly unsuited to his purposes. Experience should have taught him that a dismal and offensive story and a gloomy, turgid and displeasing character could not possibly fit his face-comedy methods, but hearing no advice, the costly experiment was made, and resulted in that absolute failure which might have been expected. A bad play and an actor out of his element were obstacles not to be surmounted.

Francis Wilson, whose wits are usually supposed to be equal to determining dramatic values, ventured away from his familiar habitat to undertake a semi-musical setting of Cyrano de Bergerac, some portion of which he essayed in a legitimate manner, thus straying very far from the line of work in which he has gained fame and fortune. But, as often happens in such cases, vauling ambition overleaped itself, and, like Humpty Dumpty, our esteemed "Caddy" suffered a bad fall. Twas ever thus. The tiger cannot change his spots, the Ethiopian his color nor the comedian his amic disposition.

Very many actors have tried the protest mask with no success. Nat Goodwin every now and then elevates the stage at his own expense, but the bait with which he lures fortune and enables himself to live luxuriously abroad is the comedy that frames his own comic personality. It is with an American Citizen that he has conquered London, thus confirming the estimate of his limitations so often expressed in these columns.—Lyman B. Glover in the Chicago Times-Herald.

Goodwin’s Troubles

N. C. Goodwin has gotten out of his London complications by paying a forfeit to the manager of the Comedy Theater, in order to fulfill his engagements in this country. Mr. Goodwin’s idea in making the London contract seems to have been somewhat material as well as expensive, in the outcome. Unless he had previously arranged to cancel his dates in this country he obvously would be compelled to break with the London managers or with those who had contracted with him over here. Evidently, upon mature consideration Mr. Goodwin preferred to pay for a release on the other side rather than get into disfavor with the combination he is aiding in building up in this country.—Mirror.

New on the Stage

The new Savoy operetta by Arthur Sullivan and Basil Hood is to be produced in London in October. Its scenes are laid in a camp of Australian miners, reduced and transformed through the influence of an elderly woman, who promises to marry the worst of them at the end of a certain time. A party of young English girls, a lord mayor of London and his friends, and a secret society of amateur actors are other characters in the operetta, which ends on an island of the Pacific Ocean, with an exploding volcano in the background.

May Irwin’s new play, Sister Mary, was given its first production at New Haven last week. A distinct success is reported. There has been slight difference of opinion as to the selection of the plot for the part of the editor of a country newspaper who goes to New York to earn living under the pen name of Sister Mary. She writes a book on marriage, which brings upon her the condemnation of everybody nearly, except the police, and existence is made anything but happy for her.

The Bostonians will bring out two new operas this season. One of them will be by Herbert and Smith.

OBITUARY

Grace Wagner, a member of The Bostonians’ chorus, was found dead in bed in her room, in Buffalo, on Friday, September 29. She had been stricken with heart disease during the night.

Mrs. Harry Sloan, wife of Harry Sloan, manager of James A. Herne’s Hearts of Oak, died in Philadelphia on Sept. 19. The interment took place at Zanesville, Ohio. Deceased had been connected at different times with the companies of Augustin Daly, Casino, Francis Wilson and E. H. Sothern.

Louis Seibert died at the home of his son, Bayonne, N. J., on Sept. 18. He came to America from Germany in 1851, and had served as a musician with P. T. Barnum, Lander’s orchestra, and Daly’s Theater orchestra.

William Swan, a stage carpenter connected with the number of the principal New York theaters during the past twenty years, died at the Seton Sanitarium on the Hudson, Sept 21, of consumption.

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CHAS. MAYER, Jr.,

TEACHER OF THE ZITHER, Reception hour 10 a.m. to 12 m. Telephone 292-hour, Bakersfield Building, Room 11.
Nance O'Neil Interviewed

Would that the time of curtain rise were not grimly set to bring dressing-room chats to ugly ends! Would that I knew my London poetically! Would that I were a tragedy queen, with a wide white brow and a mass of yellow hair of the pale-leaf hue; with the snap of young years in its twists; with lips that curve and color to love and hope and grief—and the sympathy to ease it; with a head triumphantly set on polished shoulders; with theories and an ambition that reaches out to indefinite summers; with the priceless treasure of enthusiasm untouched by experience!

This is apropos of Nance O'Neil, who has yet to meet her match in more ways than one. She sat before her mirror making up for Peg Woffington—if a dash of rouge and a surface of powder can be called make-up—and after a commonplace or twain (from me) and a question about London, soon had us both over there in the old tap rooms, and inns of court, taverns and roads and turnings—such is the infection of her enthusiasm, such the range and directness of her London intelligence. All this in ten weeks! Never! You and I might be there half a year and know it not at all. We have not dreamed her dreams, or hoped her hopes, or planned her plans. She'd cut lunch any day, or dinner, or society, to hunt up a Dickens' haunt or spots dear to Colley Cibber, to Nance Oldfield, or Peg Woffington.

"The old Cheshire Cheese was my favorite tavern," she said, "with its memories of Johnson and Goldsmith and Dryden and Chaucer—with the old Hogarth prints and its Willow Pattern china, and its air of a wonderful past."

"And The Clown, too, opposite Saddler's Wells, with such a stupid badmaird. She knew positively nothing of the memories of the place. Fancy my finding two pictures of Grimaldi hanging in the kitchen almost ruined with the smoke and heat of years Can you imagine such brutal ignorance?"

She knows her London poetically. Sparklings of something tenderer than mere interest glowed in her eyes as she talked of it. May the finger of Fate stir into her pie many plums of travel.

"O, yes, I am going back next summer and all other summers. I should not otherwise be happy."

"The theaters? I saw everything of interest—Bernhardt in Camille, Tree in The Musketeers, Coquelin in Cyrano, The Only Way and lesser things galore. What opportunities the English actor has—the inspiration of locality, the galleries for character and costume, the general at-handness of everything!"

"O, Nance, Nance, the power of you! No one could talk with you five minutes and not see it. For tragedy America has no one but you. What is the matter with our foremost manager that he does not reach out for you and get you? No, I don't believe in "finders, keepers." Were I that manager, I should get you through I had to bring alive to Peloponnesian boot that was strong and mad. Hercules, my lad, do you hear that?"

CHARLOTTE THOMPSON.

Harry Corson Clarke's Return

"BACK among the old folks once again," said Harry Corson Clarke at the Bohemian Club last Monday morning. "Yes, I'm thin—down to 107 pounds, and all from that stomach of mine. Otherwise I am perfectly well and feel just as strong as ever, and furthermore I am going to get well very soon. Have consulted twenty doctors in the last year and not one of them has done me a bit of good, but I've quitted them all, and am treating myself in my own way. My wife's people live here, you know, and I can at least get a little home cooking, though at present the only thing I can eat or drink is milk."

"Back in New York the boys have been taking me aside and saying confidentially: 'Clarke, you ought to go to Colorado.' I thought about consumption."

"The Review is all right and the best dramatic paper ever published in the West."

"My tour opens November 9th, my lucky day, and my first Frisco appearance will be the twelfth. Will you tell all about my company and plays later?"

WILL NOT STAR

Mrs. Jessie Bartlett Davis is now reported to have said that she is not responsible for the matter which is being so widely circulated through the newspapers since her announced intention of withdrawing from the Bostonians. In a personal letter she further adds that Barsebee and MacDonald are among the best friends she has.

BRADY'S NEW JOB

The not overly successful re-opening of Koster and Bial's Music Hall in New York has prompted the syndicate owning the lease of it to engage William A. Brady as the director general of that house. As a hustler Mr. Brady has few equals, and if anybody can make the place successful he can. Look out for novelties now, for Brady is nothing if not original.
No. 7—Vol. I
SAN FRANCISCO, OCTOBER 21, 1899
TEN CENTS A COPY
THREE DOLLARS A YEAR

ANNA LICHTER
The Frayley Company

The Los Angeles critics are saying some nice things of the Frayley Company, and particularly of Miss Mary Hampton, who recently came out from New York, and of Miss Van Buren. The Capital's critic talks in this manner:

What Frayley lacked in the way of a superior leading lady, when first his company played last month, has been supplied. Miss Hampton fills the want. And the other defects in the ensemble of the company, which defects have been alluded to fairly and fully in these columns, are pretty nearly counterbalanced by the exceptionally fine plays that Frayley has been able to produce during the past few weeks. So odious comparisons may now be gracefully dispensed with. Taking all things into consideration — plays, stage settings and players, Frayley has equalled any record hitherto made by him in Los Angeles. And that is saying considerable.

I fancy that if Frayley had considered only Los Angeles in the matter of leading ladies, we should not have been given the delight of seeing Mary Hampton in the company. But after Frayley leaves Los Angeles he goes to San Francisco for a season at a prominent theater there, and it is useful that some commanding artist be in the company to make San Franciscans forgetful of Miss Bates' absence. So the far-fetched star, a brilliant light even among the luminaries of the first class, is thus given to Los Angeles eyes to behold, and may the Gods be thanked for the circumstances that made the vision palatable to our sight.

It has been amusing to note the anxieties of the audience to see Mrs. Van Buren that despite Miss Hampton's overbearing abilities and preeminent position, she (Van Buren) is not forgotten nor thought lightly of. Curtain calls for Miss Hampton and Frayley have been made to include Miss Van Buren whether the latter strictly deserved them or not. That is not an unpleasant thing, either — merely interesting as a phase of theatrical life. I venture to predict — though predicting is apt to be unsafe business — that before the season is over, Miss Hampton's grip of her public will be as tight as the most praise-loving, anxious to please actors could wish, and at the same time Miss Van Buren's popularity will be diminished not in the slightest. That combination is easily possible.

In Miss Van Buren's temperament the woman predominates, and "humanity" is her long suit. That is said to be the reason for her care of Frayley when the latter struggled with seasickness coming down from San Francisco. So she wins her hearers and retains their loyal love.

True Comedian Was He

A COMEDIAN in a Paris theater recently made a great hit out of a painful incident. While indulging in a bit of horse play on the stage he struck his head violently, entirely by accident, against one of the pillars of the scene upon the stage. On hearing the thud everyone uttered a cry.

"No great harm done," said the comedian. "Just hand me a napkin, a glass of water and a salt cellar." These were brought, and he sat down, folded the napkin in the form of a bandage, dipped it in the glass, and emptied the salt cellar on the wet part.

Having thus prepared a compress according to prescription and when everyone expected he would apply it to his forehead, he gravely rose and tied it round the pillar.

OCCASIONAL CORRESPONDENTS and IManagers Out-of-Town

Should remember that all copy for the Review, except from our regular staff, must be in the office not later than Wednesday of each week to insure publication. Have it reach the Review Wednesday afternoon.

Letter List

Members of the theatrical profession may have letters addressed in care of this office. No charge will be made for advertising such letters in the columns of the Review or for forwarding.

Lewis Morrison's Big Hit

The Dramatic News says it would be difficult to imagine a greater artistic or popular success than Lewis Morrison achieved at the Empire Theater, Albany, N. Y., a week ago Thursday, when he produced for the first time his new spectacular comedy, Frederick and Great, by George Foster Platt. A "spectacular comedy" is a dined novel, but the author has blended war and peace, humor and heroism into a harmonious and pleasing whole, and has shown Frederick as a warrior and a statesman, as a philosopher, a cynic, a wit, a lover, and occasionally a vain and somewhat foolish believer in the extent of his graces and accomplishments. His many-sidedness makes him a peculiarly fascinating study, and Mr. Morrison has been most happy in capturing and reproducing all these distinguishing traits. He gave as complete and faithful a portrait of a great historical character as many that can be cited among the records of the modern stage. Mephisto, in which he is best known to the majority of theater-goers, showed but one phase of his talents, but Frederick demands a much wider ability and in not one respect did Mr. Morrison's intellect fail to grasp the situation or his art fail to enable him to clearly interpret it.

Florence Roberts made a charming, grave, and most attractive heroine, as La Barberina, the Italian dancer who has the world at her feet and Frederick under her thumb. The other members of the company have been gathered with liberality and discernment, making the cast one of exceptional strength. The play is magnificently mounted and costumed, the production in its entirety being fully up to the highest metropolitan standard. The incidents of the great battle scene of the third act are replete with most effective and thrilling sensational effects. Jules Murry, Mr. Morrison's manager, has spared no expense, and his large outlay is entitled to and will surely bring him a generous reward.

Letterer's Quixotismo for Falling Hair

Who They Are

Edith Mason is Mrs. Thos. Persse. Anna Lichter is Mrs. Wm. Schuster. Juliet Crosby is Mrs. Fred Belasco. Belle Archer is Miss Herbert Archer. Mary Anderson is Mrs. Antonio de Navarro. Sarah Bernhardt is Madame Damala. Kitty Blanchard was Mrs. McKee Rankin.

Gladys Rankin, daughter of McKee Rankin is Mrs. Sydney Drew. Bessie Borehill's second husband was Wm. R. Seeley.

Keuhne Bierger is divorced wife No. 2 of Chas. Coghlan.

Ethel Braden was Mrs. L. R. Stockwell.

Lillian Burkhart is Mrs. Chas. Dickson.

Rose Coghlan was Mrs Browne, Mrs. Chilton Ridgery and is now Mrs. John T. Sullivan.

Corinne was the adopted daughter of Jennie Flaherty, now dead.

Helen Dunravy has been the "Californian Diamond," Helen Gibson. Helen Williams, Mrs. Tracey, and Mrs. John M. Ward.

Side Lights

Louis James, the balladist, has recovered his voice and will re-enter vaudeville. He lost his singing voice through cataract two years while doing his turn at Cordays', Portland, Ore.

The Actor's Church Alliance is still growing. A circular letter has just been issued, copies of which has been sent to every city in the country where actors are likely to visit, inviting the clergy to assist in establishing branches of the alliance.

Little Rose Leuchner, who made such a hit at the Masonic festival that was held in this city, and who afterward appeared at the California Theater with the Brownsies, left for Paris Sunday, accompanied by her mother, and will take two years' course in toe dancing at the best Parisian stage dancing schools. After her last appearance in San Francisco, she was offered a very flattering engagement at the Orpheum circuit, but her parents decided that she was then too young for such hard work.
VAUDEVILLE NOTES

Felix Morris and company will appear at the opening of the New Montreal Theater in January next. The contract calls for five weeks in vaudeville repertoire.

Bobert and O’Brien are at present playing the Keith circuit. This team have not lost a week since closing with Haverty’s Minstrels on Feb. 15. They have introduced a few new numbers in their act.

Turner’s Pickanninies and Pauline Moran opened at the Folies Bergeres, Paris, early in September, and have scored a decided hit. The antics of the “pickles” seem to have struck the Europeans as a decided novelty.

Wealth Galore

Here is another Klondike story that will interest the vaudeville stage:

Rose Blumkin left Seattle for Dawson a few days ago. She used to be a well known Eastern vaudeville performer, but is now associated with the management of the Dawson Opera-house. The object of Miss Blumkin’s dash back to the states was the securing of talent for the opera house and the placing of some mining properties.

The story of her enormous winnings at faro and craps has been told in the telegraphic dispatches. She won as high as $5000 in one evening, and several thousand dollars in various evenings.

Miss Blumkin brought back from the Klondike capital a jeweled gold belt that is worth $5000. It is made completely of gold nuggets and molded into an ornamental which would do credit to Tiffany. The buckle is a blaze of diamonds and each one of the oblong square links has a diamond in its center.

Zangwill’s Play

Blanche Bates, who has the part of Hannah in the Children of the Ghetto, writes to the Review as follows from Philadelphia:

"Editor Review: I received the copy of your paper and the extra supplements you were kind enough to send me. Indeed, I appreciate the honor of having been selected for your first issue, and will be pleased to assist in your success."

"This play of Mr. Zangwill’s is certainly a deserved success. He has radically departed from all rules laid down for the ordinary dramatist, certainly—but his very boldness must win, not taking into consideration the novelties he offers, his remarkable character studies and his dramatic situations. He has not given the actor any chance for individual preference, but to the student he has opened a new field of thought. As a psychological study, Hannah is a delight, but as a chance for additional distinction she is nil."

"Wishing the best of all good fortune for the new paper and the same to you, I am sincerely,

Blanche Bates.

WANTED

Good people for a first-class company to be organized October 1st, by a well known manager. Also vaudeville actors, sister teams and single performers, lady pianist.

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SAN FRANCISCO DRAMATIC REVIEW

COMPANY, Publishers
2256 Geary Street

Wm. D. WASSON . . . . . . EDITOR
CHAN. H. FARRELL . . . . . BUSINESS MANAGER
C. H. HOMERD . . . . . SECRETARY AND TREASURER

Entered at the postoffice at San Francisco, Cal., as second-class matter October 5, 1899.

EASTERN REPRESENTATIVE.

Last Wednesday, Mr. B. A. Kepich, well known in this city as an exceptionally clever newspaper man, and who was for a long time business manager of the Daily Report under the administration of Wm. H. Keppich, left for New York to specially represent the Dramatic Review in the capacity of Eastern advertising manager. This move of ours in sending Mr. Kepich East is in accordance with the up-to-date, wide-awake policy that will always govern the Review. We propose to dignify and adequately represent the dramatic profession on this coast and to do everything possible to keep the Review to the front.

The likeness between J. Lou Hallett and some of the photographs of Edwin Booth is very striking. Mr. Hallett modestly disclaims the resemblance, and says, "It is simply a question of both of us having a large nose."

The demand for the Dramatic Review is increasing and the sales have been enormous. Our regular subscription list is also increasing rapidly. The Review circulates to a larger extent than any dramatic paper in the United States outside of New York. Our books are open to advertisers.

When Mansfield first produced Cyrano the name of the leading female character, Roxana, seemed quite new. However, Roxana, which may be accepted as the English for Roxane, was the heroine of a popular play so long ago as the days of Pepys. One English actress performed this role with such success that she was until her death known only as Roxana; indeed, her own talent cheated her out of personal glory, for antiquarians have searched in vain to establish the identity of the great Roxana. A curious fact in this connection is that Roxana is several times spoken of in the memoirs of Count Grammont. This nobleman was none other than the Count de Guiche, another leading character in Cyrano de Bergerac. There are few instances of the family name of an actor or actress in England being entirely eclipsed by the name of his or her most popular character, but instances are frequent in the history of the American theater. If we put in the Broadway this fact in his splendid tragedy. The characters Montfieur, Ballrose and Jodelet were real persons. These, however, are not their real names, but the names of characters in which they excelled, in which they were cutaneously demanded to see them and under whose names the public wished to remember them.

Or the dramatization of novels there is seemingly no end, and for this there are too many good reasons, not all of them obvious to the utilitarian, to make discussion of the merits and demerits of this current vogue profitable. One thing is certain: each new announcement of the kind immediately stimulates curiosity and speculation as to the intrinsic warrant for the playwright's onslaught on the novel, among its numerous readers, but it is taken for granted that only a "popular" novel has the charm that appeals to the would-be dramatist's intelligence and to the potential backers' sympathies. There ensue the inevitable rapid speculation as to the probable qualities and essential elements of the tale which seem to warrant or to militate against the possibility of a successful play being made of it. While this speculation is by no means idle, it is here that the critical reader no less than the theatrical critic, reasoning from a priori grounds as they must, are apt to slip up. Take The Little Minister, how many admitted the possibility of its stage success even after its production, and making due allowance for Maude Adams' charming personality. Admit that this proves nothing, did not the Bonnie Brier Bush little play utterly without any skillful management? And does that prove anything? Of course, almost anyone would feel competent to dramatize a novel like The Tale of Two Cities, and the Queen's Necklace; yet how many of the versions of Dickens' and Dumas' masterpieces have achieved actual success? Among the season's productions two may be instanced in vivid contrast without injudicious comparison: The Gadfly, redolent with dramatic possibilities of the most obvious theatrical quality, proved a most egregious failure, while Vanity Fair, of all novels, the very antipode to "dramatic," has in Becky Sharp yielded one of the most emphatic hits.

Read the Dramatic Review.

THE SAN FRANCISCO DRAMATIC REVIEW

SAM FRANCISCO, OCT. 21, 1899

EVER SO FUNNY

What is the matter with Jones to-night? (The low comedian gets his laugh)
His manner is odd and his face is white. And his words aren't coming exactly right. (How funny the people think him.)

Listen: They're in a perfect roar! (The low comedian gets his laugh)
Shouting, and clapping, and wanting more—There's a laugh he never has got before. (How funny the people think him.)

What's that? A paper!—"Nexel, eh!" (The low comedian gets his laugh)
"Death of a child—run over to-day—" (How fun the people think him.)
"Get on with the play! (How funny the people think him.)

S. C. OPPENHEIMER.

The youngest successful theatrical manager we know of. You'll see him around at the California most any time.

Associated Managers

Recognizing for a long time the need of an organization that would bring them together to remedy many of the abuses fostered upon the theatrical business, and to devise a systematic plan to govern their benevolent disbursements, the theatrical managers of this city have come together and organized a Managers' Association. They hold weekly meetings and have general discussion of plans tending to further theatrical interests. In a talk with Manager Leahy of the Tivoli, he said that the Association, for a long time a pet idea of his, was rapidly growing into a strong organization, and that by Christmas fully $5,000 would be in the treasury to be used in helping sick and needy members of the profession. For years individual managers have been called upon to assist stranded actors to places where engagements were waiting them, to help the sick and needy and unfortunate, and this plan has been one of the heaviest drafts upon the theatrical purse. In addition to caring for their own, the managers have time and time again cheerfully answered appeals for assistance from every charitable organization that has applied. They have been most liberal with their time and money, and have ever been quick to respond. But the whole thing has grown to such proportions that it has been seen that some system would have to be devised to meet the situation. The Associated Managers, the result. It combines business, benevolence and sociability, and much good is already resulting. It includes the managers of the Columbia, California, Orpheum, Alazar, Alhambra, Tivoli, Stockton Grand Opera House, Olympia and Chutes. The following are the officers: President, Morris Meyerfeld; vice-president, J. J. Gottlob; secretary, Melville Marx; treasurer, William H. Leary.

Anna Lichter

Anna Lichter, whose handsome portrait graces the front page of this week's Review, is no stranger to our readers, but a few lines regarding her stage career will do no prove of interest. She is a native of New York, and a pupil of the Italian Master B. V. Giannini. Her first professional appearance was made four years ago when she assumed the role of Leonora in II Trovatore with the Tavory Company. Since then she has steadily worked her way up to the first rank of American prima donna, excelling both in grand and comic opera. Miss Lichter possesses a rare combination of talents, besides an attractive personality, which have all aided her in her professional career. She is mistress of a pure soprano voice, a practical musician, and has great application. No matter how difficult the part assigned her, she can always be relied upon to give it a perfect rendition. Her work at the Tivoli where she has ably filled the position of prima donna for the past fourteen months, has made her a reigning favorite with the San Francisco public, and all her work, ranging from bar- leque to Wagnerian opera, has been conscientiously performed. Personally, Miss Lichter is a charming woman, modest and unassuming. She is sure of a brilliant future, and the Review wishes her all kinds of good luck, which is richly deserved.

During the engagement of Charley Case at the Los Angeles Orpheum, every lawyer and doctor in the city received a postal card upon which was printed, "There is a Case for you at the Orpheum." When they went and heard Charley talk they laughed so much that they didn't mind the little joke that had been played on them.

"Hiaw!" whispered the villain, creeping stealthily across the stage. "Yes; expected you would, be," rejoined the hero. And a murmur of applause trickled down from the gallery.—Chicago News.

Subscribe for The Dramatic Review.

Subscribe for The San Francisco Dramatic Review.
THE SAN FRANCISCO DRAMATIC REVIEW

October 21st, 1899

Of a Personal Nature

Rose Simmon and Max Steineh have been engaged by W. R. Dailey for The Electrician.

Harry Corson Clarke is busy re-hearing his new company, which will soon go on tour.

David Belasco will produce his new farce in Washington during the month of December.

Victor Herbert's new opera for the Bostonians will be known as the Viceroy. It is nearing completion.

Eddie Hoy and Maude Adams were once engaged in playing lover's parts, as children in San Francisco years ago.

Wilson Eno and Jane Kennar are playing with the Woodward Stock Company, Kansas City, and are popular members of the company.

Scott Seaton has changed his plans for next season, and will join Harry Corson Clarke's forces. Ida Gertrude Manning is with the same company.

Walter Darnosh, David Bispaw, the baritone, and Gaski, who made a hit here with the Ellis Opera Company, are to tour the country, giving concerts.

Dave Warfield is receiving congratulations over the announcement of his engagement to Miss Marie Bradt, a San Francisco girl, daughter of a well-known real estate agent.

William Curtin, who formerly played at the Alcazar theater, writes that he has signed with the Bern Coe Company for The Battle Scarred Hero. All Frisco boys seem to be doing well in the East.

Howard Scott, with Lewis Morris's Frederick the Great Company, writes from Albany, N. Y., that the company is doing well. The route is 23, Charleston, N. C.; 26, Mobile, Ala.; 29, New Orleans.

Miss Mary Gardner, a talented member of Modjeska's Company, has been ill at St. Luke's Hospital for two weeks. She was stricken with typhoid fever soon after the company came here, but is now convalescing under the care of Dr. E. Evelyn.

Ernest Howell of the Alcazar forces has been giving good satisfaction in character work since he joined the company. Mr. Howell is not only an actor—he is a good business manager, having experience in that line that fits him well for anything he might undertake. He will yet be heard from.

S. H. Friedlander has returned from his successful New York trip.

Olive Oliver will be a member of the new Richard Mansfield Company.

W. R. Dailey came in this week to inaugurate rehearsals for The Electrician.

A rumor that Ethel Barrymore was engaged to Richard Harding Davis' brother-in-law.

Walter Monroe has been in Los Angeles for the past few days, looking over his theatrical interest there.

Willard Wells, of the Ingomar Theater, Eureka, has been in the city the past week, looking up attractions for his house.

Hamlet is in active rehearsal at the Dewey, Oakland. The stock companies are giving the public their money's worth this season.

John Dunn, one of the proprietors of the Milk White Flag Company, Hotel Topsy Turvy Company, and by the Sad Sea Waves Company, in former years lived in San Jose.

James H. Love, manager of the Janet Waldorf Company, has returned from Japan. Some others of the company also returned. Miss Waldorf will continue to India.

Victor Botton, a cattlemen of Nevada, was arrested in this city Wednesday on a charge of cattle stealing. He is a brother of Madeline Botton and has always borne a good reputation.

Theater goers have for the past week or two noticed a young tall, debonair figure about the Columbia. That handsome Tom Riley, who, with John Dunne, is sending such entertaining attractions to San Francisco.

Laura Crews has signed with Harry Corson Clarke to play Cissy in What Happened to Jones. Mr. Clarke is to be congratulated upon securing not only a very talented young actress, but a very beautiful addition to his company.

Frank Thompson, who has been playing with the Dewey Stock Company, says that the Thompson arrested last week was the other fellow. Frank was home at the time and it was a pretty tough bit of carelessness that coupled his good name with the arrest.

Laura Millard, the former Tivoli favorite, has decided to remain in in Definitely in London. She had intended to devote this winter to study in Paris, but her plans have been altered by an offer to appear with De Wolfe Hopper when he produces Wang in London.

In addition to the full strength of the Alcazar Stock Company in The Tinkerers next week the following people have been added to the cast: Misses McNeal, Howard and Reinhold and Messrs. Delilie, Nichols and Blumkell. There will also be an auxiliary force of twenty people.

Ludwig Englander, the composer, having inherited $320,000 by the death of a relative in Austria, has sailed for Austria to make his home in that country. In order to acquire the estate he has sworn allegiance to the Austrian Empire.

On the Road

A Milk White Flag. San Francisco (Columbia) 23, one week.

Jessie Shirley Company. Vreka 23; Redding 30.

Dalley Stock Company. Santa Cruz 16-22; Stockton 23; Hanford 30; Fresno Nov 6; Visalia 13; Bakersfield 20; Reidsells 27.

Brown's in Town.

San Francisco [California Theater] Oct. 30, two weeks.

Sam T. Shaw Company. New Whatcom 16-22; Port Townsend 23-27.

Hotel Topsy Turvy.

Fresno 23; Los Angeles 25; Riverside 26; San Diego 27-28; San Jose 30; Portland Nov 1; Seattle 3; Tacoma 4; Spokane 5; Helena 8; Anchorage 9; Butte 10-11; Great Falls 13; Winnipeg 15; Grand Forks 17; Fargo 18; St. Paul, 19 week; Minneapolis 26 week.

Girl From Chili.

Winnipeg 23; Grand Forks 24; Crookstown 25; Fargo, N. D. 26; Wahpeton 27; Fergus Falls 28.

Alabama.


A NEW FASHION.

(From the Figaro, Paris.)

A complete change in feminine styles. They are frequent one will say, still not as much so as those who like change would wish.

The latest novelty is "la jupe bon femme!" Good bye to the clinging skirts, tightening the figure to the extent of being often uncomfortable.

This style seems to have reached its full run. It is has been necessary to have the authority of a master of modes to dare change this style and do the contrary. But it is done. Poupin has had that audacity, and the races at Longchamps have shown us yesterday that he has carried his style to be adopted.

The skirt is a la bonne femme is entirely plain in appearance, arranged at the hips with folds and not showing the form at all. But it must be graduated folds and of a particular form, which others will soon try to copy, but without being able to do so perfectly.

All that is plain in style is always more difficult to imitate than that which is complicated, because it is necessary to have a perfect taste.

So consequently is launched for the winter the "skirt is a bonne femme," to be seen only at the City of Paris, in San Francisco.
The California

The stage was raptured and the audi-
ence was moved to tears by the story of the
Italian brigand of a cen-
tury ago. The plot of the
Tivoli patrons. The part of the
bandit was taken by Tom Greene,
her first appearance in the play.
Both in makeup and in voice he is
suited to the part of the heavy
villain, carrying out to the finale
with careful portrayal, the jolly
lover of the goods belonging to other
people. Miss Ada Palmer-Walker
was cast for Zerlina, taking the part
particularly gracefully and singing
with good effect, especially the solo
in the chamber scene of the second act.
Arthur Messmer as Lorenzo, the
Cap-
tain of the Carabiniers, made a bold
warrior, but could possibly put
more warmth into his love making.
Wm. Schuster and Alf Whelan were a
source of constant joy. Whelan is
especially apt in his fun producing ideas
and the maid in the audience whom he caused
to laugh so loud and long added
materially to the evening's entertain-
ment. Harry Richards as Matteo the
landlord, Zerlina's father, sang with his usual
good taste. The quintette of the first
act was rendered especially well. The
Tivoli chorus is always to be remem-
beread for its intelligent work and evi-
dent desire to please and carry out the
idea of the work in hand.

Tuesdays—Othello was given and it
will be repeated Saturday night. On
Thursday evening Cavalleria and Pag-
liacci were given and will be repeated
Sunday evening.

The Dramatic Review, $3.00 per year. Subscribe for it.

Lederer's Quotations for falling hair.

Grand Opera House

This ever attractive Nanon was given
an especially creditable production at the
Grand Opera House this week. This
great favorite was somewhat im-
proved by the careful company, and
there is much novelty in it. It was a
very pleasant surprise that Mr. Wolf
was given as the Marquis. He was
simply "great." Thomas Peske gave
a most-finished interpretation of the
Marquis, and the waltz song was
so well sung that he was compelled to
repeat it several times. Edith Mason
was Nanon, and in this role she
showed much versatility of talent.

The Comedy

Hans Hackett was produced in
Germany at the Comedy theater
and inaugurated a season of perfor-
mances which will doubtless be largely
patronized by German speaking peo-
ples of this city. A large and enthusi-
astic house greeted the initial produc-
tion and the comedy went with great
dash. Fritz Remlbach and Rita di
Rovedi had the lead and Benno Hirsch,
Josef Greven, Albert Fischer, Henry
Maret, Max Kruse, Emma Russe, Emma
Meier and Josephine La Fontaine com-
pleted the cast. Next Sunday Der
Strasbromsteller will be given and
Bertha Von Hofstetter and Alexander
Verena will make their first coast ap-
pearance.

The Alcazar

It is quite a leap from serious society
drama to French farce at the
Alcazar this week and it cannot be said
that the change is an entirely satis-
factory one, as the stock company is
hardly at its best in plays of a farceful
nature. However, the individual
work of the members of the company
was praiseworthy and amusing and
the natural complications of the piece
written with rays of laughter
from the large nightly audiences. It
seems that Charles Bryant is always
more in evidence when he is not in the
cast and this week's performance is
no exception. This young man handles
the stage with rare discretion and
makes the most of every situation.
Miss Foster does a neat bit of acting
as Suzanne, especially in her "jolly"
scene, and Clarence Montaine increases
the good impression which he has
made in every production this season.
Eugene Ormeude was good as Paul
Blandet and barring a lack of acquaint-
ance with his lines gave a fine inter-
pretation. Marie Howe was a pe-
petty. Madam Pouillard and her
poor husband (Clarence Montaine)
a merry dance. The remainder of the cast,
Frank Denithorne, Chas. McKing,
Daniel Halifax, Anita Pallon and
Helen Henry, did their customary
good work.

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The Orpheum

The instable-theater-going propensity of San Franciscans is showing itself in packed houses at the Orpheum in spite of counter attractions all over the city. This bill this week is one of frolic and fun, plentifully accompanied by much skill and dexterity of individual talent. The show opens with a short farce by Mr. and Mrs. Harold Haskins, Immediately followed by pretty Little Elsie in a number of her dainty character songs and dances. The Hawaiian Queens—though one wonders where Hawaii comes in—give a pretty lyric fantasy of song and dance display, especially attractive for its setting of Watteau gowns and fan back-ground. Is there no limit to the inventiveness of man's genius? One is compelled to ask this question when acrobats manage to introduce a novelty. The Florez troupe seem to find no drawback to their agility in appearing in evening dress, and drew forth uproarious applause for a new somersault twist—most aptly described by suggesting that the acrobat suddenly changes his mind in mid-air—and thinks he won't. These performers bring an innovation to their feats in a facetiousness of manner, in striking and happy contrast to the usual profoundly serious countenance or conventional smirk of the acrobat. The Le Page sisters, jolly, gay little girls, are rightly styled the phenomenal change artists—evolving from quarrelling kids in sun-bonnets to skirt dancers in an astoundingly abrupt fashion, through a metamorphosis entire of Bowery girl, Scotch highlander and district messenger. Mlle. Lotty proves to be a human screen for a pretty play of magic lantern slides of kaleidoscopic variety and hue—gay floral designs and the national colors. Winton's ventriloquist show is, as usual, accompanied by a clever manipulation of puppets with novel accessories, the Captain of the Columbia being the newest feature and best hit of realism in mechanism. Tom Brown, the monologist, follows with a medley of joke and song and dance, and the show closes with Howard's trained animals, whose simulation of human sagacity rather blurs the line usually drawn between them and that other animal, the intelligent biped.

The Olympia

The Roussals with their clever, aerial act, Elsie Bellwood and May Nealon, vocalists, are the new names on this week's program at the Orpheum. Ruth Nelta and J. H. Du Boll are, however, still the most popular of the long list of good specialties. Carlton & Royce, Maude Mullery, Alberta Lane and Dora Mermin get their share of applause. Maurice Montague, Rose Wellington and Dot Stanley have changed their songs. Montague has a particularly fine tenor voice.

The Overon

Don Francis, the cartoonist, is an added attraction to this week's bill at the Oberon. His lightning sketches are a popular feature. Marie Wilbur and Helen Forrest are both operatic sopranos of ability and vie with one another for the lead with the Oberon audiences. Agnes Castro repeats her success of last week. Miss E. Borchert and Mr. F. Wenzel play a duet on the flute and clarinet, and the projectoscope shows some new moving pictures.

Vaudeville Notes

Carl Hertz is playing in Paris. 

Marie D. Wood returns to this city the coming month. 

Coulon and Ryder are features at Theater Comique, Spokane Wash.

Hal Coullet is credited with a big hit at the People's Theater, Seattle.

One of the Lawrence sisters, of the Milk White Flag Co., dislocated her ankle at Salt Lake.

Casmore and Florence, May Cameron and Harry Devoy are at the Alcazar Theater, Denver.

Paul Kerckow, formerly of the Vienna Buffet, Los Angeles, has gone East. On his return, he will open a hand-some new music hall in Los Angeles. 

Frank Barton opens at the Olympia Monday next. 

The Owl Theater, Tacoma Wash., reports a big business.

Barton and Ashley are at the Howard, Boston, this week.

Marie Wood is still nightingaling it at the Peoples, Seattle.

Sato, the tramp juggler, is meeting with much success in Europe.

The Louvre at Juneau, Alaska, opened on the 2d to a packed house.

Stuart, "the mad Patil," writes to us, telling of great success in Germany.

Fred and Amy Gottlob are meeting with success at the Standard, Bakersfield.

Lewis and Lewis, the handcuff manipulators, will shortly play in this city.

May Irwin's new coon hit is "I Don't Care to Be Your Lady Friend No More."

The Healy Sisters are decided features with Chas. Schilling's Two married Meu Co.

F. W. Baker of the Monte Carlo Theater, Taylor Shasta Co., is, in town on a visit.

Spokane has a Baby Ruth that seems to have made a hit at the New Coeur d'Alene Theater.

The Haydenses, Joe, Ola and Queenie, close their British Columbia engagement on the 22d.

Allice Raymond, the cornetist now playing the Portland Exposition, will soon play the circuit.

Howard and Earle, the fashion plates, will play this city, with coast to follow, early in 1900.

Querita Vincent is singing with much success, Tell It to Me, with Johnny Ray's Hot Old Time Company.

The program of The Standard, Bakersfield, call Alice Raymond, Stella Armstrong, Irene Winters and Pauline Stetson, "our bower of beauty."

Walter Talbot, the San Francisco boy, is singing with Sam Devere's Own Company.

Parker and Kelly, and Hugh Emmett are to be the new faces at the Chutes on the 23d.

Cole and Cole, aerialists, make their first San Francisco appearance on the 20th at the Chutes.

Maud Gage, the California Whistling prima donna, is meeting with much success in the East.

The Willards, with their entertaining musical act, will undoubtedly please Honolulu audiences.

Al Onken, manager of the New Coeur d'Alene Theater, Spokane, will be in San Francisco next month.

Rand, Byron and Mindell Dreyfuss left for Honolulu Wednesday, booked by Hallet's Agency for the Orpheum.

Manager Wells of the Ingram Theater, Oakland, paid this city a hasty visit, combining business with pleasure.

Maud Mullery will rest for the winter after completing her engagement at the Olympia next week. She intends visiting relatives in Montana.

Lady Sholto Douglas, formerly Loretto Addis Money, arrived from England the first of the week, and started at once for Oakland to visit her family.

Billy Flemen, the talking and singing comedian, is singing the new songs "I've got a razor for the coon who threw me down," and "The warmest baby of them all," with considerable success.

Ruth Nelta is singing a new song this week entitled "I thought my gal was warm." It is the work of a San Francisco boy, Lou Eklus and is melodious and catchy. Zeno Mauvais Music Company is the publishers.

The Flying Jordans are reported as restin in Queensland. Mr. Jordan has disbanded his vaudeville company and will organize a three-ring circus for a tour of South, India, South Africa, Japan and Australia. At present he is not in robust health.

The Chutes

Weston and Herbert have come in from their road trip and take the place of the DiGasco Brothers, who were unable to get their act ready for this week's bill at the Chutes. Their musical specialty was a big hit.
**NEW YORK**

**Special Correspondence**

**NEW YORK, Oct. 15**—No new plays were produced here last week except The Song of the Sword by Soother and Miss Harrod at Daly's. But there was a very interesting revival of The Winter's Tale at Grand Opera House by the Shakespearean triumvirate of stars, Louis James, Katharine Kilday and Charles B. Haaford. The Winter's Tale had not been played here, I believe, for about ten years. The audience was enthusiastic and the play, which is one of the great masterpieces of Shakespeare, comes off to the credit of our actors as well as to his. The acting was not only uniformly good but was of a high order. In the 1937 production of the play by the Stratford Festival in Canada, the roles of Perdita and Autolycus were played by William Oldroyd and James Cagney, respectively. Oldroyd, who is not well known in this country, is a very fine actor and his interpretation of Perdita was received with enthusiasm by the audience. Cagney, on the other hand, was not able to capture the charm of the character and his performance was not well received. However, the production as a whole was a success and it is hoped that it will be revived here in the future.

**ST. LOUIS**

**Special Correspondence**

**St. Louis, Oct. 9**—With the end of the season, the Players and the Fair, left the theater and went out into the local patronage this week.

Manager Pat Short is offering his patrons a good play, planned and directed by a man who is sure to make a hit,ie Exceedingly the Governor, at the Olympia. The play is the first work of Capt. Marshall, who is a former army officer, whose long residence in India made him conversant with the situation. The face in very funny in the capable hands of Ethel Barrymore. Grace Killborn, Ide Vernon and Meaux Edwin Stevens, Adolph Jackson, Eddie Red and others.

Manager Short's offering at the Century is a great triumph of the American actress assisted by pretty and winsome Isadora Rush. They are giving us Sidney Roosevelt's new novel entitled His Father's Boy. The comedy is the funniest production, and is sure to be suited to Reed's quiet and quiet taste. Miss Isadora Rush is in everything—such is her personality—but in this her laugh never seemed more infections, and she certainly never wore more charming gown. She is a clever foil for Roland Reed, and almost as often is Reed a full partner to her.

 Hoyt's A Texas Ster, a circuit of popular-priced houses, is playing this week at Manager Green's Harlequin Theater. Of the original cast Will Barley as the Master to Tommey and the words are all left of the original. Katie Putnam is being starred in the production as Bossy Brandy, a part made famous by Hoyt's first wife. Managers Tate and Midtleden offer the ever popular and rejuvenated extravaganza, The Spider and the Fly at the Grand. The production is replete with hussars and startling new scenic effects. It might just as well be called a tanataula as spider—so many legs. Georgie Putnam, a Trico girl who formerly resided on Van Ness avenue, is the featured vaudeville of the performance.

The Grand Opera House management, who also control our continuous house, the Columbia, is programming an elaborate array of vaudeville talent, this week, headed by Beatrice Moreland in a unique force entitled Taming a Husband, and Gus Williams, who is as clever as ever with his Pennsylvania Dutch dialect. John McWade's wife, Ada Somers McWade, is as attractive as ever. The other acts are all good, as the Messers. Tate and Midtleden book the only. Manager Sam Gumpertz of Hopkins' Special Theater is magnificently casting Captain Swift, and it is also being ably enacted by the stock company. The specialities are Mannella and her wonderful birds. Her act is one of the must seen on the
The San Francisco Dramatic Review

October 21st, 1899

Trolloi Comic Opera

For next week, the Trolloi Opera House will be devoted for the eight performances to Offenbach's mythological comic opera, La Belle Helene, in order that the Italian and opera singers may take a well earned rest and prepare for the regal presentation of Myerbeer's tragic opera, La Africana. The grand opera singers have been singing now for twelve weeks, and in order that they may be in the very best of voice and owing to the arduous rehearsals for L'Africana the management has wisely decided to give them a well earned rest. La Belle Helene, which will be presented each evening next week and at the Saturday matinee, deals with the doings of the gods of the ancient Greeks, and the immortal story written by the blind poet, Homer, has been used by Offenbach in the most pleasing vein. The version of the opera, such as next week at the Trolloi is the one used Lillian Russell at the New Casino last year, and was an enormous success in the Empire City. The cast will include Ada Palmer Walker, Jule Cote, Haasahn Davis, Ella Schultz, Katherine Knowles, a well known character actress from New York, and Cora Harris, the sensation-shy beauty who was Paul Daniels last season, and whose appearance at the Trolloi, is but a preliminary indication of the new people to be seen this season. Among the male singers and fun makers who will be in the cast of La Belle Helene will be Tom Greene, the silver voiced tenor; Alf C. Wheelan, who is now as great a favorite with Trolloi audiences as ever his predecessors were; William Schuster and Phil Brunson who have most amusing roles; Messrs. Fogarty, Wilson Kavanagh and Richards. La Belle Helene will be sumptuously staged, special costumes and scenery being prepared for next week, while the orchestra will be enlarged.

Eugene Fougere, who advertised herself by having it proclaimed that she followed Jim Jeffries to America, has been appearing in the Man in the Moon, Jr, and according to paper reports has been particularly publishin- ing her act.

It is reported that The Three Musketeers will be put on the road shortly, by local people.

ST LOUIS Special Correspondence

ST LOUIS, Oct. 19.—Unusual, unseasonable weather greeted the visiting Thespian in St Louis this week. The atmosphere is very much like that in New Orleans and not conducive to good theatrical business. The piece of resistance of the week is the Lyceum Company, the Olympic, Primrose and Dowdstedt Minstrels at the Century, J. K. Emmett and Lottie Gilson in Manager Pat Short's interesting Palace Light and vaudeville at Hopkins' Imperial. London Life at the Grand, and Misses City Club at the Standard. GAVY PALLAN.

Ogd... Special Correspondence

OGDEN, Utah, Oct. 14.—The best thing we have had so far was the Salt Lake Opera Company in Madelaine, or the Magic Kiss last night. This organization has put on about eight different operas and are now superior to most of the professional companies we see out here. Their production last night was excellent, and was received by a crowded house.

As most of the tropes are members of the Tabernacle Choir they will go with it on its Eastern tour, probably not putting on another opera this winter.

The Heart of Chicago played to rather a small house. This is its third appearance here.

Brown's in Town, on October 11th, was enthusiastically received by a large house, and was pronounced by many as the best comedy they had seen. This is a high class troupe, and a very good play.

Her First Lesson

When Nancy O'Neill first decided upon a professional career she went to a local dramatic company, where she was made a member of a most pretentious road combination, and took one lesson—nor would he give her more. "Oh, my dear misguided young lady," he said, "I can't take your money for nothing—I simply can't. Go home like a sensible girl and do fancy work, for you'll never make an actress—never. You haven't the temperament, and that can never be bought." What if she had taken his advice? He tells the story on himself now as a good joke.

Obituary

Henry Frohman, father of Charles, Daniel and Gustave Frohman, died in New York last Wednesday. He had been suffering for some time with ailments peculiar to old age.

Hallet's Agency is filling the cast for Dailey's new company and for Harry Corson Clarke's company, this week, and reports a great scarcity of good people.

Wanted


LONDON Special Correspondence

LONDON, Sept. 30.—Mr. Forbes Robertson and Mrs. Patrick Campbell commenced their season at the Prince of Wales' Theater on Sunday night, with the production of The Moonlight Blossom by Chester Bailey Fernald. This work was quickly discovered to be quixot for but for the most part distinctly dull. When came the comic relief to the story of love misunderstood, and tracherey for a time triumphed, the audience tittered over it; but while accepting it as a faithful picture of the max ners and customs of some of those who belong to the land of the almonde eye and chaiysstems, pronounced it eminently ridiculous, and were not slow to perceive that the ability of clever actors was owned in its explication.

Mr. Fernald is greatly discussed in London as a dramatist of established standing and no new appears with the temperament. His plays are evidently in demand and the best theaters are accessible to him. His situation is as good as anywhere to American who know Mr. Fernald as a youthful writer of quixot and original stories of Chinese boys. One of these put on the stage in such undramatic form that he betrayed the possession of no theatrical skill of any kind. The Cat and the Cherbub was a good romantic and interesting, but it was not dramatic.

Under the management of Mr. Charles Hawtrey, the Avenue Theater made a fresh start Saturday evening, the program comprising two new pieces, the first an original comedy called An Old Admiral and the second a light comedy, An Intireted Hourmony. Both were funny and will be enjoyed by the Avenue players learnt to tell them more quickly.

Mr. Bernard Shaw's play, The Devil's Disciple, which had a successful run in America about two years ago, has at last been presented to an English audience. It was "put on" at the Kensington Theater on Saturday evening, securing an audience, and was a marked success. The piece held the interest of the auditors from start to finish, and some fine satirical bits of the inique, quite in the Shaw manner, gave relief to scenes that might have proved tedious and make many a peal of hearty laughter. Messrs. Murray Carson, F. H. Macklin and Luigi Labalme, and Misses Elsie Chester and Grace Warner shared the honors. Mr. Sims Reeves is now in his eighth-second year. It is the veteran tenor's desire to make a provincial tour during the coming winter.

The Rose Brilliants has been selected as the title of the stage version of Lorna Doone, which will be produced here first in London, although it is the work of A. M. Tuckin, an American actor. Not of course the work of A. Tuckin, but a life story of the actor's adaptation of this romance of R. L. Blackmore, its author, was announced, and he has recently given notice that he intends to protect his rights in the work in the event the American-made play may not be seen in England.

Charles Wyndham will act in London The Dilettante, written for and by E. S. Willard's use here. It is a comedy with its scenes laid on the banks of the Rhine. The Thirty Three Weeks! Willard has just completed Sir Roger de Coverley for Mr. Willard, who will act it first on his return to the stage. The piece is divided into two parts which will show the youth and old age of the hero.

A NEW YORKER.
Fresno, Oct. 20.—Although the theatrical season here was supposed to open with Modjeska over a month ago, it was not until this week that audiences had the opportunity of enjoying her in such numerous and sumptuous attractions as she presented. The last week the Westover and Herbert Vaudeville Company commenced with Sunday night and ran all the week, playing to good houses each night. The attendance at the company's first performance was the largest ever seen in the house on a Sunday night. The entertainment furnished by the company was generally satisfactory, being better than was expected. Hugh J. Emmett, Silvini Brothers, and Westover and Herbert became popular favorites before the week was out. Mr. Emmett, with his vaudeville feats being perhaps the best.

On Tuesday evening Ben Heindricks was here with his company presenting the Yvonne Venitement in his own inimitable manner. The attendance was all that could be desired, and in fact, so good, that the real concern was that this season is a particularly good one here. In the Yvonne Venitement the audience found something that appealed generally to the lighter side of life; consequently it was pleasing. Hendricks was quite satisfactory in his delineation of the character of the unsophisticated Swede, but he must share the honors with Miss Maggie LeClair as Miss Cornelia O'Grady, and Miss Bertie Connawy, the Sadie. Tonight Hoyt's Milk White Flag will be given. The sale of seats has been excellent. Hotel Toppy Tury will entertain the theaters-goers, and during the week of Oct. 29th, the Doly Company will hold the box office at the Opera House. So it can be seen that there will be no dearth of attractions this fall, for there are many others of the same sort coming.

The attractions at the Opera House this season will be greatly supplemented by the house orchestra, which is as usual under the leadership of Prof. Theo. Reitz. Mr. Reitz recently made a trip to the city to purchase new music, and this with other improvements in the orchestra will result in all becoming one of the leading attractions of the house.

Mr. Merton Bartlett of the Opera House is much pleased with the Review, and wishes it the best of success.

Benjamin C. Jordan.

Fresno Special Correspondence.

Events that interest the Pacific coast.

Los Angeles, Oct. 17.—For the balance of this month Los Angeles people will have plenty of entertainment, including three theaters, a week of races, two days of circus, and various musical attractions.

Walter Morosco, of San Francisco, is in the city on a business trip. He expresses himself as being highly pleased with the success of his new venture here. Negotiations are under way to bring his San Francisco productions to the city for a few weeks about the first of the year.

Mary Hampton and Mary Van Buren have returned to the city, where they are expected to play three at the theater Saturday afternoon, the 21st inst.

Mary Hampton has her cousin, Miss Nancie Robertson, as a companion on her Western tour. Miss Robertson recently graduated from Belle Pierre's College at Louisville, Ky.

In all probability recently had the pleasure of taking luncheon with Capt. Reynolds of the Frawley Company, and found him to be a very interesting conversationalist, but a man of extensive travels. He has made a complete circuit of the globe, lived in China, Japan, Honolulu, Australia, and fought as a Capt. in a British regiment in Africa. His experiences are as varied as the many characters he portrays. Although the Capt. has played six seasons in this country, this was his first summer here. He will finish the season with the Frawley Company and then return to London.

Beginning with Nov. 1st, and continuing for ten weeks, the Orpheum management will offer a very successful engagement at the Macdonough last Thursday. The Filipino Circus, after placing out some 300 acrobats in the future windows, opened a four-night engagement at this house on the 11th. The first night found 45 in the box office and the second $15,00. After this the company cancelled the balance of their engagement. Hoyt's ever popular comedy, A Milk White Flag, will be the attraction this Saturday afternoon and evening, and the advance sale has been the largest of the season. The following attractions are booked for the near future: Nance O'Neill, By the Sea Sexes and Brown's in Town. At the Dewey Opera House the Grand Piano Company have been giving a fine production of the comedy, Falstaff. To-day. The comedy is full of bright and brilliant performances. Very well directed. Plaisted, Mani Miller, Fanny Gillette and Carl Birch do exceptionally good work. The settings are up to date and the attendance has been very large. Landers Stevens and Mr. Holden are taking a much needed rest this week, but they will appear in Paust next week. Tonight the Veteran Fireman of this city are to be given a benefit at the Dewey, when the Grand Stock Company will repeat their excellent production of The Three Musketeers. Homer E. Gilbeau has resigned his position as treasurer of the Dewey. His successor is not yet named. Tomorrow evening the Hughes Club will give one of their excellent concerts at the auditorium. The Sunday afternoon vaudeville performances at Oakland Park still attract large crowds. There will be hot four more performances there this season. The park is under the able management of Frank Vanmer and Ed. A. Anderson.

Herbert B. Clark.

Carson Special Correspondence.

Carson, Nev., Oct. 16—Brown's in Town played here on the 14th to a good house. Plays in Virginia City the 15th, and Reno the 17th.

Tom Youson is booked here for November 14th, Virginia City 15th, and Reno 16th. November 16th, breach of Promise Company in Virginia 15th, Reno 16th. Jessie Sharley plays at Reno week commencing December 3th, Carson, week of 11th, and Virginia week of 9th.

R. B. Meder.

Portland Special Correspondence.

Portland, Oct. 17.—The production of Said Pasha by the Boston Lyric Opera Company at the Manhattan Grand was one of the most noteworthy theatrical events of the season in the city. The spacious theater was filled from pit to dome, while the entire auditorium was drenched with national color. The forces of the Denver Dispatch-Boat, Hugh McCluskey, attended in full naval uniform, and just as they entered the orchestra struck up The Star Spangled Banner and the audience arose and remained standing until the last note of that favorite of the American people was sounded.

The play was the old-time light opera, Said Pasha, with attractive additions. After the play-goes had enjoyed the numerous tunes, strains, artistic acrobats and comical acts, the unanimous verdict was rendered that the players had won new laurels for themselves and company. The company is under the management of Colonel W. A. Thompson, with Josephine Stanton as prima donna.

The same company was greeted by a large and enthusiastic audience in Marquam on Tuesday evening and the effect was most striking; it being possible to presume that the gay and laughable Said Pasha might have been produced designedly, for the purpose of preparing the minds of the theater-goers for the reception of the delightful Mr. Bicknell.

The vivacious farce comedy, Bread of Promise, is now at Corday's Theater, and is pronounced by all as one of the most charming and delightful of the numerous illustrations to the ludicrous to which the public of Portland has been treated.

Mr. John F. Corday, manager of the theater, is noted for his good judgment in selecting something to please all.

Tacoma Special Correspondence.

Tacoma, Oct. 15.—Marie Antoinette, a new play by Clinton Stuart, is to be presented here by the manager himself, Mr. John E. Kellard, as leading man, at the Tacoma Theater next Thursday night.

The last appearance of Hoyt's A Black Sheep was so successful from an artistic as well as financial standpoint, that the management has decided to play a return engagement here next Wednesday evening.

Gorton's Minstrels will be the attraction at the Tacoma Theater next Saturday night.

Mistakes Will Happen, played in the Tacoma Theater last night to a fairly large house.

Honolulu Special Correspondence.

Honolulu, Oct. 7. — The sale of seats for the Clay Clement Company at the Opera House opened the 24th. The sale is very encouraging. By the first of the year Honolulans will be looking for a rest in the way of drama and opera. The Clay Clement Company and Boston Lyric Opera Company will be all that the theater-going people will care to support for four or five months to come.

Frank Roos, stage manager at the Orpheum, has been ill with rheumatism for the last three or four days, being unable to appear upon the stage.

Musical Director W. E. Sharp of the Orpheum, who has accepted a position with a local music firm, handed in his resignation to take effect the 16th inst. A Mr. Marcus of Sega Francisco will be his successor.

Albert Smith, member of the 26th Infantry Band, was given a one-night's trial at
the Orpheum as back and wing dancer. Smith is on his way to Manila.

New artists are expected next week to take the places of Etnino Eddie, boundless rope performer; Chandler and McPherson, duettists; Emil Walton, minstrel; and Hamilton Hill, baritone vocalist from Australia. All have had a lengthy engagement, and were good drawing cards. A 100-room round "set-off" is being talked of around town, in which Billy Armstrong, who is on at the Orpheum, and Maria Denby, champion light-weight of Australia, are the principals. Denby has been here about six months. On Sept. 1st she opened up the Oceanic Athletic Club as its manager and instructor. Denby and Armstrong are in the same class, and quite a lively time is looked for should the "circo" come off.

NATIVE SON.

SACRAMENTO

Special Correspondence

SACRAMENTO, Oct. 17.—Hoyt's A Milk White Flag was given to a fine house at the Classic Opera House on the 12th. Modjeska and her fine company gave us Marie Antoinette on the 13th, but only a fair house enjoyed the performance. Kate Dalgliesh, an old favorite with Sacramento audiences, had a leading part with Modjeska.

The bill boards announce that Brown's in Town, but we don't expect to see him until next Friday and Saturday evenings, at the Classic. Next week the Ellendor Company play the whole week, with change of bill nightly.

SAN JOSE

Special Correspondence

SAN JOSE, Oct. 18.—On Saturday evening Hoyt's A Milk White Flag was presented at the Victory. The company is a very good one, and greatly pleased the large audience present.

On Thursday evening Ben Hendricks in A Veneine Venteau was the program. Hendricks was at his best, and kept the house in a continual roar of laughter.

Manager C. P. Hall is industriously occupied in securing attractions for his handsome theater, and so far has booked for early appearance Nance O'Neil and Hotel Toppy Turvy.

J. P. RADER.

A Chat With Eddie Foy

I laid a small wager with myself that, behind the scenes, "Eddie" would be as solemn as a judge—and I lost. So myself, the interviewer, went out and bought myself, the woman, an up-to-date crucat. To be sure, he handles the furniture rationally and speaks a simple direct English, but he is chatty and newy and prime and at an interview! No, I don't mean that he fills up to twenty per cent, (under pressure, this is quite moral—beyond, one reaches the frontiers of gleece.) Although he did say that San Francisco is the finest city in the Union, and that he'd like to bring his family out here to live. O, Eddie, Eddie, how could you?

He has been to school to varied influences in his twenty-seven years, and the stage, but a wide, wide smile has survived them all and are easy dramatic politics that finds getting as far as the Mississippi and being stranded as comfortable to discuss as the freak of fortune that changes two peot po beans into to-morrow's eight-course dinner.

"At home in San Francisco? Well, rather. At twenty-one, I was a song and dance artist here and afterward leading man at the old Adelphi in its palmy days.

"Gracious, when was that?" When I was in New York last week and read the posters "Maude Adams as The Little Minister," I wanted to go right in and tell the manager that thirteen years ago, away out in San Francisco, that little girl was my sweetheart in a play at the Adair. O, yes, she's the woman in our profession, now—her performances are delightful," and his face beamed with satisfaction.

"Applause? The audience make you pay. If they are responsive you can do anything. The more they give, the more they get"

Mark that now, your possible future audiences and don't be too safely conservative. Rouse yourselves.

"Improve? Well sometimes I have to, after playing a thing half a season, the lines will suddenly leave me and then I say whatever happens to fit. Bewildered? O, no, something is sure to pop into my head. Something funnier than the lines, I'll wager, said the interviewer to himself.

And presently he wanted to talk about other people. Now that was very thoughtless of you, Eddie, for you were the copy I was after, but it showed a beautiful lack of one of the twin evils, conceit. And what is the other? Why "nothing to warrant it," and they peck their duds in the same wise.

There are little lessons to be learned even from interviews and this ready-for-anything-at-a-moment's-notice comedian, the one of finding the gold of cheerfulness in paying quantities wherever you chance to dig. It is the creed of my Eddie Foy faith that if a rough hand should waken him from his first night's sleep in seven, he'd kiss it, turn over, and declare with Montaigne "We are disturbed in our slumber, that we may the better and more sensibly relish it."

CHARLOTTE THOMPSON.

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LOCAL NOTES.

MISS LILLIAN SLINKEY'S CONCERT.

Miss Lillian Slinkney, who gave her first concert after her studies abroad under Maestro Alberto Leoni of the Royal Conservatory of Music, Milan, Maestro M. Vital and Madame Tornie, was greeted by a large audience in Sherman-Clay Hall Monday night. She was somewhat nervous, as might have been expected, for her ambition in art made her perhaps her own severest critic, and the ordeal of appearing before the public was bravely faced and she was encouraged by her audience from the moment she appeared upon the stage. She looked particularly modest and graceful. Miss Slinkney has rather a light voice, but it is exceedingly sweet, and in all her renderings she showed true musical feeling and sympathy. More artists are lost to the world through lack of encouragement than can be numbered; "cold water" is all very well in its way, and a dash of it is rather invigorating sometimes, but it is not well to drown ambition and hope in those taking their first plunge in professional life. Let us think of the acorn and say of this young artist: "Watch her grow, foster her talents in the warm earth of sympathy and courage and she will doubtless be worthy of our pride." As it is, she has accomplished much in her study and the future will see her advance. Her numbers were: Arietta-Romeo e Giulietta (Gounod); Invocation to the Muse (R. Leoncav-allo), her best rendition being Recit Polonese, Mignon (Ambrose Thomas) for she was more composed and sang with greater confidence, receiving warm applause and encore. Hoffer Wimmer, whose work is always artistic, rendered violin solos, Two Hungarian Dances (Joachim-Brahms) and Glogie (N. W. Ernst). His sweet, symphonic style is always admired, but we could desire that he had learned the broader lessons of life, that a little alloy were mingled with the gold of his nature, so would there be greater depth and passion in his music. Miss Marion Bear, pianist, played sonatas op. 5 (Brahms), On the Wings of Song (Mendelssohn-Heller), Staccato Caprice (Vogrich) and encores. She played gracefully and with good interpretation, and won much applause. Dr. A. T. Regensburger, cellist, who played with Hoffer Wimmer and Fred Maurer in Trio in F. op. 42 (Niels W. Gade) also rendered solo Arlequin (D. Popper) which was much enjoyed. Fred Maurer, the accompanist, was most unselfish and artistic in his work, forgetting himself entirely in the effort to bring out to best advantage Miss Slinkney's voice and the instruments. The concert was a decided success.

add local the

MISS JESSIE FOSTER'S RECITAL.

When a stranger takes up professional work among us there should be a warm welcome and a word of encouragement if the artist is worthy to be upheld, and it was pleasant to note that Miss Jessie Foster of St. Louis, who gave her first song recital in Sherman and Clay Hall last week, was cordially greeted and the hand of fellowship extended to her. Miss Foster possesses a voice of unusually high range over which she exercises admirable control, but it is not a voice of particular power or richness of tone. It is her grace and ease in singing and gentle womanly manner that attracts rather than the quality or beauty of her voice. Miss Foster will be an acquisition as a teacher, and will doubtless make a success. Her numbers, nearly all of which contained pretty echo-like effects, were Bell Song—Lakme [Delibes], Summer [Chaminade], Sweetheart [Lynes], Yoyo Mokere—Creole song—Distance (Hemamian), and encore. Arthur Weiss was a valuable addition to the evening, his sweet and artistic rendi-
tions upon the cello being a positive delight, and the warm applause well merited and encores demanded. Mrs. Lewis, whom the writer heard for the first time, won her sincere interest for the way in which she acquitted herself as a pianist. She has been carefully taught, and showed much musical taste, playing most of the accompaniments.

FAREWELL CONCERT OF FRANK COFFIN AND ROBERT BIEN.

Native Sons' Hall was crowded to the doors upon the occasion of the farewell concert of Frank Coffin and Robert Bien. The well-chosen program by our best local artists was most enthusiastically received. It was opened with the singing of the Roseland by the California Knickerbocker and Plymouth Quartet, and a pretty waltz song was given as an encore. Robert Bien and Mr. Coffin were applauded until it seemed as if the walls would come down and sundered with praise and flowers. Mr. Bien has a very musical voice that will develop to greater strength as he grows older. He has received good advantages of study under Mr. Pas-
more, and sings with expression. His numbers were A Summer Night [A. Goring Thomas], Elegie [Mass-
net], Hey Nonny No—an old Eng-
lish lyric—and encores. He was accompanied by Wallace Sabin who also supported Henry Holmes in his violin solos. Mr. Sabin holds an exalted place in the profession and is a most thorough musician. Two little gems of songs composed by him—Sweetbriar and To a Coquette—were sung by Frank Coffin who also ren-
sored Love Me Your Aid [Gounod], and for an encore the ever favorite Somebody Said that She'd Say No, a song that Frank Coffin sings to per-
fection, and his reception was so heartening that it will always be a happy thought when his thoughts turn to California. Henry Holmes received a perfect ovation, and his exquisitely rendered solos upon the violin stilled the hush in silent admiration that burst forth in rapturous applause at the close. So tenderly sweet was the story the music breathed that it seemed as if angels must stoop to listen, and his gentle, intelligent face and quiet dignity won the deference of his audience who demanded an encore. His numbers were Bacterole [Spohr], Bourre [Jach], Abenied [Schumann], Miss Millie Flynn sang charmingly A Dream [Inntret], Serenade [Meyer-Holmboe] to very warm applause, her voice being so sweet and clear that it in listening to her we thought of a stream with the moonlight falling upon it. She was accompanied by Dr. H. J. Stewart, the Plymouth Quartet closed the program, singing In Sweet September.

ALMA STENCHEL'S RECITAL.

Mr. Hugo Mansfield's face wore a pleased expression as he sat beside his little pupil Alma Stencel, who gave a piano-forte recital in Sherman and Clay Hall Thursday evening of last week. The writer remembers the wee-
maid's first public appearance two seasons ago, and it was a genuine pleasure to perceive development in her work, the increased power of the child's dainty fingers, and above all, the more intelligent understanding of her studies. Then her baby efforts were greeted with caresses and flow-
ers; to-day we pay her a higher tribute in regarding her as a serious little student of whom something may be expected in the future when the child-
ish mind has had time to expand in the sunlight of maturity, and the sweet-faced little girl is fortunate indeed to have found so able a pilot as Mr. Mansfield to guide her through the water of inexperience and drudgery through which every artist must pass before reaching the shores of success. Little Alma played with a certain poise and grace, and her chords, runs and trills were executed with surpris-
ing clearness for one so young. The foundation is being firmly laid to hold the temple of art we will hope. Her last number was Liszt's The Night-
igale, and Grieg's Sonata in minor op. 7, portions of which were most creditably performed, in these playing with most expression and musical feeling; some of Schubert, Schumann, Schenetz and Beethoven numbers also being given, including Beethoven's Trio G. major op. 1 No. 3. Armand Solomon, violinist, and Mr. Theodore Mansfield, cellist, playing with little Aluam, whose efforts met with every encouragement. Mr. Armand Solomon has made rapid strides in his profession, especially in the last two years. He is an indefatigable worker and enthusi-
astic in his art, and his tone and style have broadened wonderfully until he is recognized as one of our leading local performers. Mr. Solomon was warmly applauded, responding to encores, and was happy in his choice of an accompanist, Miss Constance Jordan lending him graceful and firm support in Roulo Capriccioso [Saint-
Saens], and Preludel by The Messtringers [Wagner-Wieblingel].

—Mary Frances Francis.

Lederer's Quantious will keep the hair healthy.
A Company's Troubles

H. O. Barrett, who took the management of Hart's Twentieth Century Players a short time ago, skipped out of Vallojo with the receipts last Sunday and left the company stranded in that town. Barrett was caught in this city and taken back to stand trial on a charge of defrauding a hotel keeper.

The company was left without resources and Mrs. Wilson, who runs the hotel, attached the trunks of the players for the bill. By her orders an expressman attempted to move the aforesaid trunks and a pitched battle ensued in the streets between he and the actors. As a consequence the entire company of six men and two women were arrested, but were speedily released by the Justice. Barrett claims he wrote the landlady saying he would liquidate as soon as he reached his home in Los Angeles.

Between Acts

J. J. Murdock, manager of The Girl with Auburn Hair, recently distributed very pretty souvenir spoons in celebration of the long engagement of the warmhearted maiden who has made such a phenomenal hit at the Masonic Temple Roof Theatres in Chicago.

The Castle Square Opera organization has concluded arrangements for an indefinite run of opera in St. Louis, beginning November 6, at Exposition Hall. The success of this company in Chicago and New York has been marked and this new move virtually means three organizations bearing the name of Castle Square.

The company engaged for this season's production of Hoyt's successful farce A Milk White Flag is a large and capable one. None of Hoyt's other plays give so much opportunity for spectacular effect and magnificent costuming as this and it is needless to say that the costumer and scene painter have been given full scope in providing the stage accessories. A Milk White Flag comes to the Columbus Theater for eight nights and Saturday matinee, beginning Sunday October 22.

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MUSIC IN GENERAL

Mr. Lee Johnson is retouching his song, "The Honolulu Man," for Mr. and Mrs. Frank De Camp. They had a big success with his "Honolulu Lady" in the East.

Mme. Melha has bought a house in London and will make her headquarters there next winter when she fills the European engagements with which she comes to this country. She is just now the most popular drawing room singer in London, and her new song is likely to continue long enough to make it worth her while to live permanently in England.

Ada Palmer-Walker of the Tivoli played with Musgrove and Williamson two seasons in the Colonies, and was with Hudson's Surprise Party Company two seasons ago. The latter company made two tours through India while she was a member. Miss Walker added the Palmer, a family name, to her stage sobriquet on her arrival in this country, as there is another Ada Walker here in the profession.

A newcomer to New York's circle of accomplished pianists is Miss Aimee Heleno Cellarius. She is a graduate of the Hugo Mansfield Conservatory, of San Francisco, and in the city of the Golden Gate achieved prominence and high honors as a piano soloist. Going to New York a month or so ago, she was at once engaged by Charles L. Young for one of his combinations, and with it she shortly went on tour.

"The clamor for so-called popular music, says Theodore Thomas, 'makes it impossible to present a good program without the support of this influential minority,' and yet a person who clamors for 'popular music' does not know that he only means familiar music; that Beethoven's symphonies would soon become as popular to him as the 'Star Spangled Banner' if he heard them as often, and that it is only his unfamiliarity with the great classic masterpieces which prevents his enjoyment of them." Truer words were never spoken.

Owing to the strict quarantine regulations at New Orleans no less than fourteen theatrical companies on their way into Texas were obliged to remain all last week in that city.
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JULIA MARLOWE

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The Cheaping System

A British actor of strong character who has made his professional home in this country for several years—he may now, in fact, be called an American actor—recently returned from a visit to London during which he made a study of theatrical conditions in Great Britain, and from that study he spoke pessimistically of the prospects of the profession in that country.

"The mercantile or trade idea," said he, "is dominant in English theatricals outside of the few prominent actor-managers who have done so much to maintain and advance the dignity of the English theater. Touring managers, the managers that supply the greater part of the amusements of the English provinces—have fallen into the error of cheapening their productions. There is a veritable army of amateurs—many of them persons who boast high family and social connections—knocking at the doors of the theater, and unfortunately the class of managers I have specified have of late recruited their companies from the ranks of these incapables, to the exclusion of trained actors who heretofore have made up the touring companies.

"The result of this unwise recruiting," continued the actor, "is seen in the unfortunate condition of the capable actors who thus have been crowded out of their legitimate avenues, and who perform must accept employment when they can get it at greatly reduced salaries, because your amateur or novice in many cases is able to and will go with a company for a very small salary or no salary at all, his sole aim being to 'become an actor.'"

"Truly, if this be so, the profession in England is in a bad way, but this system of replacing competent players with incompetents never can succeed, and the very managers who adopt this means of reducing expenses in the hope of increasing profits will in the end be the sorriest sufferers from it. In fact, from the Mirror's reading of the reports of provincial theaters in England in the London dramatic newspapers, it is apparent that outlying towns already have begun to rebuild the system by withholding patronage from companies not vouches for and on their faces competent. Managers in England, America, or elsewhere, that assume that the theater public can easily be imposed upon, sooner or later do discover their own operations that they are forced out of business; and it is much easier for a theatrical manager to begin at the beginning and build up a reputation for reliability than it is for a manager to reestablish himself after he has once broken faith with or imposed upon the public. These business aberrations always provoke their own punishment.—Mirror.

Foreign Critics

Considering his comparative youth and short time on the stage, James K. Hackett, the actor now appearing in "Rupert of Hentzau," is wonderfully informed as to affairs of the drama, and, moreover, he is an unusually close observer. Mr. Hackett takes a hopeful view of the future of the American play, for optimism is one of the strongest traits of his character. Talking on the subject of plays the other day he said: "The stage, I believe, will be greatly helped in the months and years to come if the experience of the drama of the past few seasons will stimulate our American writers to write plays of American life and character upon subjects that lie close to the heart of general humanity. The vast increasing population, actors and theaters and the wide interest on the part of the people in the drama ought to bring about an artistic environment stimulating to American authors.

They do not need to invent new subjects, in spite of the general belief to the contrary, nor unconventional motives. What is required is keen, sympathetic treatment of the old themes of love, self-sacrifice, unobtrusive heroism and fine character drawing, adapted to the feelings of the day, and out of which the noblest lessons in life can be indicated. We need more plays like The Little Minister, The Christian, Secret Service, The Prisoner of Zenda—plays in which human nature at its best is pictured with fidelity and effect. Good critics and good actors make for good plays. By good critics I mean critics who cannot say whether a play is good or bad, but who, if it is bad, can intelligently point out wherein the defect lies and thus help an actor or playwright to develop his art. We want more critics on a line with the critiques of the English and the French weeklies. These criticize even the actors playing the smallest parts in the cast and do so with as great care as the more important roles. One advantage is that it enables managers to get better actors for small parts, because the players know they will be judged as fairly as if they were stars. I realize the single critic in the United States is an easy matter; it requires quick and ready judgment of a play and it often precludes a critic's very best judgment. During my trip abroad this summer I noticed that most of the important openings were on Saturday night. As there are very few Sunday newspapers there this circumstance gives the reviewer ample time to write his matter for Monday's issue. Like most players I feel there is no authority so capable to guide and correct an actor as well as a qualified critic—one who takes the actor's art as seriously as he would take the exponent of other professions."—Telegraph.

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Mrs. John Drew's Reminiscences.

As Things Appear

When we learn that Hamlet is to be done by Julia Arthur, that the James Kidder-Hanford combination will include A Winter's Tale and several other Shakespearean plays in its repertoire, and that Mrs. Carter is trying to muster up courage to try Lady Macbeth, when we see how enamored Henry Miller is of Hamlet and what a commendable performance he gives and will frequently repeat, it looks very much as though the bard of Avon would be very much in evidence this season, especially when, in addition to the above enumeration, we add Lewis Morris's performance of Hamlet, after years of intelligent study; Maud Adams in probably another Shakespearean production besides Romeo and Juliet; Frederick Warde, always a stalwart performer of Shakespeare's works, carrying half a dozen of the immortal William's dramas in his repertoire, and last but not least, the various Shakespearean plays given by Madame Modjeska and her company.

Augustus Thomas has gone to Colorado, whence he will send out to Stuart Robson the manuscript of Oliver Goldsmith, act by act, as it is finished. When this play is completed Mr. Thomas will begin a new work, the scene of which will be laid in the locality with which he is now familiarizing himself. Whether he will call this piece Colorado or not remains to be seen. Mr. Thomas has demonstrated the fact that he is a firm believer in State rights, so far as dramatic nomenclature is concerned.

We call attention to the new and artistic studio of Mr. Louis Thors, 826 Market St., Phoebe Building.

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Hannah Davis Ahead This Week

So far the following votes have been received:

Hannah Davis—Tivoli—127
Blanche Woodman—Tivoli—84
Lillias Raymond—Grand—52
Julia Wayne—Tivoli—52
Lida Stubble—Grand—27
Irene Du Vot—Grand—19
Jeanette Fredericks—Grand—9
Mabel Hilliard—Tivoli—6
Christie Stockmeyer—Tivoli—5
Zora Irwin—Grand—3
"Yes, there is considerable truth in your remark," said the Major, continuing our discussion of plays and player-dolk. "It stands to reason that an actor will do better work to a house jammed to the doors, than he will to empty benches. The majority of actors will, at least."

I had previously remarked that such was my opinion.

"It thrills an actor through and through," he continued, "to look out upon a sea of animated faces as he steps from the flies, when the curtain goes up on the first act. But when he looks at row after row of empty, silent, unappreciative seats he doesn't experience the thrill; he experiences a chill instead." The Major used to be an actor, himself, but has reformed, and is doing well as a journalist.

"However," he resumed, "I can tell you a little experience which will serve to prove that there is always an exception to the rule. Probably you have never heard of Mr. Plankington. He finished before your time, I think. Ah! but he was a clever fellow—a genius, upon my word. And yet he never got very high in the profession. He was a barn-stomper from the beginning to the end of his professional career. And it was all because of an ungovernable desire to be a manager. He might have been a top-notcher under any management except his own. This was partially owing to luck, though, I will have to admit.

"Now, this experience I am going to relate brings out the point I was making—that is, it proves the exception to the rule. Here was an actor who actually required some sort of an emergency to show what he could do, and he was never better than when in front of empty benches.

"I was up in a small town in Wisconsin—this was nearly twenty years ago—and one afternoon I ran across Fales. I wanted to know what he was doing there. 'Why,' says he, 'we give a show in the town tonight; haven't you noticed the bills?' and he handed me a half dozen tickets. 'Come and see us,' he continued, 'I've got a fine company.'

"If he had a fine company, or even a fair company, I was prepared to be greatly surprised, for I had never known him to have anything except a badly assorted aggregation of aspir- ing though misguided thespians, the majority of whom would have done better as farm laborers or as some such calling—waiters in a seaside hotel, for instance, or—well, anything except acting.

"So I asked him particularly about that. 'O, yes,' he replied, 'an excellent company, excellent; a little torn up just now, on account of two or three bad stands on the circuit, but still superb, peerless, unrivaled!'

"And besides," he continued, as he attempted to button the lapels of his bright and shining Prince Albert over his chest, but was obliged to give up the attempt owing to the absence of the button, 'you know what I can do in an emergency; you have seen me in some pretty tight places, and I believe you will say yourself that I am better; that I am, in fact, at my best, in a tight place. An emergency of any kind seems to bring me out, as it were.'

"I admitted that he did seem to have a remarkable faculty for overcoming obstacles, but reminded him that this was expected of managers.

"'Well, just to illustrate it,' he said, seemingly encouraged to know that I had noticed this peculiarity of his, 'let me tell you about the little experience we had last night. We played Doylestown last night, and if I do say it myself, those people haven't seen anything like it in years. And we showed under some difficulty, too. There was a slight difficulty, to start with, when an officer from Milwaukee attempted to attach us in the morning, for a paper bill owing to a printing house in that city.

"'I thought that I was doing a pretty magnificent thing when I offered to let him have the paper back, but when he asked me where it was and I told him it was posted up, in plain sight, on all the fences and barns and bill-boards between Oconomowoc and Baraboo, he decided not to accept the offer—scorned it, in fact, and threatened to attach the costumes. However, when he learned that in order to get actual possession of the costumes it would be necessary for him to wait until we had retired, owing to the fact that we were wearing the principal part of them, he began to see things in a different light, and promised to wait for the box office receipts."

"'I knew, instinctively, that if we were deprived of the box office receipts the man who kept the hotel where we had registered was going to suffer, and so I told my people to remove all of their grips from the hotel immediately after dinner, on the excuse, if any was required, that they contained articles necessary for the afternoon parade. I did this merely to avoid trouble."

"But it didn't work. The hotel keeper was suspicious of us, and held the baggage. However, the parade was a success, notwithstanding the fact that the lead cornet, who is Marks the lawyer in the play, got out of my sight, early in the day, and was too drunk to walk when the parade was ready to start. Of course, it naturally breaks a band up some to lose the lead cornet, especially when the other cornet is only a dummy, but in a small town the people don't pay much attention to the music, anyhow, and we

Continued on page 14.
Miss Butler's Success

Ella Butler, the San Francisco girl who a short time ago made her vaudeville debut, has made an emphatic hit in New York. She has a three-weeks' contract with Proctor, two in New York and one in Albany, and had filled the New York engagements before he once told her why he had decided to quit the business. He should be a clever mimic, should dance, indifferently well at least, and above all things should be gifted with natural, amusing humor. Also, how few comedians possess this rare qualification! A good memory, an aptitude for study, and an ability to dodge missiles hurled from the audience are also essential. He is always a star, or longings to be one; and by a queer perversion of mind, generally considers himself better fitted to play tragedy than comedy.

One qualification that I should mention is this: He should be a good advertiser and never overlook an opportunity to keep his name before the public. Some comedians accomplish this by having their pictures printed in connection with a celly compound or liver medicine advertisement. Others frequent refreshment places after the show, where they meet their friends and brother actors, and tell them how clever they are, or how they "knocked them a twister" in such and such a part.

—From the foregoing the reader will see no doubt the why the old saying that the comedian is very frequently a man who has mistimed his calling, but so long as authors continue to create comic parts, the comedian will continue to be a necessary evil.

J. P. Wilson.

Girl from Chili Prospers

A FEW WORDS FROM JOS. MULLER, PREPARED FOR THE DRAMATIC REVIEW.

I consider the DRAMATIC REVIEW a credit to any city, and far superior to anything we have in the West, and with your method of doing business, I see no reason why it should not succeed, being bright, newsworthy and strictly up-to-date in every respect. You certainly have my best wishes. Our business is far better than I anticipated, and as we are getting into better territory every day, it will be much better. The companies are very thick this month entirely here. We have passed a busy time, Grau Opera Company, Boston Lyric Opera Company, Miskates Will Happen, Old Kentucky, Your Vonson and others, and our receipts compare favorably with all of them.

The celebrated soprano was in the middle of her solo when little Johnny said to his mother, referring to the conductor of the orchestra:

"Why does that man hit at the woman with his stick?"

He is not hitting her," replied his mother; "keep quiet.

"Well, then, what is she hollerin' so for?"

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Ida Stabler—Gray—27
Irene Du Vail—Grand—19
Jeannette Frederick—Grand—9
Mabel Hillard—Tivoli—19
Christie Stockmeter—Tivoli—3
Zora Irwin—Grand—3

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THE

SAN FRANCISCO DRAMATIC REVIEW

October 28th, 1899

DRAMATIC REVIEW PUBLISHING COMPANY, Publishers

225 Geary Street

SAN FRANCISCO, Oct. 28, 1899

San Francisco is fast becoming one of the leading show towns of the country. No good company ever goes away with empty coffers. The present season promises to be the best we have in years.

The Elks believe in helping their members in more ways than one. Lodge No. 6 has voted to buy the new dramatic paper. We promise that they shall always have a clear exponent in the Dramatic Review.

The funny season is on. All the theaters seem to be presenting comedy at the same time. It is just as well, for we shall have something heavier a little later. A man always feels more contented in parting with his money if he gets a good hearty laugh out of it.

Orders for copies of the Review are being received from all parts of the country. Our sales have doubled since the first issue. People in the business everywhere want to know what is going on in San Francisco, and they all find it out by reading the Review.

Speaking of the novel-play craze, the dramatic writer of the Chicago Times-Herald says: "The main difficulty in adapting fiction for the stage arises from the license allowed the novelist as compared with the limitations imposed upon the dramatist. The novelist may make his tale long or short, as he chooses; the dramatist must compress it within the limits of time allowed for an evening's enter-

ment. The dramatist must be instantly and to a fault capable of taking any novel which the novelist knows that his reader can turn back and re-read what he has not caught at once. The novelist can throw immemorable side lights of description and analysis upon his characters and plot, which will make him reveal themselves through their acts and their speech. The personal presence of the novelist behind the scenes is an added charm; the dramatist must eliminate himself. Further, the playwriting must focus on the action and he must fall into the prevailing mood of the people directly before him; the novelist can appeal to a widely-scattered body of sympathizers. In short, the novelist can hide his time, but the dramatist must strike at once or fail forever. 'To get a true play out of a novel,' said our greatest dramatic authority, Professor Brandreth Matthews, in an article contributed to an English magazine. "The dramatist must translate the essential idea from the terms of narrative into the terms of the drama. He must disentangle the primary action and set this on the stage clearly and simply. To make his characters not only resemble but identify with the popular audiences, he must alter the sequence of scenes, to simplify motifs, to condense, to classify, to heighten. He must contest the temptation to retain all unessential scenes and characters, the drama must excel in itself and even at the risk of offending the more lettered members of his audience who will doubtless look for them. Perhaps the play would even be better if he had never read the novel. Thus Eugene Nune, one of the authors of Miss Mutten, a play obviously founded on East Lynne, and which, indeed, is an English version in the hands of Clara Morris, became the favorite dramatic form for that novel in America. "Nos to all Professor Matthews that neither he nor his collaborator, Adolph Belot, had ever read East Lynne. At a pause during a rehearsal of another play of theirs an off-stage voice had told M. Belot that she had just finished a story which would make an excellent play, and thereupon she gave him the plot of Mrs. Wood's novel. The plot, the primary suggestion, the first nucleus of situation and character, this is all these dramatists need; and in most cases it is all that the dramatist ought to borrow from the novelist."

Manager Friedlander should feel proud of his success with California. His next two attractions are exceptionally good. They are Brown's in Town, beginning Sunday night, and Harry Carson Clarke in What Happened to Jones, opening a week later.

Letter List Members of the theatrical profession may have letters addressed in care of this office. The Chicago Times-Herald is made for advertising such letters in the columns of the Review or for forwarding.

SAN FRANCISCO A GREAT SHOW TOWN

And the truth of the remark was never more convincingly demonstrated than at the present time. Let's enumerate: Nance O'Neil at the California Theater, Miss Frances O'Neill at the Grand Opera House, Misses Murphy and Turvy at the Alcazar, Madame Marcelle Amberson at the Alhambra, and a Miss White at the Coliseum, bringing to a close a remarkably fine season of big business. The last week there was standing room only, the house being sold out as far ahead as Wednesday. The Columbia has done a big two weeks business with Topay Turvey, the comedian, who repeated his success with a Milk White Flag. The Orpheum, as always, is doing an enormous business, while across the street the Alcazar is being crowded nightly, and has been for so over a year. The Tivoli is closing the most successful grand opera season it has ever known—and it has known some big ones—and now with light opera alternating with heavier pieces, the attendance keeps right up. Management of the Morocco, occupying one of the biggest theaters in America, certainly has no fault to find with the appreciation given his singers, for the attendance is uniformly large. The Comedy Theater is giving German drama Sunday nights at $1.00 and $1.25 with packed audiences, and commencing Nov. 6th, a stock company will inaugurate a season of popular-priced plays in English. And still another venture, for on Nov. 5th there a success under the management of Blighhouse and Mott, opens as a popular-priced combination house, and already has booked many first-class attractions. And so we say the theatrical business is flourishing in San Francisco.

Murphy Stories

Fitz Murphy, newspaper man, orator, politician, veteran of the Spanish American war, actor and all-around good fellow now devoting his talents to booming Dume and Kylo's attraction, By the Sad Sea Waves, is in town, and that is the reason for the following:

Fitz one day had just rushed into his hotel, having just arrived from Oskosh or some other town up near the lakes, and was preparing to leave for another trip that afternoon. This was Saturday, 11:45. Three minutes later he called to tell that there was pleasant news for him; that Matthews was ill, and that he was slated for the comedian's part himself for that afternoon's performance. Only 11:45 to 2:30! Great heavens, here was a predicament! In to play the star's part, bad enough, but to play it when he had never seen it, and then, too, at less than three hours' notice. However, he went on at 2:30, and did so well that he missed his second and woke up next morning to find that Minneapolis had concluded that he was a pretty clever actor.

Another incident happened while Murphy was doing newspaper work in Los Angeles. Some favor done Charlie last, the toe merchant, was repaid with two tickets to the Alcazar, which was wrapped in the rear of the store and handed to Fitz who then had a nucleus for a wine supper at his rooms. Not wishing to carry the parcel around, Fitz asked permission to leave it at Bill's Edwards' book store while he went to invite the guests. As soon as Murphy's back was turned, Billy substituted a couple of bottles of cheap Zinfandel. This in itself was made so neatly that when Murphy came back he did not notice it, and marched away with his supposed champagne. His surprise and chagrin was great when the supper came off, and next day he went to last, angered at the trick played on him, and made so strong a talk that the alarmed last was only too glad to secure peace with two more bottles of Pomeroy. To this day Fitz never knew where the leak occurred, and will not until he sees this story.

New Companies

Ghas. Thall, son of the popular manager of the Alcazar, will soon take a trip to Carson City to put on the First Born and Host of a Day with a local company. Young Thall has already shown himself to be a capable manager, and during the run of the First Born at the Alcazar proved himself to be endowed with much histrionic ability. He played Hop Kee. We expect great things of Charles and his company.

Harry A. Wright, manager of the Port Townsend Theater, is organizing a first-class repertoire company for a tour of the coast and the East. He wants about nine good people. He will carry a first-class orchestra, and a standard repertoire of good plays. He will feature specialities between acts, and promises to give the public their money's worth at popular prices. The company starts out about the first of the year.

Elks' Benefit

Golden Gate Lodge, No. 6, B. P. O. E., is preparing to give a monster benefit for its charity fund. Either the Columbia, California or the Alcazar could be the place, and while the benefit will be in the nature of a vaudeville performance, the talent being furnished by the most prominent theatrical people in the city. Harry Dolan is chairman of the committee, having the entertainment in hand, and his hustling qualities insures a great success. The twenty-seven Elks present at the meeting last week subscribed for $115 worth of tickets, and if the remaining 230 Elks do as well, the charity fund will be swelled to a great amount. The same lodge will give a stag social at its hall in the Alcazar building next Friday evening.
HARRY DAVENPORT and Phyllis Rankin will soon return to the London cast of The Belle of New York.

MRS. TILLIE MORRISEY, wife of Manager Morrisey of the Orpheum, is visiting her parents in Philadelphia.

BEERHOUND TREE, the scholarly English actor, is said to be anxious to affix "Sir" to his name. He wants to be in the same class with Sir Henry Irving.

ANITA BRIDGE, whose beautiful face was quite an attraction at local theaters a couple of years ago, is having quite a success East, being one of the Broadway forces.

The dresses of Juliet Crosby in the fine production of The Musketeers now being given by the Alcazar Company, are the most beautiful seen in the city for a long time.

MABEL MERRICK of Mathews and Bulger Company, is an Oakland girl. She attended the Lafayette school there, and left several years ago to adopt the stage as a profession. This is her first visit to the coast since that time.

MISS ANNIE THOMPSON, who is playing with her father, Dennan Thompson, at the Academy of Music, celebrated her birthday the other day. There was a supper for the members of the company on the stage after the performance, and Miss Thompson received a pretty diamond brooch as a souvenir of the occasion.

MISS BELLE CHAMBERLAIN, who sang in Rob Roy at one of the matines given by the Bostonsians here last season, is with M. Broadhurst's comedy, Why Smith Left Home, which will open at the Columbia Theater shortly. Miss Chamberlain was the understudy for Jessie Bartlett Davis for the past two years.

Few in the crowded audience at the California last Saturday night knew that it was not Mrs. Raymond who played the role of Oliver Twist on that occasion, but it was so. The part was taken by Miss Lena Hill, and gave her friends an opportunity to see that she had inherited marked dramatic ability from her father, Barton Hill. She possesses a well-modulated and trained voice, and in her acting was true to the traditions of the part. Miss Hill is a San Francisco by birth, and has spent the greater part of her life here, receiving her education in the public schools of this city.

MAY IRWIN'S Sister Mary is one of the season's successes. It was tried on in Philadelphia.

WHEN Louis James and Hanford as Macbeth and Macduff fought the other night in New York a voice in the lighted gallery called out, "The fat un wins."

LILLIAN RAMSJOHN, who, by common consent, is easily the "Queen of the Johnnies" in New York, is said to be extremely fetching as Bianca in Sonua's Bride Elect, which will be seen here for the first time in a few weeks.

JOHN MORRISEY, manager of the Orpheum, was presented last week by Exalted Ruler H. I. Manning, with a diamond Elks' button on behalf of San Francisco Lodge, No. 3. Morrisey has done a great amount of work toward making the Elks' social a success.

CHARLIE CHARTERS and his wife, Lillian Young, the handsome daughter of Gen. Young, late commandant at the Presidio, are playing with one of the numerous What Happened to Jones companies in the East. They will be remembered as having been with Harry Corson Clarke last year.

J. B. DELCHER, with Brown's in Town, has done some exceedingly clever advance work for his company. Mr. Delcher, though young in years, is a theatrical man of long experience. This is his fourth trip to the coast, and he likes it better each time. He first came out with Emma Abbott's company in 1885.

IT is said that Henry Clay Barnabee is organizing a company which he will take to London next spring after the season of the Bostonsians comes to a close. For the purpose of presenting Robin Hood on the other side, if El Capitan can play a full season out there, there is almost a certainty of Robin Hood scoring a tremendous success.

ALICE NIELSEN reappeared in New York at the Casino Monday night in The Singing Girl. She scored a tremendous success, and the tureen play by Harry Smith and Victor Herbert promises to have a long run. The audience was very large, and Miss Nielsen was given a most encouraging welcome. Eugene Connel, Joe Cawthorn, Joseph Herbert, John Slavin, Miss Saunders and the other principals were also treated generously.

EDITH HALL is with the Yon Yon in San Francisco, headed this way.

FITZGERALD MURPHY, in advance of The Sad Sea Waves, was a captain of an Illinois company during the Spanish-American war.

ARTHUR C. WILLIAMS made a host of new friends here during his stay. He left Saturday night for Portland, to pave the way for Topsy Turvy.

MRS. FRANK KESSK, known on the stage as the Marin Barna, the California singer, now lives since her marriage at 19 East 65th street, New York City, in a fine brown stone front, a particularly handsome residence.

MRS. NANNIE CRANDOCK TYLER is receiving congratulations upon the advent of a little daughter in September. Mrs. Tyler is a popular and successful actress, with a great many friends and admirers on this coast.

HARRY DAVIES, who gained a certain kind of distinction in California as private secretary to Governor Stone man when that official was pardoning convicts at wholesale, is one of the authors of the new London play, The King of Fools. The play has met with a flattering success.

Snap Shot

FITZGERALD MURPHY
Actor, playwright, politician, editor, advocate, representative and good fellow.

FRANCIS VALE will find a letter awaiting him at this office.

S. H. FRIEDLANDER's brother, Joseph, died in Spokane last Saturday.

FITZGERALD MURPHY has sold a play to Jake Roseenthal entitled A Legal Jug. The price is reported to be $1,000.

CHARLES HOLT has sued L. R. Stockwell for $2,500.00 damages, though the allegation does not seem very clear. Mr. Stockwell claims that his contract for The Midnight Bell calls for $2,500.00 on the season and that he made his tour, returned to San Francisco and then played a supplementary season, for which Mr. Hoyt wants an additional royalty as sued for.

PHIL HASTINGS will present De Pachman, the pianist, at the California on the afternoon of Thursday, Friday, Dec. 26, 27, 28.

DANIEL HALDAX has resigned from the Alcazar Stock Company to accept a position as leading juvenile with Harry Corson Clarke in What Happened to Jones.

The roster of the Comedy Stock Company as far as known includes Edwin Mordant and wife, Edwin A. Davis and wife, C. W. Curleton, Ray Whitaker, Caroline Carol and Annie Girard.

WRIGHT HUNTINGTON has another sketch by Brandon Hurst entitled Lieutenant Tompkins, 4th Cavalry, U. S. A., which will produce for the first time on any stage at Los Angeles during his engagement at the Orpheum.

EDWIN A. DAVIS, the well known comedian, late of the Wyoming Mall, has been engaged as stage director, and principal comedian for the new Comedy Stock Company. His wife, Pearl Davis, a Frisco girl, will play leads with the same company.

The engagement of Dr. Albert E. Sterne of Indianapolis to Miss Marie Burroughs, leading lady of Stuart Robinson's company, is announced, the marriage to take place in New York city December 8th. Miss Burroughs has resigned her position and will retire from the stage.

Harry Corson Clarke Company

Presenting What Happened to Jones and What Did Tompkins Do?


Season opening California Theater Nov. 15th, then playing the Southern and Texas Circuit; East as far as Winnipeg, west to Portland etc., returning to Frisco in June for a production of the new play.

Wright Huntington, who will be remembered for the big hits he made in Incur and Too Much Johnson, while a member of the Alcazar Stock Company, is amusing Orpheum audiences with a clever farce this week.

The Dramatic Review, $3.00 per year. Subscribe for it.
THE SAN FRANCISCO DRAMATIC REVIEW

October 28th, 1899

AT THE LOCAL THEATERS

Grand Opera House

I n this breezy city of San Francisco, where the resident prophet is not even given the credt of being a second-rate clairvoyant, Dr. H. J. Stewart and Clay M. Greene have performed a miracle. In The Conspirators, the new opera first produced at the Grand Opera House on Monday night, they have created a work that is a success; and successful, too, despite the fact the music is the composition of one who lives here and the libretto was written by the first American born in San Francisco after the admission of California to the Union. The custom heretofore in San Francisco has been to cheer the composer on the opening night and damn him next day, because there seems to be nothing so indisputable to one San Franciscoan as to know that another has done something meritorious for which reward will follow. The humid sea breeze and the fog dampen enthusiasm, and the salty atmosphere seems to produce envy and rank unfairness. But let that pass. The verdict of a magnificent house at the Grand on the first night was warmly favorable to The Conspirators, and the audiences during the week were more enthusiastic, even, than that of Monday was. So The Conspirators, fairly judged by a not too friendly public, may be pronounced a drawing card.

All one has in which to place the Conspirators, Dr. Stewart has said himself: “It is an effort in the direction of something like genuine comic opera as distinguished from mere farce comedy,” but he is too modest. The Conspirators is really comic opera and vastly superior, too, to much of the comic opera that we have seen in this city. As a work it is light, ranking closely with Nanon and The Serenade, although in the style of neither, and the action is smoother than that of Il Ruf King Hal. The music is varied in style from the English ballad to the Spanish brava or (and let it be said regretfully) that the execution of the latter was not good—the one fault to find with this performance at the Grand) while the choruses are particularly strong, harmonious and effective. But there is nothing to whistle over afterwards or hum to one’s self as the Gilbertian airs were whistled and hummed and this may detract from the new opera’s general popularity.

“The house on the opening night sat cold and critical during the first act until the concealed chorus sang an air with a vaguely religious motif, and Don Juanito entered, carrying the theme on in a duet with Don Filippo. This is most effective and on the occasion of the first night it stirred the audience to its depths. Five recols testified to the admiration and satisfaction of the crowded house and henceforth it was as warm and encouraging as the most exciting singer could desire. The principal musical numbers in the opera are as follows: Solo, “An Avalanche of Petichets”; song and ensemble, “The Inevitable Thing”; solo, “When I Am Free”; solo, “The Lady Killer”; solo, quartet and chorus, “Lovin’ Que the Thing to Do”; quartet, “Let Us One and All in Blessful Thrall”; “The Conspirators’ Chorus”; brava or song, “El Castilian’a a la Mode”; solo, “Why Is This World Made Up of Sighing?” song, “I Do Devote My Life to You;” song, “What a Distressing Quandary;” song, “Indiscriminate Love;” the “Kiss Duet;” duet, “A Social Fad;” song, “Why Should Woman’s Heart Go Begging;” duet, “This Is No Life But Love;” recitative and ensemble, “Come to the Altar;” “Quarreling Duet;” “Chorus of Mad Maidens;” “The Savage and the lady’s ever having caught a peep at a petticoat. The burning of the Isabella nunery forces the sisters and their pupils to take possession of an unused convent next door to Alverado’s castle. Filled with consternation Don Umberto seeks to confine his son to his rooms, whence the son indignantly makes his way to the court-yard, to the confusion of his father and a band of comical conspirators—the traditional conspirators of comic opera. Later the girls of the convent school find their way into the castle court-yard and young Don Juanito proceeds to fall in love with Dea Isabella, daughter of Don Filippo Casanova, the chief of the conspirators. Dona Chona Malinar next wins his susceptible heart and ultimately he makes ardent love to each individual señorita in the convent, greatly to the annoyance of the Mother Superior who turns out to be his mother. Then the scene shifts to the court of Spain where the flirtation of the Queen and Don Juanito agitate the King to such an extent that he joins the conspirators and shouts with them, Down with the King. To save herself from the royal wrath the Queen declares that Don Juanito is “me cher, il,” which at once, by an easy course of a priori reasoning, leads Don Umberto, Juanito’s father, to proclaim himself King and insist upon regal honors being paid to him, withdrawing from the conspiracy at the same time. In the last act all the complications, as they should be, are set right. Don Juanito marries Isabella, the Queen’s duplicity is confessed and the real King, finding himself enthroned again forgives the conspirators on the grounds that there could have been no conspiracy, be his being one of the conspirators and it being an utter absurdity for him to conspire against himself. Then there is a grand finale, marred by the provincial habit of hurrying San Franciscans in the audience, hastening to reach the doors of the theater before the curtain falls.

Of the production at the Grand kindly words enough cannot be said and all will join in congratulating stage director, Charles H. Jones on the stage pictures, for it is to Mr. Jones that Dr. Stewart gives this credit. One regrets, however, that a stronger tenor part could not have been written for Perseus. As it is, the hours fall to Edith Mason as Don Juanito. The composer informs us that this part was written for Agnes Huntington. What Miss Huntington would have done with it, of course, is now impossible to say; but there is no desire invidiously to criticize Miss Huntington in asserting that, judging from her other work, it is to be doubted whether she would have entered so heartily and happily into the spirit of the part as has Edith Mason. The composers were fortunate in securing Miss Mason to create a role that will prove a favorite with the prima donnas of this country when it is more widely known. A word of commendation is due to Bessie Fairbairn who, as the Queen, is a comical, rollicking, antiquely arch and knowing flirt. Hattie Bille Ladd as Isabella has not the opportunity to show what we know to be her powers, but this is due to the fact that the opera was composed with the idea that the prima donna alone was to be starred and in the circumstances the conditons could not be altered. For what she does and for the way she does it Miss Ladd wins deserved applause. Georgie Cooper as Chona Malinar is pretty and carries her part intelligently.

William Wolff is Don Filippo, chief of the conspirators, and his voice is heard at times to advantage, but the chief comedy parts are those of Arthur Wooley as Don Umberto, father of Don Juanito, and Winfred Goff as the King. Woolsey has made the most of his role and is particularly good, while Goff never was better and his voice and training have some chance of being noticed. As Don Castaneto there is not enough of Thomas Perree, but what there is could not be bettered. And the chorus! Well, whoever selects that collection of loveliness at the Grand, be it Morose, Wolff or Jones, has a keen and discriminating eye for youth and beauty. Theophile Goutier says something in his Nouvelles, somewhere or other, about the awful anger of a woman “qui a le genue mal tourn.” If the converse of his proposition be as true, then the ladies of the ballet at the Grand must have tempers most angelic, for there is not an ill-turned knee among them all. They have good voices, too, and know how to use them, while the graceful dances in the pretty ballets of The Conspirators demonstrate that, like the singers, they lack neither
Tivoli Opera House

OFFBECK'S La Belle Helene, a mythological comic opera, was brought out at the Tivoli this week. While the scenes and personages are well known to the lovers of Homer in the world-famed poem of Helen, the most beautiful man in Greece, the story as wrought out upon the stage is a modern version introduced by the muchly-married Lillian Russell last season, and though possessing little of merit in the way of music or song, is particularly good in amusing, keeping the good-natured audience in a continual roar of laughter (not little ripples that occasionally break the surface), for Alf C. Wheelan, as Captain Lifewell, was bubbling over with funnygimmicks and local hits that pleased the hearers. Wheelan is simply irresistibly funny, with a face so facile as to convey to his every funny thought. Miss Ada Palmer-Moore, the son of Agamemnon, and Hannah Davis as Partheni, each scored a hit in their parts. Caroline Knowles as Clytemnestra, wife of Agamemnon, and Coral Harris as Bacbhs, Helene's maid, are new to the Tivoli, and made a good impression. Tom Greene as Paris, in the disguise of a shepherd, was best in the duo with Helene in the second act. Phil Bronson as Menelaus, King of Sparta, was in good trim, and sang the most agreeable part of the music as Ajax. J. King of Siam, was as ludicrous as the burlesque demanded, and Fred Kavanaugh as Ajax II was irresistibly funny; although the dignified originals would certainly turn in their graves, yet could they behold these wondrous caricatures of themselves.

Next week Meyerbeer's opera, L'Africaine, and Balfe's opera, The Bohemian Girl, will alternate.

The Columbia

LITTLE CHIP is not the whole show of the Milk White Flag Company, but he is mighty near it. He is a wonderful abnegator, and a wonderful actor. He would make a big hit in vaudeville and probably double his present salary in a few weeks, but the company couldn't well afford to lose him. The Laurence Sisters are also among the clever people, and their good dancing and acrobatic turns were especially creditable. John S. Marbles, the undertaker, has been with the company so long that there has been no improvement to the part. Mabel Hite was especially good in songs and dances. The other people were creditable. Next week the attraction will be Mathews and Bulger in a new version of By the Sea Waves.

The Alcazar

The wave of enthusiasm that began in New York has swept across the country and this week San Franciscans have been enjoying a most enterprising stage presentation of Dumas' book, known sometimes in English as The Three Guardsmen and at the present time The Three Musketeers. Eight or ten years ago, this play was regularly produced by Alexander Sal- 
vini, that gifted and promising son of the great Italian, Tonasso Salviini, and little did any of us who applauded his dashing performances think that we should be today so enthusiastically welcoming back to stage life the dare-devil D'Artagnan and his three adventuruous companions. The arrangement of this act at the Alcazar Monday night followed closely the story and spirit of the book, and was given a very intelligent interpretation by the stock company, largely augmented for the production. Eugene Ormone was brilliant D'Artagnan and depicted very truly Dumas' hero as he wrote him, rollicking, dashing, and youthful impulsive, seeing only the bright side of life and fighting every opponent with such rollicking spirit from mere overflowing spirits and love of adventure. Mr. Ormone has a physique and presence particularly suited for such characters and when we hear that merry laugh, see that strutting gait, and notice his stately and conscious power, and behold the general insouciant manner that animates this magnificent creature of impulse, we say to ourselves there is the real D'Artagnan. Yes, indeed, Mr. Ormone has the best things done among us and we freely say.

Chas. Bryant, Clarence Montaine and Herbert de Lisle were the three sturdy and intrepid companions of D'Artagnan and were very good—especially is this so of Charles Bryant, who made a very strong and dramatic figure of the character of Athos. Carlyle Moore was an imposing De Treville and Ernest Howell, in the small part of Seadrift, Captain of the True Briton, did well. Juliet Crosby gave a very charming impersonation of the unhappy queen and looked unusually lovely in a number of extremely beautiful gowns.

Gertrude Parke was especially creditable in the dashing, unconventional and adventurous, Lady de Winter very creditably, but with a trifle too much seriousness. Helen Henry showed what a clever little actress she is in her handling of the part. Miss O'Brien, the fencing, and strengthened very materially the favorable impressions of her abilities that have been growing week by week.

Charles King looked the crafty Cardinal Richelieu and acted the part with great success, barring the fact that he gave perhaps to his characterization a little too much physical embodiment, rather than depicting the churchly statesman, dominated by a strong mental drive, which overcame every physical disability.

The remainder of the cast was in good hands, and the performance was in every way strong and entertaining, receiving from a crowded house enthusiastic expression of approval. The play is on for a run of two weeks or more.

The California

The farce, A Brench of Promise, ran all the week at the California to good houses. The first few nights there was not a single unoccupied seat. Of course, one could not expect a plot or anything, except nonsense, in such a piece, so nobody was disappointed. It was really nothing more than a conglomeration of specialties, and good ones, they were, too. Burt Haverly, in his imitation of Miss Davis, was about as funny and clever as it could possibly be made. His song, The Italian Oragn Grinder and his parodies, sung with Joe Harrington, were unusually good. Harrington made a clever Irishman, and though the nimble individual of the company is the acrobatic sobrette, Rosa Cronch. She can sing and dance well. She and Fred Saville were encored for their cat duet. Nelle Sennett, a very vivacious and high strung ingenue, sang a coon song, imitated the new woman, did a cake walk and other things in a very fetching manner; in fact, everybody in the company took time for a specialty act, and about the best of the lot, excepting Haverly's, was Burt Jordan's dancing and Tony Pearl and Memphis Kennedy's musical turn. Brown's in Town is the bill for next week, opening Sunday night.

Columbia Next Week

Tun theatrical-going public will expect much of the farceurs, Mathews and Bulger, when they come to the Columbia Theater on Sunday night, Oct. 29th, with their latest version of By the Sea Waves. Their newest endeavor is described as a vaudeville operaetta put together with rapid accomplishment. As to what the public is to expect, there is no matter what this may be, that it will be the very "limit" in novelty no one will question who knows the resources of this fun-making firm. It is staged in a way to please the masses and the support of clever artists, the better known being Mlle. Le Seye, Mabelle Rothers, Jane Lennox, Bessie Challenger, Miss Hickman, Lizzie Sanger, Agnes Wayburn, Mabel Meredith, Leslie, Marie Wood, Marie Della Fontaine, Lottie Etteniger, Ned Wayburn, W. J. Deming, W. H. MacCart, Tony Hart, Thomas A. Kiernan, Harry Sinclair, George Gelder, and Fred Gregory, together with a dash- ing chorus of sixteen voices.

Between Acts

The verdict over Julia Marlowe's new play, Barbara Friechie, brought out in Philadelphia, is not very favorable.

The Girl from Chili Company had to skip Great Falls, on account of the prevalence of small-pox in that town.

"MY JAPANESE BABY" is said to be one of the musical hits of By the Sea Waves. It is rendered by Jane Lennox and the company.

The Children of the Ghetto hasn't pleased New Yorkers overly much. However, Blanche Bates, Frank Worthingall and Wilton Lackaye have made personal successes.

The Christian is looked for an early appearance in this city. Local theater-goers have been anxiously anticipating the presentation of this much-talked of success.

Pretty girls, witty comedians, dazzling scenery, fetching costumes and graceful dancers go to form a combination hard to equal in Sousa's operatic success, The Bride Elect.

Mathews and Bulger and Why Smith Left Home will be the two final attractions of the Columbia Theater's special fare comedy season. Sousa's opera, The Bride Elect, follows.

The Girl Grand Opera Company opened in New Haven, Conn., last week. Calve was Margarette and Bonnard, who was here with Melba, was the Faust. Edouard de Reszke was Mephisto.

The Forrest Minstrels, which left this city a short time ago, are stranded at Fort Bragg. Manager Forrest has returned to this city, but the others of the show are struggling to get to the next jump. Things look gloomy for the sable artists.

Lillian Burkhart has engaged True S. James as her leading man. He has made hits in big legitimate productions, and ought to prove more efficient than his new position. Miss Burkhart has booked return dates in Chicago, and opens in San Francisco on April 1, for a month, which proves that her success on her last visit was out of the ordinary.

Loderer's Quintetones for falling hair.
New York, Oct. 22—Israel Zangwill's play The Children of the Ghetto was produced at the Herald Square last Monday night. It contained thirty-six Jewish characters of various types. The story was about a marriage in jest which turned out to be serious because the groom was the son of a strict Orthodox Jew. Wilton Lackaye was the Rabbi, Blanche Bates made a charming heroine. The play was untechnical. It was singular, and throughout all could be detected the work of James A. Hearne. It is the effort of an intelligent man, fully performed. Whether or not it will be a permanent success will depend entirely upon public taste. It deals almost exclusively with Jewish characters. It resonates many queer Jewish laws which must be unfamiliar to many modern Jews. Orthodox Jews may take the ground that they do not like to have their religion put on exhibition. But to the student this play is of interest, although many persons who saw the characters sketches on the opening night mistook them for caricatures.

The Dairy Farm, which was produced last Monday night at the Fourteenth Street Theater, is full of milk and dialogues, equally uncondensed. Miss Eleanor Mar- ton, the author, is also the soubrette. The scenes of the play are laid in 1834. There are all the requisite conditions to make the rural play a success, including a new moon bay, plenty of sunshine and a large mortgage which refuses to be lifted until the final curtain is about to drop. It is one of those Old Homestead plays which frequently get produced. Miss Eleanor Marton made such a success as Uncle Josh Whitecomb. By the way, Mr. Thompson and his family, who are now back at the Academy of Music in The Old Homestead, seem to be drawing just as well as their 1,100th performance as in their first. The same play was produced at two different theaters in this city last week. At the Garrick it was in English and was called The Girl in the Barracks. At the Irving Place Theater it was in German and was called The Girl as a Recluse. Both versions are suggestive. Louis Xanu and his wife, Clara Lujan, play the English version. At the Garrick, The Girl in the Barracks is being used as a stop gap until Sheekole-Johnson is ready for production. Some of the critics here think that Miss Lujan is too attractive to be successful in court shoes, as she was in skirts.

Bernice Holmes, who will be remembered as a favorite of the San Francisco Tivoli, alternated last week with Mary Linke in Aida at the Castle Square in the contralto part. The basis of the company this year is Joseph Bernstein, who has made some reputation as a local concert singer, but who when he went upon the stage adopted the name of Oscar Reyes. Why he should have been asked to keep the name of Bernstein is not apparent.

William A. Brady, who seems to have a way of making money from the time he began as call boy at the old California theater, has at last got control of Koster & Bial's music hall. When Brady was not busy managing California champion pugilists he looks about for another play or a new theater. While Jack C. Cusack stopped fighting, Brady took up James J. Jeffries. It seems that Brady goes upon the principle that nothing succeeds like success, and he has been very fortunate. The cast was well selected and the play is a comedy of which he has been the author. Whenever you see it make sure you see the play. In this case, it will not be a comedy. It is a singular, no matter who loses money it will not be Brady.

Changes of bill last week which did not involve new plays brought Charles Frohman's Empire Company to the Knickerbocker. The Maude Adams production last spring of Romeo and Juliet, for which actors were taken from various Frohman companies, stopped runs at the Lyceum and the Empire. Lord and Lady Algry, which was thus interrupted, was brought back to town before the Knickerbocker. The engagement is for only two weeks and was made possible at this time because Francis Wilson withdrew from that theater with his comic opera version of Cynara de Burgeme, two weeks earlier than he had originally expected to stay at the Knickerbocker. Miss O'Leary, who was so well favored with the California Theater in San Francisco, is the manager of the Knickerbocker for Mr. Hayman & Company.

The Castle Square Opera Company last week at the American celebrated its fifth hundred performance of opera in English by a revival of Aida.

In Paradise, with Minnie Seligman and Richard Golden, left the Bijou last night and May Irving, in Sister Mary, is expected to take possession of the theater next Friday evening.

The Casino was closed last week, but will be reopened tomorrow night by Alice Nelson in The Singing Girl. Persons who saw Miss Nelson in the Tivoli in San Francisco several years ago, and later while she was living in Oakland; never dreamed that she had enough voice to head an opera company. For hailing her as a doubtful column of heavy editorial type. Miss Ella Wheeler Wilcox, the poet, has now been turned loose upon the indecent plays. They all seem to forget that there is a simple way of stopping an indecent play in the city. All it is necessary to do is to have the manager arrested. Testimony already given before the Mzet committee in this city shows that every time a bone foul complaint is made by any citizen against the keeper of any respectable place of amusement it costs the proprietor of the place from $50 to $300 to "square" it with the police. It would be possible to make any indecent play too painful for the man- ners of our crowned heads. It would generate the police. But the newspaper has a simpler method if it really desires to stop indecent plays. It is printed in the newspapers that there are indenent plays last night. And the farther they get away from this metropolitan the less chance of success they stand. The possibility of making such productions succeed temporarily, even, here, is based upon the unorganized state of society which is destroying the home in great cities. The only lasting remedy is to be found not in appealing to the moral instincts of the managers, but by giving the managers an opportunity to take the law into their own hands. We are sometimes in too much of a hurry. If we but glance at our unsanitized copies of Shakespeare's plays we will see that we have made some strides in three hundred years. The present license for indecent plays will serve its purpose in the arousing of the people to a social reform which will in time make such plays impossible.

Rob Roy.

St. Louis, Oct. 29—The musical syndicate is to be complimented on the excellent bookings that it is giving the local theatrical patrons. Messrs. Hayman and Frohman, the impresarios of the theatrical trust, have served the St. Louis theatrical patrons with a mediocre class of attractions during the past several years. Chicago being favored with the nucleus of the best attract- tion. This season Manager Pat Short of the Century and the Olympic Theaters has, through the permission of the theatrical trust, has been in position to program an excellent class of attractions. Last week the piece de resistance was Trelawny of the Wells. This week we have the pleasure of seeing Violette Alford in The Christian at the Olympic. Your readers are thoroughly conversant with both the star and the play, and a review is unnecessary. All one has to say is that it is a great play, capable cast, but not as strong as the novel. Hall Cajicack is the name of the star. Miss Violette Allen was a record-breaker.

Jacoii Litt's magnificent production of Edwin Arden's Zaza is being favorably received at the Century. It is a Roman melodrama worthy of merit.

The latest of farce comedies, Kelly's Kits, 12-12, by Billy Garsen's offering at Hav- ilin's this week. It is a good purveyor of publicity for the New York World and the St. Louis Post-Dispatch, as the characters are a reproduction of Outcault's Kids that have been a feature of Mr. Pulitzer's two dailies.

Manager Sam Hampers of Hopkins' Imperial Theater has an excellent bill last night by Harry Campbell's Mr. Partner, with Al Blanchard, Mr. Price Campbell and Evans and the biographer at the vaudeville feature.

George Monroe, of the Aunts Bridge fame, is producing a new play entitled Miss O'Laughlin at the Grand Opera House. The force is funny and full of merit. Managers Middleton and Tate have an excellent bill at the Columbia, headed by Joe Hart being the only name of De Mr, the Roscoes and hosts of others.

The High Rollers, an aggregation of pretty burlesque girls, is under the manage- ment Jim Butler's visitors at the Standard. Their performance requires an asbestos floor and curtain on account of the radiation of warmth caused by the burlesque of the show.

The Opera Company sing four nights next week in St. Louis. This magnificent lyric organization will be followed by Richard Mansfield, Clanchy O'Connell follows Zoroast at the Century. Miss Adel Northwood has been engaged as the prima donna of the Castle Square Opera Company which has been engaged for the Exposition. She is said to be very clever. Charles Ernest and his partner have made a great success of their bohemian theatrical café, The Minstrel. Manager Jim Butler of the Stanford theater has made a great success of his new boating club at the Fourteenth Street Theater. St. Louis is now a wide open town.

City Fallen.

SALT LAKE, Oct. 23—The SALT LAKE, Oct. 23—The SALT LAKE CITY, Oct. 23—Madeleine was repeated Salt Lake by Salt Lake, Oct. 23—Madeleine was repeated Salt Lake at the theater October 18th before one of the largest houses the local company has ever played to. Many were unable to gain ad- missance to the performance and another engagement is being negotiated. Daines & Riles' third attraction to reach Salt Lake this season, Mathews and Bulger in By the Sea Waves, proved fully as entertaining as Hotel Toppy Torry or A Milk White Flag. The piece drew two big audiences to the theater the 19-21st. Only a few seats will be available. Left Home comes to the theater October 30th and just, Grimes' Cellar Door at the Grand, the 16-18, did very poor business, the production has been in use at the theater in many a day. Beach and Bowers Mustel's played to capacity of Grand, 24th-26th. Vanity Fair follows, opening 30th.

John K. Hardy.

Ogdan Special Correspondence.

Ogdan, Oct. 25.—The Diller Com- company has played the entire week to full houses, at fifty cents for the best seats. They put up a pretty good show. They will go on through Wisconsin and Nebraska.

Tonight we have by the Sea Waves Ogdans by Mathews and Bulger. Tuesday and Wed- nesday, Beach and Bowers Mustel's and Saturday, Vanity Fair. Hoyt's A Black Sheep comes a week from Wednesday. Our Wonderland Theater has had a very auspicious opening.
The Orpheum

WRIGT HUNTINGTON and his clever company in The Stolen Kiss has the headline attraction at the Orpheum this week, and to say the sketch is a success would be putting it mildly. It is a bright little conceit by Brandon Hurst, with lines and situations which would evoke many laughs even if interpreted by a less clever company. Mr. Huntington is the same easy, graceful, handsome "Jack" of the old Alcazar days, and plays Lieut. Jack Pynott, U. S. A., up to the limit. Adelie Frances as Hilda the Countess is a beautiful woman, wears handsome gowns and furthermore is an actress of ability. George H. Farren, as Luigi the Count, gave a great character impersonation. The brughs came at least three a minute for twenty minutes and it is a pleasure to chronicle the fact that Mr. Huntington has a winner. Laura Bart made her first vaudeville appearance in San Francisco and was warmly welcomed. Her monologue is good and her singing better and the songs had the novelty of being new. Sada, the sixteen year old violinist, displays a marvelous technique for one so young. It is a difficult thing to hold an Orpheum audience through three pieces of high class music, but this little lady accomplished the feat. Mlle. Erna's dogs and Walton's monkeys do many tricks which show how poorly their intelligence app. to that of man. With cornetist and sometime vocalist, played and sang very acceptably. The holdovers are Tom Brown, Mlle. Lotty and the Florent Troupe.

The Chutes

HUGH EMMETT, ventriloquist, is the only newcomer at the Chutes this week, but the others have made changes in their acts. Mr. Emmett is a ventriloquist without a superior, and the audiences at this popular resort have been greatly pleased by his work. Weston and Herbert are as funny as ever. Baby Ruth Roland has made good to such an extent that her engagement is extended three more weeks. She is the best child singer and dancer we have ever seen. Adgie, Major Mite, Hopper and Starr and the animatronic complete the program. Next week, Cole & Cole acrobats, Parker and Kelly, Irish comedians and Mattie Nichols in song and dance are the newcomers.

The Olympia

FRANK BARTON in his rag-time specialties, caught the Olympia crowds this week, and Ruth Neila does some neat singing and dancing, introducing a new song entitled, "That's how the rag-time dance is done." In fact, she keeps it up they will have to rechristen the place and call it The Rag Time Music Hall, for Dora Mervin contributes her coon song nightly, as do Carlton and Royce and May Neelson. The Rousells get lots of applause with their aerial act. The remainder of the bill consists of Alberta Lane, Rose Wellington, Ave Mullay and Eille Holdwood.

The Oberon

LILLIAN WALThER, lyric prima donna, makes her second bow to Oberon audiences this week, and her work is pronounced good. Marie Wilbur is singing the Ave Maria from Cavalleria Rusticana and is an established favorite. Helen Forrest has also a large following. Messrs. Ritau and Mansfield and Miss Oria Clifton form an excellent trio on violin, cello and piano, and the projectoscope shows new moving pictures.

Vaudeville Notes

Shaw Bros. will play this city soon. Fisher and Wall, sketch team, are en route to this city. McDonald Bros, California boy, are with the Cracker Jacks. Parker and Kelly and Mattie Nichols open at the Chutes 30th. Louise Keesing opens at the People's Theater, Seattle, Wash., 30th. Belle Williams and Jack Alphon are members of the Vanity Fair Co. Baby Ruth Roland will play the Orpheum circuit in the near future. Tony Ryan and Son are headliners at the Olympia, West Superior, Wis. Pearl and wildly are at the International Music Hall, Roseland, B. C. Cad Wilson is doing Chicago. She leaves for this city November 10th. Alice Raymond, the cornetist, is booked to open at Olympia, December 4th. Dampierie and Sheldon and Winona open at the Orpheus, Kandishgul, Cal., 30th. At the conclusion of his Chute engagement, Hugh Emmett goes direct East. Roselle and Rossey, well known in this vicinity, will be featured in this city, January 1900. Eddie Dolan and Dollee Mitchell have become prime Stockton favorites. They are at the Tivoli. The Mohring Bros, acrobats, will play this city and the Northern Circuit to follow in December.

McNeill and Kroll are at Portland. Wainwright and Tiffer, the talented lady dancers, are at West Superior, Wis, heading this way. Chris Whalen, the Clever Frisca vocalist, has made a pronounced hit with Irwin's Big Show. The Standard Theater, Bakersfield, has a strong show while business has been exceptionally good.

Roberts Similax & Co, a new team for vaudeville honors, are at Butte, Mont. They will be seen in this city. Ezra Kendall is now presenting for the entertainment of vaudeville patrons new sketch of rural life. It is a life.

Carl Reiter is still at the Orpheum, Kansas city, Mo. The management is more than pleased with his efforts. The People's Theater program, seatle, reads thusly: "Just plain Marie Wood." What's the matter with the "California Nightingale," Marie? The Laurence Sisters, little Sonora girls, are one of the features with Hoy's Milk White Flag Co, now playing at the Columbia Theater. San Pedro will in all likelihood have a vaudeville house. A well known theatrical manager is on the ground at present, looking over the situation. Manager Wells of the Jorgman Theater, Bureka, left for his home 28th. He has arranged with Archie Levy for a number of strong companies to play his house.

I Forgive You, Frank Melville's new song, is being sung at the Caligee Theater. The Encorium reports a sale of over five hundred copies up to date.

Madame Lillian Walther is singing at the Oberon, a second engagement this season. Madame Walter is a handsome type of blonde beauty and a singer of more than ordinary ability.

Twenty Minutes with Mrs. Kreling

O\5E may choose haphazard now, always, scores of earnest workers, running shoulder to shoulder with men in the mad scramble for bread, dry, battered or jumbled, but, in San Francisco at least, scarcely a more interesting figure than Mrs. Kreling of the Tivoli. Hers is a unique position.

If you fancy a woman with an unshaken battle-front, wearing aggression with a charm on her shoulders, amended your point of view at once. Piness and strength of fibre may and often do go hand in hand. Being in the midst of things sometimes proves but a gentle antidote against undue timidity.

The worst that can be done, a woman can do. The inevitable pause filled in by the men with the well calculated idleness of a cigar and "The Chair Invisable," she has her knitting, dainty and pink and fluffy. The click of the needle in a woman's hand could imagine no holding mighty on her nerves.

"Ready for my inherited task? Well, I seemed to be, and though about me we were so competent and willing and quick to serve." They will always be, Mrs. Kreling. Your little feminine "Isn't that so?" trick of which you are all unconscionable, will attend proper to that. Though had inestimable knowledge of the Tivoli's management, Mr. Kreling and I had always talked things over." That's just it, and it would be well if more could say the same.

"Yes, the Tivoli has been in existence twenty years." And three months," added Mr. Lask. Now do be accurate. There is nothing so convincing to a business man as facts! If a bit of wifely judgment is to be trusted, I should say that he who counts George Lask a friend, is such to be envied, and Mrs. Kreling will back the statement, that I'll wager. And I have been at the helm six years very lustily and will concur in the last sentence. "Interesting? Yes, more than interesting, for most of our happiness comes through our work, after all." "Trouble getting talent? O, no, we have an application for a vacuum. Mr. Lask's desk is heaped now with letters." "Opers? Well, just now we find grand opera more profitable, though to feel the public pulse is a difficult task. It is so wavering." Verify, the ship dramatic sails upon fickle waters.

"Yes, there is always material to choose from; there are so many new operas produced each year in Paris and Berlin. You can always get good operas if you are willing to pay for them, and it pays to pay for them." And I fancied all the managers breathless trying to get the first "go" at things, before they fell into the clutches of competition. I think we should consider it an act of unwisdom to think at all without authority.

"Perhaps my most exacting work," continued Mrs. Kreling, "is done as a librarian. My attic floor at home, is a carefully arranged circulating library of over five hundred operas, including the score, prompt book, orchestration, and vocal and dramatic parts. Each distribution is checked against its receipt, thus insuring its return and the integrity of the library." "And then I have two boys, thirteen and fourteen." The sparkle in her eyes told the rest. Nothing, you may be sure, interferes with their education.

She is at her post of duty early and late and there is an unusual air of devotion centosy about the Tivoli private offices, plainly the result of her quiet influence. When all is done it is not a matter that can be done, a woman can do. She secures a woman with a clear head, a quiet sense of responsibility and the saving grace of courageous humor. She gives herself the drooliest consections. I'd fancy all her tasks to be unflattering but she could imagine nothing tingling on her nerves.

"Ready for my inherited task? Well, I seemed to be, and though about me we were so competent and willing and quick to serve." They will always be, Mrs. Kreling. Your little feminine "Isn't that so?" trick of which you are all unconscious, will attend properly to that.
THE SAN FRANCISCO DRAMATIC REVIEW

October 28th, 1899

EVENTS THAT INTEREST THE PUBLIC

LOS ANGELES

Special Correspondence

LOS ANGELES, Oct. 27.—This being next week, all the theaters are doing a good business, notwithstanding numerous counter-attractions in the shape of circus, prize fights, etc. Many of the race courses go out of a kindness of heart, those who lose go to make glad the heart, and those who win their hearts are in the right place and they enjoy the theater. So, all things considered, the managers, actors and actors-managers are well pleased with this week's business.

The Los Angeles theater caught fire the 19th inst. and was damaged to the tune of $15,000. A large force of men was put at work night and day making temporary repairs so the place could be used for Hotel Taggart's, and which it will be dark for weeks while the permanent repairs are being made.

Mr. Fleming, manager of the Frawley Company, has left for New York to join her daughter Blanche. Mrs. Bates became quite a favorite here, and Los Angeles people would be pleased to see her again. Mr. Frawley has decided to present Iaen's Heilda Gabler on the afternoon of Nov. 10. The subscriptions have not, as yet, reached a figure to guarantee actual expenses, but the actor-manager has graciously agreed to present the piece anyway, and give a Los Angeles audience an opportunity, for the first time, of witnessing one of the Norwegian's masterpieces. The last week of the Frawley Company's engagement will be divided between Madame Sans Gene, The Dancing Girl, and Thrills. Mr. Frawley, a little pupil of the Los Angeles School of Dramatic Art, made her debut with the Frawley Company in the Sporting Duchess. The Woodmen of the World had a benefit performance at the Orpheum the 25th inst. A great many Woodmen and their families were present and enjoyed a good performance. Walter L. Main's three ring circus showed here four performances the 29th to the usual large crowds that never miss seeing the circus.

At the Los Angeles Theater Hotel Topsy Turner held the boards the 24th, playing to good houses. Mile. Fifa followed the 27th-29th. This theater has done a pretty fair business this season, and will be handicapped to a certain extent on account of closing for two weeks.

Morocco's Surfam Theater still continues to draw large and fashionable audiences to each performance. For the Sporting Duchess the advance sale was exceptionally large, and the seating capacity of the theater was taxed to its utmost every night. The piece is very well put on, the stage scenery exceptionally good, and the different roles strongly played. Four horses and jockeys add greatly to the realism of the piece, and a very good representation of the finish of the Derby is given, considering the size of the stage. For next week An Enemy to the King is being rehearsed.

The Orpheum has an entire new bill, barring two hold-overs, which is up to the standards of vaudeville lovers. This is a house that never goes out of fashion, and itself.

The management, standing with both feet in the grave, the Orpheum will still be gathering in the same on Monday every office, and the bill consists of the following: Miss Hilda Cornish, Mr. and Mrs. Budworth, La Petite Rilie, Howard's Pony Circus, Le Page Sisters, Diu Bell, Forest and King, and the Vesper Quartet.

HERBERT L. CONNIN.

SACRAMENTO

Special Correspondence

SACRAMENTO, Oct. 24.—A bookkeeper and Hennessey's very amusing face, Brown's in Town, was played to good houses Friday and Saturday nights and Saturday matinees at the Clunie Opera House.

The popular Elledge Company, with Jesse Norton, opened Sunday night for a long engagement. The Clunie was packed, while the "standing room only" signs had to be displayed in front of the Opera House. The following are to be given during the engagement: A Flag of Truce, A Nutmeg Match, The Ensign, The Great Metropolis, Uncle Dudley, The Hawk's Daughter, and A Flag of Truce.

Oct. 30th, A Breach of Promise for a week.

Miss Alice Dear, the talented daughter of Manager Frederick of the Clunie, leaves this week for the Northwest with her own company, to produce the new comedy drama, The Electrician. The company will consist of thirteen people—the lucky number for theatrical people. The company will be under the management of Gerome Rader, the popular assistant manager of the Clunie Opera House, while J. J. Davis will be in advance.

STOCKTON

Special Correspondence

STOCKTON, Oct. 24.—The Daily Stock Company opened here on Monday evening in The New South to a very large and appreciative audience.

On Tuesday evening of amusement was presented to the audience. A Model Husband, was presented to about the same-sized audience as Tuesday evening. Darrel Vincent as Herkelian Bartet was the same Herkelian Vin- tont that was so popular in Stockton in days gone by, only a much better actor. The same may be said of W. R. Dailey, whose witciss and popular song singing is always sure of sounds of applause.

On Wednesday Hamlet will be presented with Darrel Vincent in the title role.

TAGOMA

Special Correspondence

TACOMA, Oct. 28.—Mojskia gave a very successful performance at the Mahogany theater here last Thursday night. The audience was one of the largest this Tacoma theater has seen for years, notwithstanding the fact that the weather was very disagreeable.

My Friend from India will undoubtedly draw a large crowd to the Tacoma theater next Wednesday evening, W. M. Hoyt.

OAKLAND

Special Correspondence

OAKLAND, Oct. 25.—The largest house of the season greeted Hoyt's A Milk White Flag at the Macdonough Theater last Saturday night. The comedy went with a tin and burrsh from first to last, and with its rapid fire wit, quick action, clever repartee, made another very successful performance. The comedy, Brown's in Town, comes to this house to-morrow evening for one performance only. The last seats have been very large. Nancy O'Neill opens a season of four nights and one matinée at the house, commencing Wednesday evening, Nov. 1st. As Miss O'Neill who is known by her many Oakland friends as Gertrude Lammott, is a native of this city, and there is naturally a great deal of interest being taken in this engagement. Miss O'Neill will appear in five of her strongest plays—The Jewess, Magda, Wollf, Oliver Twist, and The School for Scandal.

By special request the Grand Stock Com- pany of the Empire Opera House, this week, have been presenting Hamlet and The Three Guardsmen in an excellent manner. The attendance has been very large the entire week. Which of the Grand Stock Company will appear in an elaborate production of Lewis Morrison's Feast. The people at Oakland Park this week include the Keltons, Raul, Byron and Raul, the Stanleys, and Lajois and Cunningham.

One of the most successful and enjoyable concerts of the year was given by the Hughes Club last Friday evening at the Auditorium. The program was excellent, the chorus numbers were especially delightful. The audience was composed of Oakland's swell set, the Auditorium being packed to the doors. The Club now number over one hundred members.

Miss Maud Des Rochers' piano recital last Thursday evening was largely attended. Miss Des Rochers returns to her work in New York with the best wishes of a large circle of Oakland musical friends.

The talent that have volunteered their services for the Alfred Wilkie testimonial concert at the Auditorium Tuesday evening, Oct. 31st, comprises Mrs. J. C. Birmingham, and Miss Millie Foy, soprano; Mr. Benj. Clark, tenor; Mr. Clement Rowlands, baritone, the Temple Male Quartet and Miss Hills and Miss Westgate, accompanist. A program well worth hearing has been arranged, and a large attendance is assured.

HERBERT CLARK.

PORTLAND

Special Correspondence

PORTLAND, Or., Oct. 18.—It has been many years since Portland enjoyed her theaters as well as during the past week, which has been one devoted entirely to operas at both the Marquion and Cordray's. The Boston Lyric Opera Company closed a very successful engagement at the Mar- quion with Carmen while at Cordray's. A Breach of Promise was continued.

Prior to their departure the Boston Lyric Company's troupe was entertained by the officers of the Hugh McCallinah in a very pleasant manner.

The Marquion opened this week with Mary Stuart, which proved its popularity, and that of Mojskia by drawing a crowded house which failed in no manner to express the admiration of the different members of the troupe.

On Tuesday night Marie Antoinette drew a large audience than any other attraction of the season, and from the appreciation expressed by it, no other con- duct could be drawn than that one present was highly gratified by enjoying that privilege. Mojskia closed this evening with Macbeth, and it proved as entertaining and profitable as its predecessors.

A Bevery Time has entertained the play- goers at Cordray's which, from all expressions, has proven a success, and will be continued through the week.

Mojskia will be concluded at the Mar- quion by Mistakes Will Happen, which will be reproduced the remainder of the present week.

Frank Marin and Mona Cook, of the Boston Lyric Opera Company, were married in this city on Tuesday of last week. Jo.

TUCSON

Special Correspondence

TUCSON, Oct. 25.—A Mexido's Grand and Comic Opera Company appear at the Tucson Opera House to-night and to-morrow night. Cavalleria Rusticana tonight, and Il Trovatore to-morrow night is the bill. The advanced sale of tickets indicate good houses.

Tucson is considered one of the best show towns on the Pacific Coast, but this year yellow fever in Louisiana has effected us as well as every other city on the Southern circuit. Few shows are booked for November and December, but later some first-class attractions will be announced. Main's circus will be here during the month of November.

F. E. A. KIMBALL.

SAN JOSE

Special Correspondence

SAN JOSE, Oct. 16.—Ben Hendricks was at the Victory on Oct. 16th, and played a very fine part. He did himself very well, and was the source of much amusement. His support, however, was rather weak.

Nance O'Neill is a San Jose favorite. She was here the first four nights of this week and filled the house on each occasion. She played Magda, The New Camille, Peg Woffington and Oliver Twist. Her support was excellent, and she herself was at her best.

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Port Townsend, Wash.
LOCAL NOTES.

A FACULTY RECITAL.

A faculty recital was given at the Von Meyerinck school of music on Wednesday of last week, when the works of Bach and Wandel were rendered, a large audience being in attendance. A pupil recital was also given a few evenings ago, the program being rendered by Mrs. A. C. Lewis, Miss Crayton, Lulu Feldheim, Helen Heath, Jessie Burns, Eliza Prifer, and Mrs. P. W. McGlade. The Monday morning lectures upon music by Mrs. Mary Fairweather are still matters of great interest and attract good audiences.

BENEFIT MUSICAL.

Wednesday evening of last week a good musical program was enjoyed by visitors to the Bazaar, given in aid of St. Paul's and St. Peter's Church, at Washington Square Hall. Madame Guido Spitzky was quite a star attraction, her soprano solos winning her warm praise. She was in excellent voice, rendering Mon Amers Pin with dramatic effect and responding to an encore with a graceful and popular Italian ballad. Sig. Martinez was the accompanist for the evening. Other numbers were, baritone solo by Mr. Zapeli; tenor solo, Vocii (Tosti), by Dr. Borino, who sang with much taste; Duet Estudiante, by the Misses Spadina; bass solo, Mon Torno, (Tito Mattei) Mr. Dancili. The musical program was under the direction of Mrs. Spadina and declared to be the most enjoyable entertainment during the season. A large audience was in attendance.

SECOND HOUR OF SONG.

The Second Hour of Song given by Edward Xavier Rolker when his pupils, Mrs. Pierre Douillet, Miss E. Warden-Hickey, Miss E. Hanks, Miss D Griswold and Miss Harriet Simons appeared, was too late to review this week, occurring on Thursday evening in Sherman and Clay Hall. Mr. Rolker holds a distinguished place as a singer, his beautifully trained tenor voice being a rare treat to those who value art in its highest sense, and he has the further advantage of charming personality. As a teacher Mr. Rolker has been very successful and his first hour of song last season, in which Mrs. Douillet and Miss Simons were introduced, spoke volumes for his fine method.

CALIFORNIA LADIES' QUARTET.

Mr. Willis Ames, manager of the California Ladies' Quartet, under the direction of Madame Crawford, wrote a bright letter of the way the quartet is being received in the beginning of their tour of the state, and encloses a clipping:

"The concert given by the Californians was the highest order, the program faultlessly rendered, comprising some of the choicest works of the best composers. It is impossible to speak too highly of these artists whose renderings of the most difficult compositions is absolutely faultless. They are the finest combination of pianos and strings ever brought to Southern California."

On Friday of last week a concert was given at Santa Ana and on Saturday at Anaheim, but one of the principal concerts will occur in Blanchard Music Hall, Los Angeles, after which they will gradually work North.

HOWARD MALCOLM TICKNOR.

The Channing Auxiliary is having a course of lecture readings by Mr. Howard Malcolm Ticknor, M. A., of Boston, Mass., the first having been given Thursday of last week upon "Artists, Authors and Celebrities Whom I Have Known at Home and Abroad," with reminiscences of the Americans who formed the artistic coterie in Rome; of the great writers who made Boston famous, and of musicians, actors, and others who have been eminent in their day. Last Thursday the subject was "Edmund Rostand and His Writings," with original translations from the plays which have been presented only in Paris, and from Cyrano de Bergerac as acted by Mr. Tichauer's manuscript version. These lectures will be given each Thursday for some weeks. An hour with this eminent man is a leaf in the book of higher education; his knowledge of the subjects in hand, his fine delivery and language, being lessons that will remain a benefit and delight to his hearers. Miss Jennie Long, who is in charge of the department of elocution in the Pacific Coast Conservatory of Music, was a pupil of Mr. Ticknor, and it was her interest that induced him to visit California; and the Channing Auxiliary is fortunate, indeed, in having secured him for the season of lectures.

MUSICAL AND DRAMATIC EVENING.

The Western Addition Literary and Social Club held an enjoyable entertainment in Native Sons' Hall on Wednesday evening. The musical program opened with selections by J. D. Hynes orchestra, baritone solo, "The Postillion," (Molloy) by Mr. W. A. Connolly, violin solos by Mr. Bernhard Walther, a musician of ability and reputation who has come here recently, and whose wife, a very beautiful woman with an exquisite voice, has been filling a successful engagement in Los Angeles and will be heard in San Francisco. Soprano solos by Miss Lily Roeder, a pupil of Joseph Greene, who was as usual well received, "A few minutes with W. J. Byrnes," the evening closing with a one act play by Sir Charles Young, "Triffed Apart," the cast being: Sir Geoffrey Bloomfield, Mr. Geo. A. Denison, Lady Gwendoline Bloomfield, Miss May Sullivan.

—MARY FRANCES FRANCIS.

STUDIO ECHOES.

The Spanish-American Circle gave a concert in Golden Gate Hall last Saturday evening.

Sims Reeves, the English tenor now in his 82d year, contemplates a provincial tour this winter.

Hugh Callender was tendered a benefit concert recently through the interest of J. W. McKenzie and the McKenzie Musical Society. The concert was a successful affair.

Elizabeth Strong Worthington has been away frequently from her Berkeley home on lecture tours, working between whiles on a new book. She made quite a success with "The Little Brown Dog," published at the time of the war, and her last book, "How to Cook Husband's," is having a splendid sale, especially in the East. Her lectures on music and other topics were an interesting feature of last season, and she is a most interesting, well informed speaker.

MUSIC IN GENERAL.

Rubenstein's "Demon" has been revived at the Theater Royal, Dresden. This is a work too much neglected by the lyric theaters.

The Court Theater of Darmstadt will produce an unpublished opera by Ferdinand Hummel, which is entitled "Sophie von Brabant."

At the request of celebrated French artists, the French Government has bestowed on Felix Mottl the cross of a Knight of the Legion of Honor.

The Scandinaviam composer Grieg has promised to set to music an oratorio "Peace," the text of which is furnished by Bjornstjerne Bjornson. The work, it is hoped, will be performed at the Peace Congress to be held in Paris during the Exposition next year.

The National Theater of Prague began on the 20th the Smetan cycle. The eight operas of the composer will be given in chronological order, and when the cycle is concluded there will be a concert, at which there will be performed his eight symphonic poems and other works for orchestra and voice by the same composer. The festival will last fifteen days.

An utterly unknown march by Franz Schubert has lately been discovered in a sale of some manuscripts and books near Heidelberg. The piece is for two pianos and eight hands, and has Schubert's signature and the date Vienna, November, 1825. On the margin the words "Hottenbrenner" and "Schwammert" are written in pencil. The latter is a nickname which some of his friends gave to the composer.

Fm Diavolo has been sung in San Francisco many, many times, but the performances of this popular opera given last week by the Tivoli company were remarkably good. The Review thinks them worthy of special mention. The work of Ada Palmer-Walker, Alf Wheelan, Tom Greene and Phil Branson and Wm. Schuster was especially notable, and can be characterized by no other word than brilliant.

Leider's Quintetos will keep the hair healthy.
**Brown's in Town**

T he story of Brown's in Town, which will be the attraction at the California Theater for one week only, beginning Sunday night, Oct. 29th, is decidedly complicated, and the complications are new. They come about through the efforts of a young man to keep his marriage a secret from his father. In furtherance of his plan, he and his bride go to a country villa where the father arrives later and where friends drop in, to the utter despair of both Brown and his wife. When the father arrives upon the scene he is told his son is visiting a man by the name of Brown; this naturally compels the introduction of Mrs. Brown as well as her husband. One of the friends in ignorance of the marriage is persuaded to play the part of Brown. He finds it much to his liking, and proceeds to make love to the lady in earnest, a proceeding which the husband is powerless to prevent. Matters are further complicated by the fact the pseudo Brown is supplied with two wives to suit the different emergencies, and is finally accounted a Mormon by the irascible father who has caused all the trouble. Ultimately matters are straightened out by the son confessing the fact that he is married, and as the old gentleman has become very fond of Mrs. Brown, he finally gives them his blessing and everything ends happily. The farce is built on novel lines similar to that of Why Smith Left Home. Its dialogue is crisp and fresh, and in action it is said to be about as brisk as they make them. Moreover the people in the cast are competent; they are Mark Swan, Maude Knowlton, W. Cullison, Jessie Msi Hall, C. Horn, Monica Lee, E. Ebner, Mamie Ward, Fannie Midgeley and others.

**On the Road**

A *Milk White Flag*.
San Francisco (Columbia) 23, one week.

*Jessie Shirley Company.*
Vreka 23; Redding 30.

*Daily Stock Company.*
Santa Cruz 16-22; Stockton 23; Hanford 30; Fresno Nov. 6; Visalia 13; Bakersfield 20; Redlands 27.

*Brown's in Town.*
San Francisco (California Theater) Oct. 30, two weeks.

*Sam T. Shaw Company.*
New Whatcom 16-22; Port Townsend 23-27.

*Hotel Toppy Turry.*
Fresno 23; Los Angeles 25; Riverside 26; San Diego 27-28; San Jose 30; Portland Nov. 1; Seattle 3; Tacoma 4; Spokane 6; Helena 8; Anaconda 9; Butte 10-11; Great Falls 13; Winnipeg 15; Grand Forks 17; Fargo 18; St. Paul, 19 week; Minneapolis 26 week.

*Girl From Chili.*
Winnipeg 23; Grand Forks 24; Crookstown 25; Fargo, N. D. 26; Walla-peak 27; Fergus Falls 28.

*Alabama.*

*By the Sad Sea Waves.*
Salt Lake Oct. 21-22; San Francisco (Columbia Theater) 30, two weeks.

*Frederick Warde.*
Denver, Nov. 20-25; Las Vegas 27; Albuquerque, 28; San Bernardino, 30; San Diego, Dec. 1-27; Los Angeles, 4-9; San Francisco, 11, two weeks.

*Mile, Fif.*
San Diego, Oct. 25; Los Angeles, 26-27-28; Riverside, 31; San Bernardino, Nov. 1; Pasadena, 2; Bakersfield, 3; Fresno, 4; San Francisco, 6, week.

**Lambardi Company Disbands**

T he Lambardi Italian Grand Opera Company disbanded in Kansas City October 23rd, after a trip through the West, because of poor business. "This ends the Lambardi company so far as the present organization is concerned," said Edward Beegard, manager for Signor Lambardi, "but a reorganization will be effected by next week. Collamarini, Sostegni, Bardaracco, Rosso, Bergeni and the rest of the stars will remain with us, with the exception perhaps of Signorina Barducci. It is too bad but it cannot be helped. We will come out all right just the same."
Good in Emergencies

Continued from page 2.

would have had a good house, I think, if it hadn’t set in to rain early in the evening.

"Perhaps it was just as well that we chose the slim house, though, because the roof got to leaking badly before the first act was over, and if there had been a crowd they all couldn’t have kept moving around so as to keep out from under the leaks, and some of them might not have enjoyed the play, under the circumstances, superb as it was.

"I was obliged to remodel the play somewhat, because, as you know, Marks was in a state of beastly intoxication, and unable to appear; and the lady who does Topsy is his wife. She insisted on watching by his bedside. She had something to say to him when he first woke up. He had gone to sleep on a pile of scenery in the property room. With some slight changes in the lines, however, and a little recasting, we were able to make the play go all right.

"I was Uncle Tom and Marks too, and the lady who is Little Eva, under ordinary circumstances, also did Topsy on this occasion. It required some excellent work to reconcile the audience to a white Topsy with flaxen curls, and a black Marks, the lawyer, but there was no time to make changes and we did it. There wasn’t an egg thrown during the entire performance.

"While the parade was passing along Main street, in the afternoon, the bloodhound got into an altercation with the butcher’s dog and the argument went against him. He is a big Mongrel pup that I picked up in Kentucky. He not only lacks courage, but he is without sense, too. When Eliza started across the river on the ice the bloodhound—that is to say, the yellow pup—took after her in good shape. But suddenly he sat down on his tail, right in the center of the stage, and began licking some scratches where the butcher’s dog had taken hold of his hind leg. Then, all of a sudden he stopped licking and started on a jump, with his tail between his legs, yelping like the deuce, right out over the footlights and down among the audience.

"I discovered later that we had put in a wrong piece of scenery. It had a picture of a cabin on it, with a dog sitting in front of the cabin. The blamed pup must have mistaken this painted dog for the butcher’s dog, and sitting on it. It spoiled the act; took all the seriousness out of it, and made Eliza’s haste to escape seem entirely unnecessary.

"We had had the audience, what there was of it, with us up to that time. But we couldn’t do anything with it after that. They laughed all through the pathetic scene where little Eva dies, and when Lagree was beating poor old Uncle Tom nearly to death, and I was putting in my best work on that piteous look and heart-breaking appeal for mercy, somebody yelled: ‘Hit him again; he’s Irish!’

"‘But the worst of it came in the last act. This is a very pathetic scene, too, as you probably know. St. Clair and Little Eva are both dead and gone, and Uncle Tom is on his last legs, as it were, and there should be a great deal of sadness and gloom pervading the whole thing. Under the circumstances this sadness and gloom was a hard proposition to maintain. About half way down the center row of seats sat a big fat red-faced man who would wait until the situation became about as sad and gloomy as we could make it, and then he would break out into a fit of laughter and the whole audience would follow suit.’

"‘Perhaps he wasn’t to blame for it. I give him the benefit of the doubt, anyway. He seemed to try to keep quiet, but every now and then he would probably get to thinking of how that confounded pup happened to catch sight of the dog on the scenery, and then he couldn’t hold it.’

"‘We got through about half the act without any particular mishap, though, and would have finished it all right, I think, but right in the middle of a particularly impressive scene the rope which was holding the drop curtain became loosened and the curtain rolled down.’

"‘The show ended right there. The people, either thinking that was the end of it, or else satisfied that they had had their money’s worth, filed out.’

"‘The performance was not a financial success, taking into consideration the man with the attachment, but I consider that it was an artistic success up to the very instant the rope broke, without enunciating the difficulties we labored under.

"‘I am here now, endeavoring to make the necessary arrangements to give the performance tonight. I am in advance of the company, which will, however, arrive in time for the performance, provided the hotel keeper releases them—which I expect him to do when he finds that they will otherwise board with me until other arrangements are made.’

"‘So you see,’ said the Major, when he had finished relating the experience, ‘there was at least one actor who actually required an emergency to show what he could do, and the size of the audience didn’t effect him, except to make him better, perhaps.’

Later the Gnat Major to admit that he had had some experience as a manager, himself, and when I charged him with it, he admitted that Mr. Plankinton Fales was, in reality, himself, that being the name he used while a member of the profession.

Winfield Homer.

Los Angeles.

WANTED

Good people for a first-class company to be organized October ist, by a well known manager. Also vaudeville actors, sister teams and single performers; lady pianist.

Hallet’s Agency.
In a Reminiscent Mood

ALVIN’S DIAMONDS NOWHERE.

Charles L. Davis, the actor, otherwise known as Alvin Joslin, was sitting once on the porch of a hotel in Texas, when a man from Detroit stepped in front of him and looked over his head in search of an acquaintance, whom he supposed was in the hotel lobby. Davis, mistaking the Detroiters’ purpose, remarked: “Ah, I see you are a familiar diamond. This one” — indicating the stone on his shirt bosom — “cost me $500. These” — showing his cuff buttons — “cost me $2500 each, and my wife has a trunk full up in our room.”

The Detroit man did not say much, but that evening by arrangement with the head waiter, Davis was placed at supper alone at a table where several chairs. Presently seven men, all commercial travelers, entered the dining room and each one had a large cut-glass fruit dish fastened on his breast, while glass prisms hung pendant from each coat and vest button.

Soberly marching to Davis’ table, the seven men took the vacant seats, and the Detroit man entertained the alleged actor with: “Ah, I see you admire our diamonds. This one,” pointing to the fruit dish, “cost $3,000,000. These,” indicating the prisms, “cost $2,000,000 each, and we have three car loads like them at the depot waiting to be side-tracked. Davis not only changed his table, but went to another hotel.

SHYLOK PROFITATED.

Edwin Booth once told the following story at a supper table: Once during the days of his early struggles Booth was “born storming” down in Virginia at a place called Lee’s Landing. The improvised theater was a tobacco warehouse, and it was crowded by the planters for miles around. Booth and his companions had arranged to take the weekly steamer expected late that night, and between the acts were busy packing up. The play was “the Merchant of Venice,” and they were just going on for the trial scene when they heard the whistle and the manager came running in to say that the steamer had arrived and would leave again in half an hour.

“If we explain matters,” said the manager, “the audience will think they are being cheated and we shall have a free fight. The only thing is for you fellows to get up some sort of natural-like impromptu ending for the piece and ring down the curtain. Go right ahead, ladies and gentlemen, and take your cue from Ned there.”

In London of course was Booth, who resolved to rely upon the ignorance of the Virginians of those days to pull him through. So when old George Ruggles — who was playing Shylock — began to sharpen his knife on his boot, Booth walked straight up to him and said, solemnly: “You are bound to have the flesh, are you?”

“You bet your life,” said Ruggles. “Now, I’ll make you one more offer,” continued Booth. “In addition to this bag of diamonds, I’ll possibly have in two kegs ofigger-head terback, a shotgun and a couple of the best coon dogs in the State.”

“I’m blowed if I don’t do it,” responded Shylock, much to the approbation of the audience, who were tobacco raisers and coon-hunters to a man. “And to show that there are no ill feelings,” when the company got aboard the steamer the captain, who had witnessed the conclusion of the play remarked: “I’d like to see the whole of that play some time, gentlemen. I’m blessed if I thought that fellow Shakespeare had so much snap in him.”

IRVING’S RETORT.

Henry Irving’s reappearance in America recalls the following story of his retort to Wilson Barrett, just before Barrett sailed for his first appearance in the United States. It happened in London one day as he was strolling on the Strand, and chanced to run across Irving. They soon became engaged in conversation as to the critical character of American audiences. Irving had already played in this country.

“So you’re going to America, are you?” asked Irving.

“Yes, in about a month,” was the reply.

“What are you going to play?”

“Cludoes, and possibly Hamlet.”

“Why, I’ve played Hamlet in America,” said Irving disdainfully.

“Well, are you the only man who can do it?”

“No, but I am convinced that you are the only man who cannot.”

In the San Francisco DRAMATIC REVIEW
Faust in the Bush

Some Reminiscences of an Old-Time Theatrical Genius.

Many old-timers in theatricals remember Wm. Lloyd who died in Los Angeles a couple of years ago. Dramatic actor in comedy, farce and tragedy, operatic buffo, prompter, stage-manager, carpenter and machinist by turns, he ran the whole gamut of dramatic usefulness until stricken with paralysis. The last few years of his life he had charge of the stage-door of a local theater, where he patiently waited till "called" to 'go out' before that vast audience in the beyond. Mr. Lloyd possessed a fund of interesting stage anecdotes, gathered during his long theatrical experience.

He came to California in the early 50's, and used to recall many personal reminiscences of the old days at the Jenny Lind Theater and Maguire's Opera House; and of the dramatic triumphs they have seen; or how some-and-so played Hamlet in a bag wig and an English officer's uniform in Red Bluff; or the landlord of a Marysville hotel engaged the tromp to play in his dining-room, charging no admission to the performance, but with a shrewd business idea of corralling the bar-trade of the town, thereby "doing up" the rival establishment.

Lloyd drifted to Australia in the early days, and for a number of years was connected with Lyster's Grand English Opera Company as stage manager, and here is a story of those days spent in the country of kangaroo and ticket-of-leave men:

The company was engaged to play in Ballarat, then a booming mining camp, and though Lyster rarely played outside the large towns, a big guarantee persuaded the manager to visit the camp in question. The opera selected was Faust, and the performance was to be given in a hall in the second story of a building erected on the side of a hill, the first floor of which was used as a wagon shop. Mechanical fittings were of course unknown in this backward's "opera house," and Lyster who thought himself a genius at contriving, hit upon a scheme by which the action of the opera could be facilitated. In the last act, as every one remembers, the reculant Faust descends to hades with Mephistopheles; and as the mechanical trap, by the fall of which this is usually accomplished, was missing, a hole was cut in the floor of the "stage," a wagon rolled underneath, and a ladder erected thereon, down which the tenor and basso were to descend. Lloyd was prompting that night, and with Lyster, anxious for the success of his plan, was perched on the top rungs of the ladder reading the lines to the singers above. The prison scene was on; Marguerite had finished her impassioned though vain appeal to Faust; the tempter and tempted stepped upon the improvised trap, when the wagon wheels commenced to revolve, and tenor, bass, manager and prompter were precipitated back to the bottom, a much quicker descent than they had bargained for. As Squires the tenor sentimentally remarked, "if it wasn't hell it was very near it."—John P. Wilson.

I'ming's Tour

SIR HENRY IRVING and Ellen Terry have arrived in New York, preliminary to a tour of the United States. "While this is our fifth American tour," said Sir Henry, "I feel that we have never before been in the United States under more auspicious circumstances. In the first place the cordiality between the two nations was never greater than it is at the present time, and while my personal relations with American theater-goers have always been of the most delightful character, it is pleasant to feel that the two nations now recognize the ties of kinship as never before.

"I believe that Robespierre, with which we will open at the Knickerbocker, will justify my faith in transporting such an elaborate production. I wanted to give my American friends something entirely new, and I had them much in mind while selecting the piece. Then, too, it is always an inspiration to play to New American audiences, and Miss Terry and myself really look upon our tour as a means of brightening up our faculties as well as entertaining our American friends."

Modern Drama

Speaking to the Yale students, Joseph Jefferson said: "Is the tendency of the modern stage to purity? Is it so bad as that of the Restoration? No, indeed, we never can get so bad as the drama of the Restoration. That was terribly disgusting stuff, so vile that ladies dared not go to the theater without masked faces. The public is to blame for bad plays, for that matter. A man asked me the other day if a certain play was decent.

"Do you think that play is fit to be seen?" he asked.

"How do you know it is not," I asked.

"Well, I have seen it."

"How many times have you seen it," I probed.

"Only twice. I was not sure of some things in it the first time."

We call attention to the new and artistic studio of Mr. Louis Thooy, 846 Market St., Phelan Building.

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and Managers Out-of-Town

Should remember that all copy for the review, except that of our regular staff, must be in the office not later than Wednesday of each week to ensure publication. Have it reach the Review Wednesday afternoon.

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Through the Window of the Box Office

Half a day spent behind the lobby wickets from which are sold tickets for the various theaters inclines me to a deathless belief that the art of ticket selling should be added to the learned profession, says Ten Broeck in the New York Telegraph.

The box office man may not resemble a college professor; he may not wear the polished and ruffled cranium that is the badge of deep learning and lofty thought; he may not be "up" on cuneiform inscriptions. To him bioplastic gerns and differential calculi may be all one, but he can give the spectated professor cards and spades and beat him, hands down, on the proper study of mankind, which, according to the infallible Pope, is man.

The box office man—that is, the box office man who is master of his art—reads human nature like a book. He can tell at a glance the individual upon whom it is safe to unload seats directly behind the stage-obscuring pillar, and the man to whom he may swear that seats in the "circle"—row seven—are far more desirable than aisle chairs in the corresponding row of the orchestra.

He recognizes at once the financial magnate for whom he will deferentially sell the "best in the house"; and the shrinking music teacher who will painfully part with seventy-five cents—she always has the exact change, in silver—toward whom he may contemptuously shove a single seat in the balcony. The public says of this theater, or that, or the other, that it is a "swell" house; meaning not that the price of admission is greater than to others, and its audiences therefore drawn from the class which spends money most freely, but that the patrons of that special house are more smartly dressed than the audiences one sees elsewhere. This state of things is due to the unerring acumen of the box office man.

That astute gentleman can invariably detect the man who will bring a stunningly dressed woman to the theater and the one whose companion will be sure to be a dowdily doused in a last year's gown. Be very sure that the former will get a conspicuous seat, while the latter is relegated to the shadowy rear. The box office man recognizes the prosperous individual who will wear evening clothes to the play and the rural visitor who will treat his fiancée to peanuts or candy out of a paper bag. He knows the woman who will wear a picture hat to her own companionable joy and to the agonzized undoing of the unfortunate behind her, and he wraps out seats in accordance with his judgment to such buyers.

In short, it is the box office man who dresses the house. And deadheads.

It is upon that professional barmacle that the finest art of the ticket seller is exercised, and woe to the obscure thespian who fancies he can impress the autocrat of the box office with his historic greatness.

Up to Johnny McKeever the popular guardian of the ticket rack at Wallack's, there stalked the other afternoon a long haired and lanky individual in a Hamlet cloak. The aroma of the stage pervaded his entire being; it oozed forth from the shabby shoes under his yellow spots and from his fiery dyed locks. Barnstormer was plainly written upon every feature and every garment. Striking an attitude that suggested a portrait of Macready, he soared in a s'death, villain voice, "Good morrow, good morrow. Have you been to see me yet?" (The deadhead always says been with a long "ee," that's one way you can distinguish them!) "No!" as Mr. McKeever shook his head. "You're losing a treat, my boy. I'm the talk of the town. Ask Charlie Frohman for a box. I want you to see me. And, by the way, I'll take a couple of seats for to-night."

Mr. McKeever handed him two mutilated tickets with a weary air. "Who is he?" said I, with a blush of shame that I hadn't recognized a great actor. "Nobody at all," said the box office man. "Mr. Frohman never saw him. He's a hoary old timer, and this is his third term on earth."

The matinee girl, who is a joy and a delight to the actor, is a thorn in the flesh of the box office man. She swarms in upon him and insists upon knowing all about the play before she decides to buy her seat. It is nothing to the matinee girl that the ticket seller frowns or that murmurs of discontent arise from the waiting line behind her. Nothing will induce her to purchase her ticket until she ascertains how many gowns Mrs. Carter wears, if Lillian Russell will positively appear, if Sothern appears in a mustache, or if Harry Davenport is better than Dan Daly in the part. Having satisfied herself upon these vital points, she asks for the very best seat, in the center of the balcony, and dimples so deliciously that the stern guardian of the box office smiles pleasantly as he hands her too much change, and the matters crowd behind her forgets to grumble.

The afternoon buying crowd had thinned out at a certain Broadway theater yesterday as I stood at the ticket seller's elbow surveying life through his narrow wicket. A flashy individual, costing a check and conspicuous prosperity from every pore, had just left the theater with two aisle seats for to-night tucked away in the pocket of his florid waistcoat.

Up to the window came a sweet faced lady, very, very pretty in a refined and tender way, as a violet is pretty, or a wild rose. "What have you for to-morrow evening?" she asked, in a voice that exactly matched her gentle personality. "Nothing at all," I'm sorry to say," answered the ticket seller. "Oh, I'm so sorry," said the lady, who evidently was a frequent patron of that particular box office. "Mr— is obliged to be away from home to-morrow evening and I promised to bring his mother to see this play." "Well, I don't think your mother would like the play." (confidentially) "It is too gloomy. Why don't you take her to the Empire?" "Thank you, I will," said the lady, as she rustled out of the lobby.

"Why did you tell her that awful fit?" I gasped, pointing to the ticket rack that held dozens of unsold seats. "In the interests of public peace and domestic tranquility," answered the ticket seller. "The man who just left was her husband. He'll be here to-morrow night with her rival," and he struggled into his overcoat and relinquished his place to an assistant with the air of a man who knows he has done a wholly noble act. So you see, the box office man, is not only a student of nature. He is a guardian of the family fireside as well.
**Too Bad, Dear Barton**

Barton Hill, the veteran actor, would probably not be on the stage these days but would be cutting coupons off United States bonds if the capitalists of San Francisco a quarter of a century ago had appreciated a good thing when they saw it. Not a one of them would invest his capital and after visiting one banker after another Mr. Hill gave it up.

In his conversations he displayed a saib of what seemed to be stone and urged on his doubting hearers the economy and advantage of having the sidewalks made of this material instead of wood, as was the universal custom in those days. He would show that finely ground rock mixed with cement could be laid for comparatively a small price and would form a durable sidewalk, but the financiers could not see it in that light.

Seven years later the wooden sidewalk in San Francisco was a thing of the past and the artificial stone pavement was seen everywhere. The financiers who would have participated in the profits of such a thing were now apologetic to pay well for practically the same material.

But the new sidewalks were not laid under Mr. Hill's patent. That's why he is not cutting coupons now.

**Bouquets**

T. Daniel Frawley—"Your paper is just the thing—neat and clean. Keep it up."

Florence Roberts—"I am greatly pleased at your progress. The Review has long been needed."

Harry Conroy Clark—"Now, that's something like a dramatic paper. I am pleased to see your enterprise and know that you will succeed."

R. G. Barton, manager of Barton's Opera House, Fresno, writes—"I wish to compliment you on your paper, and I wish you every possible success. It is what has been wanted on the coast for a long time."

Herbert L. Cornish, our Los Angeles correspondent, writes as follows: "The Review has made a decided hit with the talent and managers in this city who are unanimous in the conclusion that it is the best on the coast, and so it is."
THE SAN FRANCISCO DRAMATIC REVIEW

November 4th, 1899

Ten Cents a Copy—$3.00 per Year
For Sale at all News Stands

We are willing to risk our reputation as a drama critic by saying that despite all adverse criticism the Zang
will play will be a financial success. Such violent rage and some of the Eastern dramatic critics are giving it
as can only result in one way—the sale of seats. People will go to see how bad it really is.

We usually have to go away from home to learn the news. The Los Angeles Review was recently to the point of
in an article. According to information received by a local theatrical newspaper man, Frank Murray is to be succeeded as
business manager of the Frawley company by Chas. W. Strine, who was in charge of the Melba grand opera season here last winter. Strine is now in San Francisco, whither the
Frawleys go in a month or so.

The anti-bust ordnance has been so successful that it might not be wise to adopt a measure prohibiting certain theatre-goers from jumping from their seats and going out before the finale. As soon as the hero and heroine are married, there is usually a certain number of the cast—people in front rush unceremoniously and simply spoil the scene for those who have manners and
commence to think of leaving until the final fall of the curtain.

The theater is no place for rowdies, even if they are from Stanford or Berkeley. One ill-bred freshman had to be ejected from the Orpheum by a policeman on Saturday night because of his disgraceful conduct during the performance. The new president of the University of California will do well to look after the class of hair-brained individuals who disgrace the college and themselves on very
frequent occasions, and especially at the theater.

Blanche Bates

Her is what the New York World says of Bessie Bohen in the New York World
The Children of the Ghetto:

"The performance was remarkable above all else for the acting of Blanche Bates. This young woman won un-
usual distinction last year as the Ruby, the frightened white girl, in "The Silver Ruby," and as Miladi in Grundy's
version of "The Musketeers. In both roles she played with such beauty, great dramatic force, and a
fine sense of dramatic effect. Last night, however, she gave an impersonation which, for repose, simplicity, depth, variety and artistic
value, is the most perfect thing Mr. Bates has ever done without question to a place on the topmost range of
telepathic celebrity."

They Are

Agnes Herndon was Mrs. Jas. H. Jessel.
Proline Hill was Mrs. Herbert Kel-
sey.

Wernona Jarbeen is Mrs. Jeff Bern-
stein.

Laura Joyce is Mrs. Digby Bell.
May Irwin is Mrs. Keller.
Laura Keene was a Mrs. Taylor.
Lilibbe Kline is the widow of J. K.
Emmett.

Claire Lane is Mrs. J. K. Murray.
Annie Juch is Mrs. Frances Well-
man.

Nette Irving was the first Mrs. Meller.
Marie Hubert is Mrs. Gus Frohman.
Grace Henderson is divorced from
David Henderson.

Fannie Janusscheck is a Mrs. Fred
Pillot.

Nily Johnston is Mrs. Greenwall.

Wright Huntington

The excellent likeness of Wright Huntington on our front page shows that gentleman in the character of Jack Payster, U. S. N., in his
first appearance in the "June." The big picture of Wright Huntington needs no introduction to San Francisco theater-goers as his five years ago. He is a versatile artist and has played a
range of parts, but appears in his very best comedy of the legitimate order.

Not Superstitious

Many peculiar and original ideas are attributed to the clever
comedian, Harry Corson Clarke, who is now starring in the comedy "What Happened to Jones." The profession in general is a class of people who have a perfect horror of everything having any significance of an ill omen. A story is told of Clarke during his"tour last season. On arriving at the hotel in a town where he was to play
that night, he was put down on the register for room 13. He was shown to his room and while going along the corridor he noticed that the numbers ran from 1 to 12, then jumped to 14. He thought it so very peculiar that he inquired of the bell boy for an explanation. He was told that the room numbers were changed by the landlord to change the figures around, as a large party of guests were theatrical people. That being the case, it was impossible to get any of them to
occupy that room, continued the boy, but since the figures were changed there had been no objection whatever. Now Mr. Clarke has no special idea to the number 13, to the extent of sticking anything on the 13th day of the month. When the 13th happened to be on a Friday, so much the better he would be pleased. After all, he thought, if a man who was not a boy, he ordered that the landlord be sent up to him. The result was that before the boy was well up the stairs he had received an extra tip, and the number 13 hung over the door.

At another stage of his tour—it was a production of "Frogs and Friends"—an engagement occurred—was for
February 13th. In his company there are 13 people, their baggage amounting to 13 trunks and 13 theater trunks for the scenery display of "What Happened to Jones;" the different sections number 13 in all.

It might occur to some people how all this infatuation of this supersti-
tions number on the part of Mr. Clarke. The answer is that he was born on February 13th.

THE MEAN THING

The Call has been advertising raucously its "Home Study Circle" and the interest awakened is immense.

So let us learn from the example of being on the staff of the San
Francisco Call, wrote to Sunday Editor Miss M. Hallett:

I see you printed Miss Georgia Cooper's picture surrounded by
legs. In your home city, Dirt. Moore was revived by life sized pictures of Dogmar, fed to him in small doses.

The Miss Georgia Cooper referred to is succeeding notably at Morroco's Grand opera house, where excellent
parts are given her regularly. Five years ago, she was a mere child, in Los Angeles, known simply as Fred Cooper's little girl. She occasionally essayed child parts in those days. Her ambitions are now grand-opera-
ward. The Western Graphic, Los An-
geles.

WANTS TO JOIN THE PROFESSION

The Review is always anxious to advise any one with a hankering after the stage to read this review, and therefore it replies to the following:

"Editor Review, as I am going to take the stage up as my profession, I ask you to advise me at what age should I enter a dramatic school. I would like to know and will make
a great actor so I am told. Could I make a leading man at 17 with real bery talent. I expect to enter Leo Cooper's school of acting. Please advise me as I want to start right.

With many thanks please publish it in "Dramatic Review and many thanks.

A Reader."

Our advice—Young man, you will find it better to study hard and do your school books before "taking up the stage." If your elocution is not perfect, you might as well go to a farm at once and save yourself and friends much trouble and then proceed to study. A man twenty years hence, but as to
whether that is probable you had better ask the manager of the "Frogs and Friends" or Mr. Hallett. They are paid for informing aspirants as to whether they are wanted or not. Seriously, young man, do study first and act afterward.
Jean Clara Walters, an old San Francisco favorite, is making a hit in the New York production of The Dairy Farm.

Ashton Stevens, he with the caustic pen, whose Sunday theatrical reviews used to appear in the Call, is now editor of the News Letter.

Minnie Dupree has been engaged by Nat Goodwin to play parts in his company formerly taken by Gertrude Elliott, who has decided to remain in England.

Grace Howard who made her debut at the Alcazar in Clay Greene's play, the Japanese Wife, has gone on the road with the Breach of Promise.

Mlle. Le Sève with Mathews & Bulger, at the Columbia, has made a genuine sensation with her great act. The lighting effects are perhaps the best yet shown.

We are sorry indeed to hear that manager W. J. Ellesford has been on the sick list. His excellent company has been playing the interior towns to standing room.

Edith Mason will appear as Latulip, a romantic young peddler in the Merry Monarch at the Grand Opera House next week, and be again picturesque in male attire.

Chas. Southwell, who brought the present Morasco Opera Company to San Francisco, will be in charge of the Castle Square Company at the Exposition building, St. Louis.

Edwin Mordant and wife, who have been with Nance O'Neill, have decided not to accept an engagement offered them by the Comedy Theater management and have left for the East.

The Stranger in a Strange Land, with George Osborne as the Indian, continues a remarkable success in New York. They call it a California success, because of Brady, Grimes, George Osborne and the other Californians who are connected with it.

Miss Mamie Gilroy, in Mlle. Fifi wears a charmante singer's dress made by a celebrated Parisian costumer who furnishes the gowns for Rejane, Haldin and Anna Held. It consists of dollars of dollars no less than 160 jewels sewed on by hand. Miss Gilroy comes pretty near outstripping Sadie Martinot in the race for popular approval.

Mr. R. N. Abbey, manager for Miss Annie May Abbot, who is at present touring New Zealand, writes from Auckland—and sends a batch of press notices from all parts of the world in support of what he says—to the effect that Miss Abbott is the "only and original Georgia Magnet." The letter is a case heard in one of the Melbourne courts the other day. Miss Abbott will tour Australia after finishing New Zealand.

L. R. Stockwell has been especially engaged to play the Barber in My Friend from India at the Alcazar. Poor New York! Zangwill, in return for the compliments given his dramatic version of The Children of the Ghetto, calls New York a joy town.

Five of the big star attractions booked for the Columbia are Nat. C. Goodwin, De Wolfe Hopper, Dennus Thompson, Sol. Smith Russell and Julia Marlowe.

Madame Janauscheck has recovered from her recent illness and announces her intention of resuming active stage work. In her time she was great, but time gets in its blighting work.

Inez Dean has joined the Uncle Josh Suecreby Company, Southern, to play the leads.

Berle Archer obtained a divorce from her husband, Herbert R. Archer, at Trenton, N. J., October 21.

Charles W. Swain, who will join De Wolfe Hopper in London, will take Mr. Klein's place with that star.

Sid. Waverly promises some novel ragtime bits during his specialty for the second week of By The Sad Sea Waves at the Columbia.

Sol. Smith Russell is coming to the coast this season with two new plays. He has not been here for more than half a dozen years.

Geo. Chevez will not go out in advance of Harry Corson Clarke, as originally intended. W. O. Lindsay is coming from New York to take his place.

William H. Thompson, of Maude Adams' Company, and Isabel Irving, leading lady of John Drew's Company, were married October 19 in Jersey City, N. J.

Victory Bateman, who was the leading lady at the St. Louis Imperial last season, has been engaged to play in Walter Fessler's new melodrama, The City of New York. Miss Bateman used to be heroine, it will be remembered, at Morasco's.

Mrs. Langtry has considerably decided not to publish her reminiscences.

Francis Power's new play, Mother's Earth, will be produced at the Alcazar next month.

Lynn Pratt has been in a sanitarium in this city for three weeks, ill with malarial fever.

William Brodwick, William Pruette, William Stevens, and Harry Brown, have signed with Jessie Bartlett's Company.

Mamie Carrie Roma, well known here, was one of the stars at the Crystal Palace concert in London on Sunday, October 12.

Everett Hastings is credited with a success in Sol Smith's old part in A Bachelor's Romance, put on by the Dearborn Stock Company, Chicago.

The report that Grace Addison goes with the Nance O'Neill Company is unfounded. Miss Addison is considering several offers, but has not yet contracted.

Nellie McHenry will this season star jointly with John Gourlay in a revival of Bronson Howard's three act comedy, The Long Sunday. The play will be brought up to date.

Charles W. Terriess has been engaged for his third season with Harry Corson Clarke. He will as formerly manage the stage and understudy Mr. Clarke in What Happened to Jones.

William Brewer and Vehnie Castro were married a few weeks ago. Miss Castro's first appearance on the stage was made under Fred Belasco's direction in the early days of the present successful regime.

Harry Corson Clarke, that inimitable comedian who has had wonderful success with What Happened to Jones, will follow Nance O'Neill's engagement at the California. Clarke will then tour the South.

Harry Cochrane once more appeared on the "Rialto" in New York the past week, after an absence of over one year. The medical treatment he received so affected his eyes that he was for a while blind, but he is getting gradually better.

Frank Shurtleff ahead of Mlle. Fifi has passed the town like a flash. Recent Charlie Thropp the second agent also has shown his ability as purveyor of publicity in the press notices. It should be a big opening week for the new Alhambra.

Says a Los Angeles critic: Another one-time Los Angeles girl, Gertrude Foster, is carving out all sorts of success from the theatrical field in the Bay City. Miss Foster is perhaps the youngest leading lady in America. The Alcazar management exploit her in their productions as a star card, and she has, apparently, a fine career before her.

Nerves, one of the Lyceum theater's greatest faves is the bill for the Alcazar next week.

Recently the first appearance of Anita Sullivan, a local aspirant for stage distinction, was announced at Los Angeles. In portrait painting she had already shown ability. Miss Landers from the time she played small child parts in this city has shown unmistakable ability and is developing with years into an actress of decided merit.
The California

Manager Friedlander has this week been giving the California Theater patrons one of the best, clearest and liveliest farce comedies ever seen here. The managers of the show are deserving of congratulations for the unusual merit of the piece, and we can predict that Mr. Brown in Town again will be seen by the multitude. There is genuine fun, utterly without any Gorges Coquelin from start to finish. Each individual member of the company is clever, and it takes clever people to bring the laughs for the complications incident to the story of why Brown's in Town. Maud Knowlton, the leading woman, is a San Francisco girl, and a pretty one, too. She is as dainty as a rosebud as the bride of Preston, who, to fool himself from being cut off from the parental estate for marrying young, gave the name of Brown at a country inn. That name, of course, is "new," and to this instead of the large number of months for the tour was the success of the performance. There were probably few Brown's in the audience, but their absence was more than made up for by the unusually large number of Smiths and Joneses, Brown's neighbors. Miss Knowlton's shapely figure was attired in some very elegantly fitting and stunning gowns. Jessie Mae Hall, who isn't larger than some big dolls, sings "Mamie O'Connor,"—written by Jimmie Swinerton and Frank David—in a very good voice and she had to respond three times to encore. Coon songs were sung by Fanny Midgely, who makes up in black face like the real article, O. H. Emler's vocal imitation of a brass band was one of the most amusing specialties of the performance. Clus. Horn as the father of the young man who had married against his will was indeed a good portrait. Webster Culross adds to the list of peculiarities in a most entertaining way, helping his friend Mark Swan (Preston) to present the marriage, which he himself knew nothing. Swan is a clever actor. Monica Lee, who was formerly seen in "Biograph," and Theetje Rushworth complete the cast. Brown's in Town should be a good money maker for Managers Delcher and Hennessy, for it is one of the best of its kind ever written. Nance O'Neill follows at the California, opening his father's night. She will remain only a week.

The Tivoli

This Tivoli has returned to Grand Opera, opening on Monday evening with Meyerbeer's "L'Africaine," and its presentation was a success in every way. It was well staged and well performed, reminding us that one does not need to wait for the coming of any foreign grand opera company for first class productions. The artistic setting of some of the scenes called forth deserved applause from the crowded house. L'Africaine, though heavy, has much of fine feeling in its sombre chords, and often carried the house with the latent emotion which such exquisite acting as the personality of Sig. Gaudenzo Salassa invites. Salassa, who reminds one strongly of the great Salvini, as the slavering part with spirit and a characteristic forcefulness that seemed to make the scene almost an expression of reality, assuming, however, too much authority, perhaps, in the presence of his queen, who in the person of Miss Anna Tinsley, was received with enthusiasm by her many friends upon her first appearance with Salassa in the council chamber, Miss Lichter's love song in the sleeping Vasco in the prison scene was done with careful art and rendered perfectly, and it is a pleasure to listen to a song story to retain the interest of the average audience. Miss Ada Pulver-Walker sang sweetly the farewell song in the first act, and performed well her part as Inez, Dom Pedro's wife, and in love with Vasco, Sig. Fernando Avedano as Vasco sang his way into the hearts of his rapt listeners, particularly in the love duet at the close of the third act. Miss Warrell in the double character of Dom Pedro and the High Priest had an excellent opportunity to show to good advantage his rich bass voice. The male chorus in the first act was exceptionally good, the men were in good voice and entered into the spirit of the scene in a most admirable manner. One of the gems of the evening was the deliciously rendered soft chorus of seven at the close of the second act, which was rapturously applauded and repeated with added sweetness and beauty.

The Columbia

Matthews and Bulger, and By the Sea. The Waves are with us again and the Columbia enjoys an additional attraction. Miss Mathews and Miss Bulger have enjoyed this conglomeration of incoherence—have laughed long and heartily at jokes and gaffes and sud- denly interjected bits of caricature and real burlesque, and have admired the flashing of brilliant colorings from the stage, with pretty good graceful stage settings, and enjoyed very thoroughly some very good singing by principals and company, all to verses parodied by Mathews and Bulger and three able assistants, and the Japanese lullaby by the feminine members of the cast. Through all this reveal of fun and nonsense, there is ever the well dressed, graceful figure of Sherrie Mathews, the droll witicism and more than clever acting of Harry Bulger, who has talent of a high order, a few striking little gents of German dialect by Tony Hart, some very enjoyable singing by Jane Lenox, and a great many specialties. To say nothing of a Sid Hodgins impersonation by Bessie Challenger and the posing of a very stunning woman whose name does not appear in the program, but who is nevertheless very much in evidence in the glare of the electric light of the piece is a great success, and on Wednesday, there are plenty of laughs in store for those who have not been to the Columbia this week.

The Alcazar

The three Musketeers is running its second week at the Alcazar with tremendous success. The best of any number of adaptations of D'Artagnan for the heart of the American public. The presentation of the brilliant central figures, the lovely per- secuting Anne of Austria, so gracefully and feignedly portrayed by Miss Crosby, the merry King Louis XIII, and the wily, intriguing Cardinal—true character sketches in the hands of Blunkall and King. Each member of the cast has given a careful, distinc- tion impersonation, making the whole a true historic picture.

Grand Opera House

The second week of the new comic opera, The Conspirators, at the Grand Opera House, saw no falling off in attendance, and the piece was given with more smarts than on the opening nights; indeed, there was not a hitch in the whole performance. Dr. Stewart and Clay M. Green, the authors, should feel especially pleased that the production was even more popular the second week, and that both the soloists and chorus, more accustomed to the music, sang with unusual grace and ease. Next week the grand Merry Monk will be produced.

Sarah Bernhardt and M. Corquelin are to make a tour of this country next season under Manager Gran's management, playing the sym- dicate theaters exclusively.

Lederer's Quin-tonica for falling hair.

AT THE LOCAL THEATERS

Amusements ★ ★ Next Week

AT THE ORPHEUM

With considerable difficulty and at great personal inconvenience, the managers of this establishment have secured, for a limited engagement, the services of the great French singing comedians of Paris, Fanny Coon and her company. Her work is unique. Her debut in Paris created one of the greatest sensations that has ever been known. She sings well, dances divinely and is of a dazzling beauty. She will give an act directly from Europe to the Orpheum, opening next week.

Jerome and Alexis, who also come to San Francisco on this tour, are two clever actors who perform an original act in the guise of a frog and lizard.

In keeping with one of the most wonderful performers ever seen on the vaudeville stage, all alone he plays the one act comedy drama, The Betrayed Professor. He takes the part of eight different characters and makes in all twenty changes of costume.

Lola Cotton is the child mind reader who a few weeks ago puzzled the faculty of the University of Cali- fornia by her demonstration of physi- cological oddity. In addition to reading minds, she plays mental cards and works out the most difficult of mathematical problems.

The Biograph is coming back with views taken on board the Olympia during her return voyage, views of the Dewey reception and a number of pictures taken in San Francisco a few weeks ago.

AT THE CALIFORNIA

This afternoon, to-morrow and to-night, will end the performances of Brown's in Town, at the California theater. Sunday night, Nance O'Neill will begin an engagement limited to nine performances. The appearance will be at Nance Sykes, in Oliver Twist, and on Monday night she will produce for the first time on any stage The Shadow, a play of in- tense interest, by Dr. Paul Lindau, a dramatic writer. Another offering second Mrs. Tanquary, was taken from the same source as this play. Dr. Lindau being the author and the pre- sent production his own dramatization. Miss O'Neill will have a tremendous opportunity in The Shadow, which will be repeated on Tuesday and Wednesday evenings and at the Saturday matinees. Her costumes, by the way, will be revealed. Thursday afternoon, at a special matinee,
she will play The Jewess, on Thursday evening she will be Lady Teednor. Friday night Magda, will be the bill and Saturday night she will appear for the last time in this city as Casey. Harry Corson Clarke, in What Happened to Jones, will follow.

AT THE GRAND OPERA HOUSE

The Conspirators will conclude a two weeks run Sunday evening at the Grand Opera House. It has proven the advisability of the division of the season and to all appearances could easily do another profitable week in that house. An extraordinary presentation will be given in Francis Wilson's comic opéra succes Les Fiches du milliardaire. This is the prettiest and wittiest pieces ever introduced to an audience and with the magnificent mounting and cast Morosco is giving, cannot fail to score a splendid success. Tuesday evening the 25th performance of the season will be given. Now is the time for presentation to every lady attending a rich and elegantly bound bound volume containing hand-colored pictures of the different parts of the Grand Opera House, with appropriate reading for the privilege. For the fact that this is not an advertisement but a handsome present from Mr. Morosco to his lady patrons.

AT THE TIVOLI

The Tivoli has had many triumphs this season but all records have been broken by the artistic and unequaled singing of Meyerbeer's L'Africaine during the present week. The scenes of enthusiasm which have greeted the performances are shown in the crowded house. Mr. Warrner, Anna Lichter, Ada Walker, and others, the praise bestowed on the singers by the entire press of San Francisco, have resulted in a rush for seats, which the management is unable to meet this week. L'Africaine was only announced for four performances, but the demand for seats could have filled the house three times over if the presentation had continued. Other arrangements for next week have had to be cancelled by the Tivoli, and L'Africaine will be given only a few times, alternating with Bucalos's famous comic opera, Three Black Crows. The Tivoli is opened Tuesday, Thursday, Saturday and Sunday, while the Three Black Crows are played Monday, Wednesday, Saturday and Sunday evenings and Saturday and Sunday even more.

AT THE ALCACER THEATER

The Alcazar's two weeks of triumph in classic art, The Three Musketeers has come to an end after Tuesday evening's performance. There will be the usual matinee to-morrow afternoon and the final performance will be the revival of that jolly Lyceum Theater farce, Nerves. There are many humorous and exciting situations, but at last peace is restored after explanations, when both women confess that it was only a pantomimic dissection that induced their nervousness and response to some extent. It is not a great deal of confusion and trouble, and agrees to love their husbands in peace. The potager's Croquet was taken from the French of Fammes Nureuses by J. Comyns Carr, and first produced in the cotillion and is a light and frothy and decidedly original inasmuch as it deals with the eccentricities caused by an alleged weakness of the nerves of two very disagreeable women.

THE SAN FRANCISCO DRAMATIC REVIEW

November 4th, 1899

THE NEW ALHAMBRA

Mlle. Fifi was seen at the Los Angeles Theater last week, and will be at the Alhambra in this city beginning to-morrow night. To prepare prospective spectators for the wonderful effect of this notice from the Western Graphic:

"What with the reckless smashing of china by the Voucoute and his wife Mlle. Fifi, and the extraneous agent performance of Eddie Fox on the same line of destruction, Manager Jones can hardly keep his hands off his stock of hand-decorated table-ware. But this is only incidental to one of the cleverest little conceits in the city unlimbered in this town for some time. Mlle. Fifi has been illustrated and written up so much in the Eastern papers and magazines that the exhibition of a bit of Salacius French excellence and includes Dora Mervin, Maud Mullery, Dot Stanley, Rose Wellington and May Neban.

THE ORPHEUM

Wright Huntington again occupies the place of honor on the bill at The Orpheum this week and has presented yet another success, Kiss. That the piece will bear seeing twice there can be no doubt, for among the immense crowd at the playhouse there is always a large proportion of regulars and Mr. Huntington's acting is as fresh with the same vim as last week. His reception was not one whit less cordial nor were the laughs any less frequent or hearty. The management Mr. Fenn was overwhelmed in another magnificent creation, more beautiful if anything than the costume of the previous week. Jack Norworth, singing comedian, was the next best thing on the program, He is possessed of a sweet singing voice, and has a monologue which is composed of an entirely new lot of gags and stories, which he tells in a quaint manner. "I took my mother-in-law to the theater last night, and she laughed herself half to death," he said, "and then, of course, she passed." "I'm going to take her again tonight." Hal Merritt and Miss Mur is a team and graceful of it and they do a pantomime which gives Mr. Merritt a good chance to display his abilities as an imitator of anything from a phonograph to a dog-fight. Louise Dresser and her pinicaties also made a big hit and responded to encores until they were tired out. The rest of the bill has already been re- duced to two acts, as follows: Sadie, violinist, Lotty, poses plastique, Laura Burt, monologue artist, and the trained dogs and monkeys. Next week's bill features Miss Marguerite Corvillie, Jerome and Alexis, Leo Corle, Goggin and Davis. Lola Cortot and the Biograph.

THE OLYMPIA

Frank Barton, Ruth Netia, the Rousells, and Carlton and Royce, are the most popular turns on this week's bill, but the last- named team appearing in costumes made entirely of paper by way of novelty. Camella, the Spanish dancer, and the balance of the bill is of the usual comedy which drew good houses. It wasn't exactly high literature, I give the Finches delicate suggestiveness of the kind that makes people laugh and look rigidly straight in front of the mirror. Mlle. Fifi herself was a cute thing in a Frenchy half-gown—I guess they call it—and decidedly Frenchy manner. They played on with a great deal of spirit but for a part of one act, and the boys were consequently disappointed. Fifi was a big success in the comedian of the week.

AT THE CHUTES

Frank Hall subliming Wallace, the frenzied lion, Adgie and her benefactress, in I'm a Friend of Wall and Cole and Cole, aerialists, Parker and Kelly, Irish comedians, and a lot of new people and attractions will interest people during next week at this popular amusement resort.

VAUDEVILLE NOTES

The Tedwyn Sisters are a team of Vermont magician, with the week. They have made a good impression in their first appearance in the East. A new vaudeville theater will be built this year on Third avenue, somewhere between 59th street and 100th street, New York. It will be managed by one of the best-known vaudeville agents.

Edwin Milton Royle is engaged in writing magazine articles on vaudeville and small plays for use in the high-class magazines. Mr. Royle's article on Modern Vaudeville in North's attracted widespread attention. Walter Jones and Norma Whaly are soon to appear in vaudeville. Miss Whaly gave up a good engagement in this city, but Walter Jones set aside an ambition to star to be with Miss Whaly. Here's heroism in a new medium.

Mamie Jordan of the Flying Jordans had a serious accident which almost resulted in death in Sydney, Australia, a month ago. In making the leap from one trapeze to the other she missed her hold and was thrown clear of the net by striking the ground with her head. She is lying at the Grand Hotel, Sydney, and at times suffers great pain, but it is confidently expected that before many weeks have passed she will be in perfect health. Prince Paul is in Omaha.

Howard and Alton are playing the Keith circuit. Knoll and McNeil are resting at Portland, Oregon.

Essipate is a big hit at the Standard Theater, New York.

The De Forrests, violinists, are at the Royal Theater, London.

Harry De Lain, the baritone singer, opens at the Chutes November 25th.

Else Stevens is modernizing with Vienna Buffet, Los Angeles, the 6th.

Nellie Howard and Zoyarra are the celebrities on the Owl Theater, Tacoma, Wash.

Henrella and Ryan Bros will play at the Dewey Theater, Oakland, the coming week.

Zoyama plays this city in December at the Chutes and Olympia, with circuit.

Cecilia DeLacey, a well-known vocalist, is at Victoria, B.C. with this city to follow.

The Evans, Leons, and Cottesloe and Von Gofre, are the features at the People's Theater, Seattle, Wash.

Will H. Fox writes from London that Burns and Evans, Montgomery and Cottesloe, and John Watson are big London hits.

Lynwood, the contortionist, departs for Australia shortly. He plays the entire length of the trip, London, with London and Paris to follow.

Douglas and Forde, singers and dancers, both natives of this city, are at the Royal Theater of Varieties, Holborn, England.


Jules and Ella Garrison, who presented some very entertaining traveling productions here a few months ago, have sailed to fill contracts in England.

The Farrells, Billie and Willie, the comedians, are the latest big stackers, have sailed to give the Londoners an idea of the real thing in cake-walks.

Tom and Lily English, the musical comedy team, were at the Palace, Sydney, when the last steamer left. The press in the colonies is loud in their praise, saying they are the cleverest musical team that has been seen here.

Says the Clipper of that fine musician, John Marquart: John Marquart's celebrated orchestra at the Palace, Sydney, Sydney, is rapidly taking the lead of organizations of that kind by giving such selections as are given by the large orchestras which frequent that place of entertainment.

James J. Corbett has signed or play a part in. Around New Mexico, is rapidly taking the lead of organizations of that kind by giving such selections as are given by the large orchestras which frequent that place of entertainment.

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Lackaye started on the road with the Trilby Company playing Svenega, Thompson remained to play Svenega in the newly organized company which was kept at New York. On Lackaye's last night he was asked for a speech. After thanking the audience and the public in general for the generous treatment which he had received, he said to the members of the company he was addressing: "As for myself, the greatest compliment that I could do myself, or any one else who has ever had the management to engage to succeed me in the part here no less a personage than the distinguished Mr. —, would be (travelling to the wings for inspiration) Mr. Thompson.

When Lackaye afterwards met Thompson he felt him that Thompson had met with great success in the part, Thompson refused to shake hands but said: "I don't believe you. I shall never believe that it was not prearranged."

Alice Nielsen arrived in town last week and opened the Casino in the Singing Girl. The music is by Victor Herbert, the lyrics by Harry B. Smith and the story by Stan- inal Stange. I have not yet had time to hear it. I have, however, heard Miss Nielsen has with her the best band in American opera, Eugene Cowles, and in Lucille Saunders she has a very efficient mezzo-soprano. No one has a better voice. As to the success of the piece, I must be guided somewhat by the criticisms in the daily papers. It has been accused of being a "mission" and the criticisms "you pay your money and you take your choice." No two papers agree on anything. Even the Evening World has used in its evening editions of the same paper can be expected to place upon a play the same value of merit. For instance, the Evening Sun of October 24th in a half column article of praise is headlined: "The Singing Girl an interesting farce; the new company the Casino has ever shown; hits scored by Nielsen, etc."

But the usually calm and dignified criticisms of the Morning Star of the same day says: "No duller opening had been heard in years."

It is quite as lamentable as ever that she (Miss Nielsen) is compelled by the exigencies of opera to speak. Her provincialism of accent are as offensive as ever to New Yorkers. In Mendelssohn Hall last night I heard that Miss Nielsen has disappeared from the lecture platform to make an appearance in opera. I shall not venture to say whether that is a right or wrong policy, but I quite understand how Miss Nielsen has improved the opportunities for advancement which were given to her by the young Californian who won her esteem while she lived in San Francisco and Oakland.

If Miss Clara Butt, the English contralto, should go to San Francisco, don't fail to hear her. She made her American debut in the Opera House last night. It was so well received and captivated a large audience. All the singing teachers were there in force, and as usual I suppose they now have their hammer. Miss Butt played with her usual skill. She will probably tell you with truth that Miss Butt forced her lower notes, that her mezzo voice was harshly; that occasionally she did not run her scales smoothly; that she actually sang English as well as German and Italian, and was not ashamed to sing "Kathleen Mavourneen." They may even tell you that her voice, although a genuine contralto, was not remarkable either for depth of range nor for volume. But nevertheless she was such a pleasing contrast to the hosts of mezzo sopranos in America who pose as contraltos that it will be a treat to hear her. As she is six feet tall she will probably never be able to find a tenor sufficiently elongated to make her appearance in opera a success. But her success on the concert stage is assured.

Julia Marlowe is doing well at the Criterion in Clyde Fitch's new play, Barbara Fritchie, the American Gypsy Girl. The Barbara of the stage was no feeble old woman, but a brave young girl who fell in love with a Union officer. The reminder of the story is the paraphrase of Whitier's ballad. Although there are many lapses in logic and history of the play, it is a strong story, and in the hands of Julia Marlowe, the Frederick Girl, ought to be a big success.

One night last week while Blanche Walsh was playing La Toceast Grand Opera House began with a new opera, The German Ghetto, by Joseph Jerome, with a libretto by Maurice Thompson. The plot was an old story. It was in the gallery began to laugh at some serious scenes. Miss Walsh stepped to the footlights in the last act of this piece. The German Ghetto, by its very name, is mostly a laugh. Miss Walsh in this respect, with that act of Mrs. Walsh's to the close of the opera. Miss Walsh here in many respects was the equal of Fanny Davenport in her line of parts. I wonder how long it will be before Alimony. Mr. Macdowell discover that they cannot live without each other and that the widower will seek companionship off the stage by marriage to his joint star. I remember that it was several months after the rumored marriage of Miss Davenport and Mr. Macdowell before either of them refused to deny the soft impeachment.

Now that Robert Mantell is free from debt we may see him in New York. Taking advantage of the Federal bankruptcy law he relieved himself of $13,547 of liabilities. Among them no doubt it was the $5,000 back alimony due his wife. For several years Mantell has been trying to get into New York, where he was a favorite, but his alimony kept on increasing and Mrs. Man- tell was obdurate and would not take any cuts in alimony. If it is found that the alimony can legally be avoided in that way the Actors Alliance Club will disband. With Mantell and Thou Q.-Seabrooke already free from such encumbrances I wonder how long it will be before De Wolfe Hopper will go through the Federal court. Hopper announced that the alimony question of getting married so often was the constantly growing bills for alimony. Nella Bergen, who is Mrs. Hopper No. 4, would no doubt be pleased to see De Wolfe turn in his scarf pin to the Federal authorities if that would save her the alimony which is now going to No. 2. Maybe that is why Hopper has decided to remain in London for the season. It would give him a splendid opportunity to run up a big alimony bill which would be cancelled through the Federal court upon his return. But the members of the Alliance Club had better make haste to shake off old claims. Creditors are already beginning to complain of the alacrity with which persons can free themselves from debt in every State by one fell swoop through the Federal courts, and it may not be long before Congress will be induced to repeal the law.

English capitalists have bought the Casino and the Olympia, and George Lederer has been made manager of the two houses. Inci- dedently Mr. Lederer unloaded on the syndicate two of his American burlesques, but retained as his personal property The Belle of New York, which is still in London.

From New Haven, Conn., comes the news that Edna Wallace Hopper and Jerome Sykes have made a big hit in Chris and the Wonderful Lamp, an extravaganza by John Philip Sousa and Glen MacAulock, under the management of Ben D. Stevens, formerly De Wolfe Hopper's manager. After Mr. Stevens let go of Hopper he tried to make a success with Jefferson De Angelis but De Angelis did not have the physical peculiarities of Hopper, and therefore was a failure for a howling success. In Jerome Sykes Mr. Stevens certainly has a bold contrast to his former two leading men in size and figure, and Sykes can sing also.

Napoleonic history is being freely drawn upon by the local playhouses this week. Julia Arthur's new play, More Than Queen, shows her as Josephine Bonaparte and William G. Macdowell as Napoleon. The play is splendid from a scenic standpoint and Miss Arthur's millionaire husband has spared no means to make the play a success.

The Song of the Sword, in which F. H. Sothern is playing at Daly's, shows Napoleon as he was in early life when he had the reputation of being a libertine. Although the public is not disposed to accept this portrait of Napoleon the remainder of the piece fulfills all the romantic requirements of plays in which Mr. Sothern and Miss Harned have achieved success.

ST. LOUIS

ST. LOUIS, Oct. 27.—Social swindlers have their inning this week in the amusement sphere with the Grand Opera Company and the Horse Show.

The short season of the opera at the Olympic this week promises to break the back record at Manager Short's most popular theater.

The star coterie of lyric stars including Mmes. Caule, Sembach, Edouard de Reke, Sig, Campanari and other Mars and Jupiter's of the opera world will be here, including yesterday Wednesday, their opening night. The Barber
THE SAN FRANCISCO DRAMATIC REVIEW

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of Seville Thursday, Faust Friday, Lobengrin Saturday, and La Traviata at the Saturday matinee.

Manager Short is offering Chasunee O'Connell's comic minstrelsy, and a popular Irish comedian and sweet singer to his patrons at the Century. Mr. O'Connell is doing a new play by Augustin Pigge, called the Big House, and it is a strong comedy replete with tender sentiments and catchy songs.

Manager Short, in his advertisement of Hopkins, is packing his popular theater this week with Mr. Barnes of New York, which is being done in a most prolific manner. The vaudeville program at Hopkins includes Lafayette, who is making a hit in his character in the creation of Adelheit, Haines and Wilson, Gilbert Brown and the biograph.

Managers Midkiffon and Tate have captured the hearts of the local theater patrons by giving them the Telephone Girl at popular prices. The performance is just as good as when originally produced by Louis Mann and Clara Lipman, their places being ably filled by Will Sloan and Jessie Merrill.

By the way Nellie Douglas, who cleverly plays Toots in The Telephone Girl Company, was at one time reported to be engaged to Tod Sloan, the jockey, Miss Douglas was then playing with DeWolfe Hopper in Bang. Apparently a clever little woman has won favor in the vaudeville profession, is the headliner at the Columbia this week. She is presenting short sketches that pleased to call a playlet, entitled A New Year's Dream. Others on the program who deserves mention are Confred and Carleton in The People's Musical called The Hoodoo. Charlie Casey makes a hit in his monologue, Polk & Kolins, Exceels & Heath, Lavender & Tomson, Hillsion and Newell & Chavezette meet with favor.

At Havlin's, Manager Garner is offering The White Slave. It is old, but it never fails to draw in St. Louis.

The Taunnoy Tigers, an excellent burlesque organization, is at the Standard, and Manager Jim Butcher has no fault to find with the box office receipts. This company is doing a funny burlesque on Mrs. Carleton and Carleton in The Peacock, of which new musical called The Hoodoo. Charlie Casey makes a hit in his monologue, Polk & Kolins, Exceels & Heath, Lavender & Tomson, Hillsion and Newell & Chavezette meet with favor.

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THE SAN FRANCISCO DRAMATIC REVIEW  

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EVENTS THAT INTEREST THE PACIFIC COAST

LOS ANGELES
specia// Correspondence

Los Angeles, October 31. This week Los Angeles has been rather quiet, in regard to pieces of amusement. The Los Angeles Theatre and Grand Opera House, which is closed for the season, has not been the object of much attention. The Los Angeles Theatre will not reach $15,000, as reported last week. It has been finally decided to bring Morgan's Opera Company to this city for a few weeks, about February rst. Los Angeles people would certainly enjoy having them here.

There has been some talk of Main's circus wintering in Los Angeles. The matter has not as yet, been decided.

On October 27th Miss Minnie MacBride Fiske & Company in Becky Sharp, is a Los Angeles girl.

In the observatory of the Los Angeles Conservatory, Daniel Frawley, the informer who corresponds that he came to this city expecting to lose $1000 on the Los Angeles Opera, failed to realize the working of new opera chairs, the house is being widened, and improved with four additional boxes, electric lighting and an orchestra. The seating capacity enlarged about a hundred.

A new dressing room will add to make everything convenient and put the New Opera up to date. Manager Cohen expects to reopen Saturday, the 28th.

Previous to its closing the Operahouse had for its "raiser" a minstrel first part in which the whole company, including the ladies, took part. W. A. Adams as interlocutor, Billy Armstrong, H. T. Shaw, Emil Walton, Jackson Hearde, Francis Bogy and James O'Neill are doing their good share of running off the "latest" jokes.

Travelle, shadowographer, Emil Walton, musical comedians, and Armstrong and O'Neill, scientific boxes, closed at the Operahouse, the 19th, as well as Trixie Coleman, buck and wing dancer. McPherson and Chandler, duetts, will probably leave for San Francisco on the 31st. A hooliver who will reopen is Ethel Dixon, vocalist, in descriptive ballads and rag time melodies.

Jackson Hearde, comedian, who arrived lately from Australia, where he had been playing with Mac Aodo's Minstrels, is taking all right.

Hamilton Still, baritone, has a "crouch" on account of being a good drawing card. The Williards in their fisco musical act, made a good impression upon the patrons. The instruments are something new down here. Their catch phrase, "We cook sweet music out of queer instruments" is a good one.

The Boston Lyric Opera Company arrived on the Australia. Everyone is holding over for the opera season from the 31st, Clay Clement Company now at the Opera. House is meeting with "cold feet." They have done a poor business compared with what has been accorded other opera companies here.

H. A. Franson.

OAKLAND
Special Correspondence

Oakland, Nov. 1.—Hows and Bolger, the popular comedians, presented their rag-time opera, by the Bad Sea Waves, at the Macomber Theatre last Friday and Saturday.

The supporting company is very good, and includes Miss Isabelle Mercedith, a former resident of this city. Large houses greeted both performances.

The League of the Cross Military Band will hold concert at the Macomber to-morrow night.

The engagement of the Nance O'Neill Company for the Macomber has been postponed until the latter part of the month, owing to a change of dates. The company will appear here on the 21st, 22nd, 24th, 25th and 26th inst.

At the Dewey Opera House the company has been giving a brilliant presentation of Goethe's immortal masterpiece, Faust. The cast is well distributed. Special mention should be made of E. J. Holden as Mephisto, Wm. H. Mack as Faust, Miss Fannie Gillette as Marguerite, and Miss Alice Saunders as Dame Maths. All do exceptionally good work, the costumes are handsome and the stage settings and electrical effects are also very good. Taking it all, all the production of Faust is due to the credit of the management of the Dewey. The audience has been very large. Week of Nov. 6th, the announcement a grand production of the ever popular drama, Michael Strogoff. Mr. E. H. Chapman has been made assistant treasurer of the company, a result of appeals, headed by Mr. Homer Gilbee, will produce Clay M. Green's comedy drama, The Golden Plough, at the Opera on the 26th inst.

The benefit concert of Mr. Alfred Wilkie takes place to night. It is expected the audience will be very large.

HERBERT T. CORNISH.

HONOLULU
Special Correspondence

Honolulu, H. I., Oct. 25.—After waiting several months for opera chairs the Operahouse closed the 19th for repairs. Work is being rushed and the house, after coming into new opera chairs, the house is being widened, and improved with four additional boxes, electric lighting and an orchestra. The seating capacity enlarged about a hundred.

New dressing room will add to make everything convenient and put the New Operahouse up to date. Manager Cohen expects to reopen Saturday, the 28th.

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H. A. Franson.

SAN JOSE
Special Correspondence

San Jose, Nov. 2.—Last Friday and Saturday evenings Brown was in Town, and at the Victory. He had very good houses on both evenings, and closed an unbroken week of high-class, high-price talent.

Monday evening Hotel Toppy Torrey was presented to a packed house, balcony and gallery as well. Foy's aggregation are playing here, and the audience looking at all the time Miss Hall, a San Jose girl, was in the chorus, and strengthened it materially.

SAVANNAH
Special Correspondence

Savannah, Oct. 31.—The Ellsfeld Company closed a very successful week at the Union Opera House, Oct. 20th.

A Breach of Promise opened to good business Oct. 2oth, for a week's engagement. The play is all right for big houses, as the farce comedy made a hit.

Nov. 8th, Garton's Minstrels.
Nov. 10th, Old Kentucky.
Nov. 11th, O'Neill.

PORTLAND
Special Correspondence

Portland, October 25.—The Marquis closed last week with Minstrels Will Haypen, which was produced on Friday and Saturday with a Saturday matinee, and the audience reeled from one convulsion of laughter to be thrown into another by the next. Hoyt's A Black Sheep was on the boards at the above theater on Monday and Tuesday, the present week, and was well appreciated by large audiences.

Ludlow has the bill boards proclaimed the coming of Ovon Vosson, which is now on at Cordays, and is proving very interesting and drawing full houses, and will be continued here for some time.

At the Portland Industrial Exposition is a variety of attractions, among which are Bennett's Military Band and Military parade by the returned volunteers.

TACOMA
Special Correspondence

Tacoma, Wash., Oct. 25—31st. Friend of mine here last Wednesday to a large audience.

A Yenuseh Yeatsman appeared in the Tacoma Theatre.

On the 31st, Tacoma theatre-goers will be given a treat in Old Kentucky, which is a play that never tires, always seeming as refreshing as when first witnessed.

The attraction announced for Saturday, Nov. 4th, at the Tacoma Theatre is Hotel Toppy Torrey, which is having remarkable success on the coast.

Hoyt.

STOCKTON
Special Correspondence

Stockton, Nov. 1.—The Dalley Stock Company close here Sunday evening. Nance O'Neill opens a four nights' engagement on Wednesday as by evening.

M. T. CAREEK.

FRESNO
Special Correspondence

Fresno, Nov. 3.—The Dalley Company opened a five-night run at the Opera House on Monday, and judging from the nightly jam at the box office the management of the company and the house will each feel that the visit of that company was not a failure. Indeed, the continued large attendance seems to be indicative of a feeling among all classes of theatre-goers that whatever attraction Manager Barton brings to life is worth seeing.

The company opened with The New Booth, which was generally satisfactory in its presentation, although there is a feeling that more thorough study of the costuming would not be out of place. Darrell Vincent and May Nannery were very satisfactory in the leading roles, each showing that this sort of a play was to their liking.

"Haslet for thirty cents! Well, it can amount to much," was the current remark upon the streets when it was learned that the Dalley Company was to produce that famous tragedy at popular prices. But the satisfaction given on Monday night by Mr. Vincent, Miss Nannary and Retta Villicers sufficed to cause many to hasten in forming opinions as to whether to go or not. "He who hesitates is lost," so, of course, the house was filled again, and not one person present regretted the attendance. Vincent
as Hamlet was far better than even the optimism had dared to hope, and his rendition of that famous character predicts for him a brilliant future. He created a most favorable impression and should always be greeted by good houses.

The company also presented Hazel Kirke, Model Husband, and Current Cash. In all things lighter plays, Miss Nye created a very favorable impression. To-morrow night Mile. Fill will be presented with Miss Mantle Gilson in the title role, the Dailies finishing Friday night.

Benjamin C. Jordan.

By The Sad Sea Waves

THE COLUMBIA THEATER has an attraction which opened last Sunday evening that has beaten the records for fun-making of any seen on the coast for many a day. Those inimitable comedians Mathews and Bulger, with their exceedingly clever company and musical farce, By The Sad Sea Waves, has caught the fancy of the town, if crowded houses are an indication of popularity. New jokes, new songs, and musical numbers and a steady pit-a-patter of witticisms sums up the entire entertainment. This season everything is new but the title of the piece. A clever comedian, Tony Hart, sings through the piece, in the character of Prof. Wagner Flatt, a dash of absinthe in a glass of good whiskey. Bessie Challenger is another that contributes to the mirth of the evening. Of Mathews and Bulger and themly Ned Wayborn it is unnecessary to speak, as they are a whole show in themselves. This clever combination remains another week.

VAUDEVILLE NOTES

Lira, the transformation dancer, opens at the Chutes the 13th.

Sullivan and Cummings open at the Trinity, Victoria, B. C., the 13th.

Vonotti and Nola, gymnasts, will play this city and vicinity in the near future.

Travelle and O'Neil of Armstrong and O'Neil, returned from Honolulu on the 8th.

Carl Hertz will be in this city April 11th, 1908. He starts from here for a tour of the world.

Baroness Von Tilse, the female baritone, opens at the Delmonico, Victoria, November 6th.

"What Ho! She bumps," is the novel title of a song which has made a big hit in the London Music Halls.

Stuart Robson has been offered twenty weeks in vaudeville at a fancy salary, but says that it will take more than the failure of The Gadfly to drive him out of the legitimate.

Gus Henderson, bounding rope artist, and Eva Ross, descriptive vocalist, have closed a successful week's engagement in the Oregon Industrial Exposition at Portland, Ore.

May Vokes, the original Tilly in My Friend from India, will make her debut in vaudeville shortly in A Lucky Girl, a sketch by Horace McVicker. She will be assisted by Percy Plunkett and Ada Dean Jester.

Lucile Alden the pretty little serio-comic has returned from a four weeks' engagement at the Standard theater, Bakersfield, to attend to some private matters. She will go back there shortly for a long stay.

Louise Drescher, appearing at the Orpheum with Jack Norworth, had a birthday a few days ago, and received an automobile from her father as present. The horseless machine was to be stored, as no one has seen her out in it. "Guess it was sent to her home.

Side Lights

The Girl From Chif played to a record-breaking house in Winnipeg. Fort be night they showed, the receipts were $970.

The entire scenery for Eugene Blake's production of A Lady Of Quality at the New Alhambra theater will be brought from the east.

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Gertrude Foster
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Hattie Belle Ladd
Convalto, Grand Opera House.

SCOTT SEATON
The Bishop, in What Happened to Jones.

GEORGE LASK
Stage Director Tivoli Opera House

Ida Gertrude Banning
Arenna Starlight, in What Happened to Jones.

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LOCAL NOTES.

CHANNING LECTURE.

Howard Malcolm Ticknor, M. F., gave the third of his series of lectures under the auspices of the Channing Auxiliary on Thursday afternoon in the parlors of the First Unitarian Church, the topic of the evening was "The Tenderness of Thacker'Y" with many illustrations to show the softer side of the great Saturist's character. The Pacific Coast Women's Press Association and Mrs. Truefeld will tender a reception to Mr. Ticknor at the Berkeley Hotel Wednesday evening of next week.

MUSICAL EVENING.

Mr. G. C. Tanishchen and pupils, assisted by Miss Ella McCloskey con- tralto, Mr. J. H. Desmond tenor, Master Vincent Seriffaga pianist, Mr. William Wiertz cellist, Mr. Ferdinand Crucells accompanist, gave a musical evening on Thursday at the V. M. C. Auditorium, the program being an interesting and varied one, the Mandolin Orchestra taking a prominent part. The concert occurred too late to review, but the criticism will be given next week.

VESTED CHOIR ASSOCIATION.

The Vested Choir Association of San Francisco and vicinity celebrated the Seventh Festival of the Feast of All Saints in the Church of St. John the Evangelist on Wednesday evening. The musical portion of the program included: Organ prelude (a) Allegretto in B minor [Louis Viener]; (b) Hymn of the Rites [Chas M. Widor]; Processional Hymns, 176-179; Magnificat—Nunc Dimbis in F [G. M. Garrett]; Anthem, "What Are These" [Sir J. Stainer]; Hymn 175, Oratorio Anthem—Send out Thy Light" [Chas. F. Gounod]; Presentation of Alms—"Praise God from Whom All Blessings Flow"; Vesper Hymn [Theodore Vogt]; Ret- rocessional Hymns, 396 and 418; Organ Postlude—Fantasie, from Sonata XVII [Joseph Rheinberger]. The churches participating and choir masters were: St. Lukes, Wallace Sabia; St. John's; Miss E. M. Phillips; Cathedral Mission of the Good Samaritan, Miss E. Brown; St. John's, Oakland, Rev. Hanna; Christ's Church, Alameda, J. de P. Feller, Jr.; St. Mark's, Berkeley, Rev. Geo. E. Swan; St. Paul's, San Rafael, Fred Goldtrap.

CHAMBER MUSIC CONCERT.

The Minetti Quartet gave the first of the series of Six Chamber Music Concerts [fourth season] Friday afternoon of last week, the members of the Quartet being Giulio Minetti, first violin; Eugene Carinmeller, second violin; Charles Heusen, viola; Arthur Weiss, cello. The program which was executed with the artistic perfection that has made the Minetti Quartet celebrated in California was: [Bazzini]—Quartet in D minor op. 75 No. 2, Allegro appassionato; Adante con moto, Davoust (intermezzo). Final quasi presto. [Haydn]—Quartet in G minor op. 74 No. 3, Allegro, Largo assai [Assai moderate], Menuetto, Allegretto, Finale allegro con brío. [Beethoven]—Quartet in B flat op. 18 No. 6, Allegro con brio, Adagio ma non troppo, Scherzo allegro, La malinconia adagio, Allegretto quasi allegro.

STUDIO PERSONALS.

The San Francisco Conservatory of Music will give a concert in the Metropoli- tan Temple Nov. 10th, under the direction of Mr. Bonelli. An interesting program has been arranged, and some of Mr. Newton's pupils in the department of elocution will take a prominent part.

—Mary Frances Francis.

MUSIC IN GENERAL.

The Bostonesians have a new co- tralto who rejoices is the name of Jennie Jeth.

One of the finest violins of the world, a Stradivarius used by Wil- liam L. Weeks. It is owned by Mr. Kupferschmidt of Chicago.

The morning musicals which have been so much in vogue with the elite of New York and Washington the last season are to be one of the delights of the coming winter there.

"So the craze for too rapid tempo, widespread in our day, destroys musical form and tends to degrade music to a confused and uninteresting noise; nothing is lost but speed, and that is not enough."—Sainz-Sanz.

Sousa has added to his list a very melodious serenade, Camulodes, words by Chas. F. Lummis and lyrics by Georgia Pierrott Strong of Los An- geles. Miss Strong has also written a plantation lullaby, called "Hush-a-bye Mah Honey," for Delia Stacey.

Mr. Sherwood gave some delightful programs at Chautauqua this summer, his piano recitals being the most pop- ular events of the season. Music students from all parts of the United States and Canada attend Chautauqua every season to profit by these educa- tional programs, and to receive instruction from this master of the piano.

Naples has a Conservatory of Music, now under the direction of Sig- nor Platania, with 100 pupils attend- ing, who pay $1.50 a month for tuition. Most of these are Italians, and the museum itself enjoys a Govern- ment subsidy of $30,000 a year. In addition to this it has an income of $50,000 through a legacy of St. Pietro a Mailla, and these amounts enable the institution to do some good work. It is not generally known that Doni- zetti himself was for several years director of this Conservatory. The Teatro San Carlo is an enormous opera house, with a seating capacity of over 4,000 situated in the very heart of the city, with gorgeous decorations in gold and red, six galleries and a large auditorium. It was built in 1810, and has been the seat of triumph of many of the great artists of the world.

During the coming tour of Leandro Campanari's Orchestra Sinfinica Mi- liouse in the United States one of the important features will be the presentation of some of the more important orchestral works of American com- posers. Mr. Campanari is also con- sidering the feasibility of opening a contest for a symphonic composition by an American composer, which would be included in the programs by Mr. Campanari for the entire tour.

Mr. Frederick Vroon, the popular leading man and Miss Agnes Ränken a young actress of merit are new acquisitions to the fake O'Neil Company, which is now one of the strongest companies travelling.

She came on pleadingly.

I had heard of it—this amateur night—and now I have seen it—twice. This is a great town. We are free to think, always, and on Thursday night to act—at the Chutes—if we had rather do that than see little holes in Pat's socks or keep a "date" with our "Sunday" at the shutter-cleanser counter.

And would we? Why, yes, a few of us. There was Mermaid Mollie, for instance. (They are not billed, these amateurs—I name them for the patted out from the wings, a seaweed passmannerie covering her shoulders tenderly, and below the weed, some once-white silk drapings that yielded floatingly to the outlines of an insuffi- ciently shaped figure. Do I make you clear? Oh, the sorrow of too much, Eh? what? Oh, anything. 'Tis said even, that too much modesty is bad. She sang tenderly of loves and longings. That is, I think she did. Manners are cut at the Chutes, Thursday night, and the audience out- howled her to a man. Isn't it lovely to be a perfect savage? Just natural, I mean, without this hindering culture. to be judged on her merits, and surged out a mass of wooly-white foam, a seventh breaker, not on speak- ing terms with a single pebble on the beach.

O, there are other audiences, and when she finds something nicely suited to her particular line of ability, why then—but not now, Mollie, not now.

"What do you do day times?" yelled a shrill voice above the din. Something with her hands, I'll wager. They were large and red and useful and never has a book closed over a finger of them for thought.

Out rolled a dark creature—a black cloud of bargains from the velling counter—and the thought of forked lightning in her heart silenced the roar in us. Plainly, she had not ex- pected to be heard, and the unhopped for quiet almost drove her song from her mind. Weakly it crept back: "Don't be too anxious to run down a woman,"—and her hair was built like a snippe, pointing her upward, who said, "Heaven?" Suddenly she gave an I-am-capable-of-more-than- this gesture at the silence beseeched about her, and took a piercing lure at the melodramatic:

"God pity the poor boats, they're broken. With no one to turn to for bread."

"Go to work," shouted a man. Thoughtless fellow! She was work- ing, like a trooper. Her diaphragm fairly heaved.

"Where's your brother," called a boy to her fleeing figure.

Out be rushed. A fighter, every six foot of him. The kind who bite the ends off bad cigars viciously, and full-stop everything with "See?" He sang, too, in a voice like thunder, and
we listened for very fear. "There's one thing more I'd like to say," began the second verse. That was a fatal fluke. He never said it. He was encouraged off to fill another engagement, his diamond stud lighting him on his savage way. Hats went up, and coats, and many a benediction.

On came Rosalie, the prairie flower, trippingly, with song and dance. She had a face of eerie innocence and seven shades of corns in her gown. She was soon taught better. Yes, I mean the shades and the innocence both, in case any one should ask.

But Mike O'Grady, Irish ballad singer, knew how to triumph. He stood and laughed all over himself when well paid, and got his innings when we stopped for breath.

"Mary Ann went out with a can," was treated as a theme and died of the treatment.

craving a little spangle
and froth and invalid ribbon distinction. She got it—in a way, and went out waving her hand in fierce unbelief of our judgment.

She met Mag in the wings. I saw them bump. Mag did some neighborhood boasting. I watched her mouth. Once, in the ancestral line of both of them, soda rose from a steaming tub.

And then—the star of the evening! Tall, slim, with the erect droop of a lily. She would have been fetching at any time, but now, after Mike, what a beauty she seemed!

She needn't tell me she has never met a poster girl. All she needed was a dab of green sky and a patch of yellow sward to be on the sign-board. She tried to dance us quiet. No go. She opened her mouth. Heaven! She was a man—a female impersonator, and he owned the house at once. He sang, in a choosing tone, a verse that ended,

"A Stitch in time saves nine"

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A Plea For New Plays

To my mind the most serious obstacle that confronts an author in his efforts to have his play produced is the fact that every manager to whom he applies, basing his opinion on the experience he has gained in his special line of theatrical endeavor, has an ideal of what a good play should be. Very few managers acknowledge even to themselves the possession of this ideal, but it is there all the same and a play presented for their perusal must of necessity come up to this standard, or rather be within its requirements, to stand any chance whatever of gaining a production by that manager.

From the dearth of new plays and new authors every year, one would suppose that we had no author or writer with originality enough to conceive or talent enough to write a play that while meeting all the requirements of a good play, would be, nevertheless, new in every sense of the word. Is it not astonishing that in a country as large as this, with its thousands of theaters, many of them devoted to stock companies for the production of comedies and dramas and its hundreds of thousands of regular theater patrons; with all the facilities which our superior systems afford for the acquisition of a splendid education and the additional advantage of so easily gaining dramatic experience, either by participating as a professional in these productions or by attending their performance at the theater, that we have so few real dramatists or to use a better and more exacting term, playwrights? For while there are a great many “dramatists” there are only a few real “playwrights.”

From the hundreds of plays annually handed to managers for perusal is it not remarkable, how few of them ever attain a production? Surely out of this great number, some few of them must certainly contain enough merit to entitle them to a hearing? But the managers will reply that the risk is too great in producing a new play by an unknown author, as in case of failure it jeopardizes some portion if not all of the house clientele. You see, I do not mention in the item of losses the probable cost of a new production itself for the reason that in a stock house it really cuts but very little figure what play is put on; whether it be a new play or an old one, the expenses for the week would be about the same. But here again you are met with another and just as great an obstacle as the managers’ ideal and that is what has come to be known as the policy of the house and in most theaters this policy consists of only producing recognized successes by recognized authors. No matter what merit your play may possess, should it run counter to these two reasons (and it usually does) you are told that the managers have neither the inclination nor the necessity to make an exception in your favor by entering into a speculation such as the production of your play would be.

These two are the strongest reasons I know why we have so few new authors and so few new plays. However, I hope that some day a manager with principles broad enough to grasp the fact that every new production of an entirely new and original play by a new author will, instead of entailing a loss, be a means of attracting another and a larger class of auditors and that in time the policy of producing a new play occasionally, say once in every three months (for a run of a week), will eventually place his theater in the front rank and that last and by no means least should he succeed in developing a sensational success he will have gained more both pecuniarily and artistically at a single bound than he could attain by years of patient and careful management. For the new play that is a glittering success is the Khooldike of the theatrical world.

A. C. V.

The Christian has been produced in Australia with Thomas Kingston and Henrietta Watson as John Storm and Glory Quayle. The play as presented there has thirty-six speaking parts and was an immediate success.

We call attention to the new and artistic studio of Mr. Louis Thors, 558 Market St., Phelan Building.

Subscribe for The Dramatic Review.
MR. DAVIS came to California without means, carved out his own fortune and has invested it here mainly in industrial enterprises, building up the city and giving work to many workmen.

The workingman should vote for the man that encourages the employment of labor and has never had any difficulty with his men.

His successful career in business entitles him to the confidence of the business men.

The friends of the public schools can place confidence in him because of his wide experience in that line; he has been President of the State University and is now Trustee of the Public Library and President of the Lick Mechanical School.

He is absolutely independent of corrupt influences: he does not own a single bond or share of stock in either Water Company or Gas or Electric Light or Street Railroad or any of the Southern Pacific Companies and has never made promises beyond endorsing the Republican Platform.

He was a member of the Charter Convention, a constant attendant in its sessions and ardent advocate of its adoption.
Stage-struck Girls

"I was going over a lot of old photographs the other day," said an instructor in one of the dramatic schools, "and it struck me as I looked at the faces of my old pupils that the percentage of those who 'land' is remarkably small.

"I have tried to follow the career of many who have been under my tutelage, and as nearly as I can determine there are about ten failures for every success of any sort. All this, however, does not indicate that the school is at fault; for it has been my observation and that of my associates that a large number of pupils have no desire to go upon the stage, but are governed by other motives in taking a course of instruction.

"Of these cases the greater number are young women whose parents are rich and who have taken up dramatic study simply as a means of getting to New York. Did they come to a finishing school or seminary that would have under a constant computer whose work would materially detract from, if not actually prohibit, their enjoyment. But as dramatic pupils they are not in charge of the instructors, save in the class-rooms; moreover, they are expected to go to the theater as often as possible.

"All this suits them exactly, and with small histrionic ability, but with large powers of persuasion they induce their parents to send them on here to study for the stage. Before they have finished the course their ambition is permitted to lag, and the chances are that their parents are more than glad to learn that they have abandoned their purpose of becoming professional actresses."

"I know one fashionable matron who has sent three of her daughters for a two years' course because she considers the training they are given here an excellent supplement to their regular educational course. If there are private theatricals they are seen to better advantage than the un instructed ones, and two of the trio have made excellent matches since leaving, which would seem to uphold her argument.

"There are many who go on the stage simply because they like to get in with the theatrical crowd, and very often they make a e-nquest of some minor actor, and are glad—for a time. I know one old woman who came on here to chaperon her daughter, and who married a man twelve years younger than herself.

"The daughter was heartbroken, but the old lady had plenty of money and there was no open rupture, though I believe the girl is now supporting herself by work on the stage rather than live with her stepfather. Usually in these cases it is the other way around, and the younger woman is married for the sake of her money.

"They are not all pretenders though, and there is one young girl of wealthy family who will make a second May Robson when she has been ripened by experience. She is a charming girl, but plain—though by no means homely. We all laughed at her pretensions when she joined the class, but it developed that she had had her eye on eccentric work, and as she has a rare appreciation of the humorous and much application, she will make a hit in spite of her money—an infrequent occurrence."—Telegraph.

Songs Are Costly

"The outsider does not realize," said Isidore Witmark, "the expense to which a music publisher is put in marketing a popular song. It is generally supposed that a couple of advertisements in dramatic papers, and possibly a few free copies, is all that is necessary, and that the publisher has nothing more to do except to make out deposit slips for his bank and write checks for royalties.

"It is an alluring picture, and when some man reads that this or that popular song has netted the composer several thousand dollars in a few months, he imagines the business is too easy. As a matter of fact, no man works harder than the song publisher.

"The sale of a piece of music depends upon two things, the catchiness of the air and its New York popularity. The sales in the smaller towns are governed entirely by this latter consideration, and no matter how catchy or graceful a tune may be, if it is not a hit in the New York theaters it is a flat failure.

"I call to mind one song that is just as good a coon tullahly as 'Louisiana Lou' or any of that class, but it is not easy to memorize because of certain tricks of composition. Though it has been upon the market over two years, I do not suppose more than three or four professionals have sung it, and the sales cannot have amounted to more than a few hundred copies. Had the song been offered to me I would have considered myself fortunate in getting it, yet it will never make a hit, or even pay the cost of the type-setting.

"The whole business is one huge gamble, with more blanks than there used to be in the lotteries. A man brings in a song which makes a hit with the reader, and it is decided to publish it. It is given to a man to correct and get in shape, after which it is either set from type or engraved. If the publisher be a cautious man, he will have only professional copies printed.

"These are the same as the regular sheet music form, but are printed on cheap white paper, and are not provided with covers. They are given free to anyone who can produce a program showing his or her name. If the professionals like the song and will sing it, there is a demand created which justifies the publisher in having copies printed for the trade on heavy paper, with ornate cover.

"Again, the publisher tries to more than simply distribute the professional copies, however, for he has to keep a man to play it over and over until the singer learns it. He must also give lessons in phrasing, that the song may be rendered intelligently. He has to furnish waiting rooms, well provided with stationery and other conveniences and must be prepared to furnish free transpositions if the song is not in the proper key to fit the performer's voice. He must get out orchestrations at his own expense, and in the case of a song which will illustrate well he must have lantern slides made for stereopticon use.

"Yes, it is all hazard—all a case of 'throwing a sprat to catch a whale.' When you land the whale you have a rich haul, but for every whale there are a lot of sprats which are pulled off the hook, and a part of the whale goes for more. But we have been very fortunate on the whale end of it, but often the most promising cast simply results in the loss of the line. This is the common experience."—No Grand Opera

Men to the disappointment of those who have looked forward to a season of grand opera during the winter months, Manager Morosco states that the Gran Opera will not sing in San Francisco. Arrangement had been completed some time ago, the existing terms of the opera organization had been accepted by Mr. Morosco, when suddenly he received word that the season was off, and thus San Francisco, notwithstanding all the efforts of a progressive, enterprising manager and a yearning public, will get the go-by.

Frank Tannehill, Jr., who appears in Broadway's farce, Why Smith Left Home, has just completed a comedy for May Irwin, which she has accepted and will produce next season. Why Smith Left Home, was one of the greatest comedy hits last season.

Lehorser's Quintessence for falling hair.
Emma Nevada’s Return

EMMA NEVADA has returned from Europe and will open at the Metropolitian Opera House, New York, tomorrow night. She was, of course, interviewed, and in referring to the tempestuous experiences of her visit to Seville during which she was insulted and almost mobbed by a Spanish audience on account of her nationality, Mme. Nevada grew very eloquent over her treatment by the Queen Regent.

"When I appeared on the stage of the Opera House," she said, "the auditorium was quite empty except for a few rough looking men who heard the first act of Lucia di Lammermoor in grim silence. At the close of the act Col. Poor, the British consul, came behind the scenes. 'What is the matter?' I asked him. 'Don't you know?' he replied. The streets outside are in an uproar, and the people are determined to mob you because you are an American. The only people in the audience are gens d'armes.'"

"Both the consul and my husband begged me not to continue the performance, but I insisted on finishing the opera."

"When the curtain went up on the second act the house was packed with dons in evening dress and donnas in magnificent jewels, all sitting with their backs to the stage. This was disconcerting but also laughable and the humor of it saved me from despair. I sang my best, and at the close of the act the curtain fell in dead silence except for the voice of one grandee who came to the front of his box and shouted 'Brava the orchestra!'"

"During the third act Lucia's mad scene was applauded, but at the end of the opera I was called before the curtain and vigorously hissed and boo'd at in the choicest Castilian."

"No. They didn't throw things at me, but I couldn't have felt more hurt if they had. I had always been so spoiled a favorite in Seville that I couldn't realize that I was persona non grata with my favorite audience."

"That night we were advised by the authorities to leave town, and did so with dispatch."

"Arriving in Madrid, where the news of my misadventure had preceded us, we were met at the railway station by the late Count Murphy, private secretary to the Queen Regent. Her Majesty begged—that means commanded, you know—that I should remain in Madrid and sing at the Palace on the following evening. Of course I did so, and at the close of my song recital the Queen embraced me and presented me with this bracelet."

"This bracelet is a lovely bangle set with a ruby, a diamond and a sapphire—the red, white and blue of the United States flag, and is, by the way, the fourth given to Mme. Nevada by the Spanish Queen."

In reference to her forthcoming tour, Mme. Nevada said that her foremost intention was to make a feature of new works by American composers. "I shall devote myself religiously," she said, "to the hearing of original American music from now until the opening of my tour, and I have no doubt that I shall be able to add some surprisingly good new music to my repertoire. At all events, I shall try!"

FIFTH NEW NAME

Oh, naughty, charming "Pie!"
In your costume so Fig. lepsy,
With all sorts of invitations in your archy glancing eye,
You're a most bewitching vision,
But your name which is Parisian.
Ought really to be anglicized and called Pie, Pie.

Harry Corson Clarke as "Jones"

Between Acts

The next attraction managers Ellingham house and Mott have to announce at the New Alhambra is Eugene Blair in A Lady Of Quality. This will be one of the most elaborate and magnificent productions seen upon a local stage this season. Miss Blair is a very beautiful woman and as a star is scoring an unprecedented success. She will appear at the New Alhambra for one week only, commencing on Sunday night, November 12th.

Jacob Litt's big spectacular production of Shaanadoosh is to be brought to the coast in the near future. The production will be the same as seen at New York and Chicago and it will necessitate an entire train of eight cars to carry it to this city. The score or more of rough riders who appeared in the Eastern revival of the play will come here and give their exciting drill.

In Old Kentucky will open at the New Alhambra theater on November 15th, for a two week's run. Manager Ellingham says he will wager a new hat that the two weeks will be a record-breaker.

The New York Alhambra is the newest theatrical journal in the field. Beside giving reports from American and European show centers, this journal prints its editorials and some of its reports in English, French and German. In this manner it intends to occupy an international position.
SAN FRANCISCO, Nov. 11, 1899

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W. D. WASSON, Editor
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C. H. LOWARD, Secretary and Treasurer

Entered at the postoffice at San Francisco, Cal., as second-class matter October 5, 1899.

Now it is said that Dorothy Usher is contemplating retiring from the stage to devote her talents in other directions. Really the stage cannot afford to lose you, Dora, dear, and we will wager that it's only another of your press agent's yarns. Time will tell.

The affliction that has befallen Napoleoni Galliani, the baritone of Lambardi Opera Company, is deeply regretted by his friends and relatives in this city. He sang at the Tivoli for many years, and was well liked by all who knew him. It is feared that he is hopelessly insane.

Every manager in the city is jubilant at the prospects for a good winter season, and the best attractions to be secured in the East are already booked. Nobody can complain of the lack of first-class attractions this season, and the managers are to be thanked for their energy in behalf of the theater-going public.

Golden Gate Lodge, No. 6, B. P. O. E., has secured the Columbia Theater for its annual entertainment on Sunday afternoon, Nov. 19. All the theaters in the city will be represented by first-class talent, and an unusually good entertainment is promised. It is hoped that all members of the profession will in some way lend their aid and encouragement to the entertainment.

Some misguided dramatic writer has said that John C. Rice is too good for vaudeville. Nobody in the legitimate is too good for vaudeville, and it is surprising to notice the rapidity with which some of the best men and women are rushing into it, simply because they can get more money and in some instances have to work less. There is nothing strange about this condition—the public demands a diversity and the demand must be met, hence good salaries for first-class vaudevillians.

Last week we had occasion to speak of disturbances by college boys at the theaters. Now we are compelled to call attention to what at least was a distressing lack of professional courtesy. During the performance of Oliver Twist by Nance O'Neill at the California last Sunday night, a young woman, member of a prominent company, sat in the rear of the house andittered all through the most somber passages, to the great annoyance of everyone who sat near her as well as the actors. Just what was the cause of the mirth is not apparent, but we feel such a breach of etiquette should not pass unnoticed.

The old adage that "dreams go by contrary" was fully exemplified recently in the case of the Tivoli's popular basso, Wm. Schuster. Billy had a vivid dream a few nights before the Jeffries-Sharkey fistic encounter, in which he saw big Jeff cleanly knocked out in the first round, and Billy was knocked out himself. It costs nothing to dream these things, but when a man gambles on the veracity of his somnambulistic wanderings, that is where he is off his whirl. Billy is now fifty cents poorer than he was before the fight, and it is useless to add he is looking for tips in any direction other than that of dreamland.

That New Theater

Every week or so there is put in circulation a rumor of a new theater for San Francisco. The last rumor, pretty well authenticated, is that within sixty days ground for a new show house will be broken, and within a year a new box company will be entertaining the insatiable theatrical propensities of the San Francisco public. Wright Huntington, who left such a favorable impression, had after a season with the AIAE, Co., and was very lately seen in a clever sketch at the Orpheum, is mentioned as leading man of the new company. Mr. Huntington is a great favorite in San Francisco, and as he has said repeatedly that he would like very much to call San Francisco his home, there may be something in this new rumor.

The Electrician

For the first time in Portland, Nevada, a vaudeville comedy-drama of Colorado life, was presented at Cordray's Sunday night and drew an audience that not only packed the house to the doors, but also to the walls, and might have extended itself to the ceiling had there been standing room in that direction.

As Tom Edison, electrician and mine-owner, William R. Ogden filled his part to the satisfaction of all. Frank C. Thompson, as Bill Turner, foreman of the Edison plant, and Frederick Fairbanks, as Savage, were a pair of excellent villains. Miss Madge Daly was an ideal street girl, ready to fight, sell apples or bury mines. Miss Bouvier, although she had little to do as Miss Sessions, did that little very well. The Humoresque of G. W. Bowman, ready to 'drink, shoot or sit on the bench;' Walter T. Tupper, B. P. Van Cleve and Miss Van Cleve. Specialities were introduced by Miss Lamar and Miss Daly.

Portland Oregonian.

Elks' Entertainment

UNUSUAL INTEREST is being manifested in the annual entertainment to be given at the Columbia Theater December 10th by Golden Gate Lodge No. B. P. O. E., in aid of its charity fund. At the meeting two weeks ago a committee of fifteen was appointed to make the necessary arrangements. Henry H. Davis was made chairman of the committee, and he appointed sub-committees on talent committee, entertainment, theater, music, printing, advertising, etc. Messrs. Doulan, Ulrich and Wasson were selected as the entertainment committee and they promise an exceptionally good program. Already they have received volunteers from most of the theatrical people at the local theaters. The Columbia Theater was selected on account of its central location, though Manager Friedlander of the California, Manager Lehyn of the Tivoli, and Managers Mott & Ellinghouse of the Alhambra offered their houses at a most reasonable figure.

The other managers offered their theaters on any day that would not interfere with the regular managers. Some very clever poster work has been done, and the city will be well billed for the performance, which will be in the nature of a continuous vaudeville show. Tickets are only 50 cents each, including reserved seats.

Archie Levy.

I remember the theatrical profession of the West that appears on the front page of this week's Review. As a song and sketch writer, I was for a long time prominent; then I went into active theatrical management and finally founded the Theatrical Booking Association, which he pushed into such prominence that it may be justly considered one of the influential theatrical factors of the Pacific Coast.

Fun in Los Angeles

Tom Garrett, who used to be on the Examiner, (sadly): "Did you see the long list of people who announce that they will never, never attend another Orpheum performance. I printed it in the Record tonight!"

Manager Bronson (wildly grasping the Record from Garrett): "Where is it? Show it to me, quick! What's the trouble with 'um? Hey! Hasn't Walsebeck (fumbling the paper) —I can't find it! Where is your bloody list, old man?"

Tom Garrett (solemnly): "In the obituary column."

T. M. A. Smoker

The San Francisco T. M. A.'s gave a smoker last Friday night at Native Sons' Hall, and everybody enjoyed the entertainment for mind and body provided by the hospitable stage boys. Brother Geo. E. Lank occupied the chair, and among the volunteer entertainers were Wright Huntington, Harry Richards, and Tom Greene of the Tivoli, and several members of the Brown's in Town Company. Clarke Reynolds of the Alcazar officiated at the piano.

Honolulu Life.

Charles Willard, the well-known musical artist, writes from Honolulu:

"We are enjoying the finest engagement it has ever been our pleasure to make. I find the people here very agreeable and should be delighted to make this trip again, as the former who shall hereafter come within hearing of my voice shall hear me talk of our Honolulu engagement. Mr. Cohen, the manager, is a friend to performers. He informed us this morning that the house would close to-morrow for repairs, but that salaries would go on just the same. You can imagine how that information was received. All is lovely and the goose hangs high."

Rankin's Trouble

McKenzie Rankin, manager of Nance O'Neill, was examined Monday before United States Court Commissioner Heacock for failure to pay the war revenue tax due on account of a recent performance of the Nance O'Neill Co. every week at San Jose.

The Commissioner held Rankin to answer before the District Court with bail fixed at $500. Rankin was represented before the Commissioners by Attorney Crittenden Thornton, who interposed a technical defense. Thornton insisted that the tax should be paid by the owner of the theater at San Jose, but with this view Commissioner Heacock refused to agree. The final hearing will soon be held.

When the 900 horses used by Roosevelt's regiment in Cuba were put up at auction in New York recently by the government, Jacob Litt bought twenty-four of them for use in his great revival of Shenandoah, which is just now exciting the enthusiasm of play-goers. He also secured the services of Hatt, and several of the principal heroes of San Juan and El Caney, and in the mimic battle scene in Shenandoah, which stirs audiences to such a pitch of enthusiasm, they make one of the great stirring stage pictures ever seen.
Of a Personal Nature

Miss Adelaide Norwood will likely be the prima donna of the Castle Square Opera Company, that is to open in St. Louis.

The New York Dramatic News says that the Tedwyn Sisters, two California girls with the Irvin Brothers' show, blossomed out with a new wardrobe last week at Miner's Eight Avenue Theater. A new wardrobe for California actresses seems to be a novelty, judging from the News' remark.

Miss Elsie Slifer, of the Concordia Club entertainment, J. P.'s old baritone song, "A Son of the Desert" is still paying him good royalties. It seems to grow more popular every year. The New York Dramatic News says that the Tedwyn Sisters, two California girls with the Irvin Brothers' show, blossomed out with a new wardrobe last week at Miner's Eight Avenue Theater. A new wardrobe for California actresses seems to be a novelty, judging from the News' remark.

George Fraser of the Examiner staff is writing a play of the sermon-order.

Della Fox, who has been near to death, the result of an operation, is slowly improving in New York. Magic Carr Cook, well known to Pacific Coasters, is a member of the Dearborn Stock Company, Chicago.

Mrs. John Morrissey returned from St. Louis last Wednesday, where she spent six pleasant weeks with her parents.

Word comes from Buffalo to the effect that William Gillette has a bigger triumph in Sherlock Holmes than Secret Service ever proved to be.

Marie Burroughs is to be married again. This will be her second venture. Her first husband was Louis Massine. She will retire to private life after her marriage.

It is not generally known that Caroline Knowles, who is this week appearing at the Alcazar and who was for several weeks at the Tivoli, is the mother of Eugene Ormond.

Arkyle Tully, late of the Southwell Opera Company, has been engaged by Harry Corson Clarke to play the part of the Superintendent in What Happened to Jones, and act as assistant stage manager. Mr. Tully is a cousin of Tully Marshall, stage manager and for many years a standby of Charles Frohman.

Geo. A. Boyver is managing The Electrician Company, now touring the coast. Mr. Boyver knows the business from A to Z and he is personally one of the most popular men in the business. F. J. Dailey, who does the advance, is one of those live, up-to-date hustlers, who have revolutionized the methods of play booming. The Review expects to report a big business all along the line.

Plays of the new season who will shortly be seen in Frisco with Eugenie Blair and her company of players, was formerly a member of Becketton Tree's Company and Henry Irving's forces. He returned to America last summer to accept the part of the Earl of Bunt

The Cheerful Liar Company will take the road next Tuesday, opening at San Mateo, with Redwood City, Santa Clara, Gilroy, Salinas and the coast circuit to follow. W. B. Gerard is manager, Lewis Fitzhugh represents the stage and Edward Hare represents general director. Stella Bonar, the star of the cast, has appeared with success in Berlin, Paris and throughout the Eastern States. The cast also includes Frank Blood, Max Stine, Jack Tait, Ward, Sydney Platt, Bernard Jaxon, Ennue Murdock, Leona Leigh and Rose Simmons. The farce is a good one and should prove a box office winner.

Sydney Platt, a clever young local actor, goes out with the Cheerful Liar Company.

The Stewart sisters, San Francisco girls now in the vaudeville, are in New York. They have been very successful on their trip East, and have some good Eastern offers in prospect.

Arthur Donaldson and Edith Hall, who both formerly played here in the Tivoli company, will be seen at the California in Yon Yson. Donaldson should be a bit in the title role, as he is of Swedish nationality, and does not have to invest in a box of dialect to help him out.

Private advice from Thos. C. Leary, the former San Francisco favorite comedian, reports the business of the Kays, now playing in the East in A Hot Old Time, as something enormous. Leary plays the part of Gen. Stonewall Blazer, and it goes without saying that Tommy makes good.

Gertrude Honans, not so long ago known as Gertrude Honans, the child actress, is engaged to be married to Edwin Thanhauser, of the stock company at the Academy of Music in Milwaukee. Miss Honans resides in Brooklyn. She will retire from the stage.

Nellie McPherson and Vera Chandler, known on the vaudeville stage as Chandler and McPherson, society duettists, have just returned from six weeks at the Orpheum, Honolulu. They say their act took well and they had a royal good time.

The many friends of Miss Marie McAllister, who made her debut with the Clay Clement Company at the Columbia this summer, will regret to learn of her very serious illness at the Hotel Stewart. Her life is almost despaired of, her physicians offering little hope of her ultimate recovery. We trust they may be mistaken and that she may be with us many years yet.

The Dramatic News of New York says: "J. J. Gottlieb, of the Columbia Theater in San Francisco, is a vaudeville man in New York. Mr. Gottlieb will remain here about three weeks to book additional attractions for the Columbia Theater in San Francisco, which already has a fine number, including S. E. Smith Russell, John Drew, The Christian Company, Deman Thompson and many others. Mr. Gottlieb has arranged for Henry Miller to appear next summer at the Columbia for another season of productions."
The California

SUNDAY NIGHT ushered in Nance O'Neil's return engagement at the California Theater. The play was Oliver Twist. The part of Nancy Sykes is one of the best that Miss O'Neil essays, though probably the least pleasant to watch, as the realism of the murder scene is a gruesome sight and cannot be witnessed without a shudder of fear and a feeling of gruesome nausea. This young Californian is certainly on the threshold of a great career if she may not be said to have already entered the door. Her command of facial expression, her voice and her mannerisms are all under perfect control, and the beautiful woman becomes in the character the child of the gutter. Her portrayal of Nancy Sykes will go in dramatic history as one of the truly great impersonations of the times. McKee Ran-kin, too, is at his very best in the character of Bill Sykes and makes the sluggish, brutal house-breaker a thoroughly detestable personage without a redeeming feature. W. L. Gleeson made a good Fagin, though not a great one, and Mrs. John T. Raymond as Oliver, George Beckes as Mr. Brownlee, Roland Berthelette as The Artful Dodger, and J. N. Gleeson as Charley Bates are deserving of especial mention.

With Nance O'Neil and her band of players as interpreters, Paul Lin- don's four-act problem play, The Shadow, was given its first English production at the California Theater on Monday night. The Second Mrs. Tanqueray is accused of having drawn its inspiration from the Lindau plot, and certainly there are coincidences, even in situation. However, Therese, the heroine of The Shadow, unlike the Tanqueray lady, is young in love and years, and, in spite of a pitiful "plot on the 'scotchmon," innocent at heart.

The two plays really follow the same lines—betrayal, new and deeper love, confession, marriage, sorrow, and social ostracism, and final suicide. The plan is dramatic, very, but in my event, not new.

The play has been inartistically Englished by its author, who, if one may judge by the translation, is no Piner. There is fine dramatic cloth, none too cleverly cut, and the pieces do not goe and seam and fold as they may some day, when the author or a skillful adaptor shall make it over—for it must be made over—it is well worth it. If put in good English, and somewhat elaborated, Pomipgnac's speech, in the fourth act, where he tells Therese a husband what he would say to him, were Therese, would be of scene-call value—it is so human. Then, there are many other dramatic moments. Yes, the play is well worth reconstruction.

In the meantime, what of Nance O'Neil? There are, perhaps, in a life experience, a half-dozen impressions of the silently superb. Miss O'Neil is one of these. She has but to stand, tilt her head a bit, outline her profile, as she did often on Sunday night, against a dull red portiere, and she is a song without words. Such things as she may do in this world, they are hers. (Just now she does not cover enough.) Wherever she is, on the stage or off, she will always hold the chief part. When some one shall write a play for her, of tragic and pathetic strength, and she shall give to its preparation weeks of introspective study and thought, she will know what it is to take up famous—and may I be there to say, "I told you so."

To live up to Miss O'Neil as star, the company, to a man, feel the cares of a high responsibility upon them, and act with no indolence or easy content. Henri de Froulaeville, the aristocratic husband of Therese, representing the side of life that is conventional and narrow and petty and even ridiculous, was played by Frederic Vroom, the new leading man, Count Eugene de Grange, a legitimist senator, by Roland Berthelette, General Bidard by Barton Hill, Paul, his son, by Charles Crossfield, Pomipgnac, an old family servant, by Charles Bertrand, Mme. Angele de Bussy, Henri's sister, by Mina Crolins, Clemente de Grange, the Count's niece, by Agnes Randink, Celestine, Therese's maid, by Lola Hill, and Aunt Gabrielle Lombard, the aunt in general of everybody, by Ricca Allen.

Next week Harry Corson Clarke presents What Happened to Jones.

Loderer's Quinquina will keep the hair healthy.

Lyric Letter for The Dramatic Review.

The Tivoli

This pioneer American home of opera returned Monday, Wednesday and Friday to comic opera, presenting The Three Black Cloaks, filling out the rest of the week with that splendid success, L'Africaine. The Three Black Cloaks is the conventional comic opera, with scenes laid in Spain and the action of the opera arises from the betrathal of Girona, the village beauty, to Don Louis, the miller, who is a persistent lover, though one finding small favor in the eyes of his future wife. Girona has an ideal that she loves, (who is realized in the form of Don Louis), a young officer in the personal service of the King. The latter is impressed with the charms of Girona and plans an adventure, which is frustrated by Don Louis and by the coming of the Queen, who has received word of the plans of her fickle foe. Finally in the end the lovers' tongues are straightened out, including that of Don Jose, the King's chamberlain, who has secretly married one of the Queen's maids of honor, and the curtain falls on everybody happy. There were no especially brilliant chances for any of the cast, but every part was well taken. Ada Palmer-Walker was allotted a few solos and a couple of duets, which were given in good voice; indeed, one may say that Miss Walker's seems to be growing better and better,—that is, with all of her original power and skill she has added a very pleasing sweetness that is not always found in voices of brilliancy and range. Tom Greene is the best tenor the Tivoli has had in many a day and sang with pleasing effect. He has youth and good looks and a fine physique and will be a very popular member of the Tivoli force. Alf Wheelan was the miller and from a part devoid of almost all humor, he extracted a great many laughs and much good feeling. William Schuster was the King's Chamberlain, and Philip Branch the Queen's irrepressible consort. Charlotte Beckwith, as the Queen, made a very gracious sovereign, as well as a very lovely one. The plot runs through three acts, and was mounted and costumed with the usual thorough attention given all Tivoli productions.

Tuesday, Thursday, Saturday and Sunday were underlined for the elaborate production of L'Africaine.

The Alcazar

WELL, it's a mix-up from start to finish, the farce-comedy Nerves. Full of people interest, and it interests the audience, and you can but feel jolly and well pleased with this sparkling sketch. Mr. Clarence Mont-aine, as a French confectioner, carries out a well sustained character and certainly adds considerble zest and amusement, while Miss Marie Howe, Madame Zephyr Elaine, the fashion-able milliner, very creditably assists. Mr. Frank Denthorne can find no with the exception that Tin Turtle sweener," and demonstrates his ability in character parts. Miss Juliet Crowley, the maid with nerves, is also excellent. In the second act, Miss Mae Keane, captivated with her charming dancing, Mr. Eugene Ormoud, Miss Gertrude Foster, Miss Caroline Knowles, Mr. Charles W. King, Mr. Carlyle Moore and in fact every member of the company carried out their parts with much cleverness.

The Alhambra

The hoodoo that for years has hung over the Alhambra Theater seems to have been broken at last. It took some clever advertising and a good performance to do it, and Ellingham and Mott are to be congratulated on their success. The performance for the opening week of this theater, under the new management, was Mlle. Fifi, a Frenchy farce that has been widely but misleadingly advertised as a play at which unveiled women should not be seen. Of course the managers did not so advertise the play, but they entered no strong protest against the deceitful work of certain critics of the daily newspapers, for it is a certainty in San Francisco that people will flock to see a show that is reported to be improper. The opening night of Mlle. Fifi was a repetition of the night when the California Theater presented The Turtle, with the difference that Mlle. Fifi was more than suggestively vulgar, while Mlle. Fifi was no worse but far more "moral" than most of the French farces seen in this country—outside of New York, of course.
There are not a dozen suggestive sentences in the whole performance, but three or four of them, while as dainty as possible, would need no explanation to a Sunday-school class. But any deficiency in this direction is more than atoned for by the very clever company presenting it. Briefly the story is of a French Vicomte and his American bride. Mrs. Corson is the comely young woman, and Mr. DeMorgan is the Venetian who professes to love her because of the influence of Sir John Oxen, a companion of her father's, whose soul ambition is breaking women's hearts. Here she fights out the great temptation of a woman's life alone, without the aid of maternal and virtuous training. Her moral life awakens through her own courage, she becomes victorious over evil influences, and the continuance of the story shows a steady growth in strength and nobility of character, till finally the story is a perfect image of all the inherent traits of historical fiction, it nevertheless appeals to certain lives which are now being lived.}

**The Columbi**

The second week of Mathews and Bulger in *By the Sad Sea Waves* drew fairly good houses. The popularity of the attraction does not seem to wane in the least. By the Sad Sea Waves will be followed by Why Smith; Left Home, a most amusing comedy opening on Monday evening.

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**Amusement***  
**Next Week**

**Clarke's Friend Jones.**

What Happened to Jones, Broadhurst's successful three-act comedy in which Harry Corson Clarke made his star debut, is again to be produced in this city, after which it goes on tour through the southern and eastern States. Mr. Clarke is too well known to the San Francisco public to require extended mention. To such as have seen him in the diversity of roles which he assumed during his connection with earlier stock companies, his work will ever be retained in pleasant memory, no less so being his advent as a star. His engagement in this city will be limited to one week this season and will take place at the California Theater, beginning to-morrow night.

**At the Tivoli!**

With each succeeding week, the Tivoli Opera House, to the delight of thousands of our lower middle-class, continues to present the strongest attractions which can be found in the operatic list of compositions. For next week, Gilbert and Sullivan's greatest success, Patience, will be presented for four days. This charming little operetta, with its famous historical grand opera, The Masked Ball, (Un Ballo in Maschera),

An exceptional presentation of Patience can be expected, judging from the splendid cast of singers announced by the management. Ada Walker, the new character actress, of the Tivoli, will be heard as Lady Jane, the part she sang so long with the Boston Opera. Miss Winifred Beckwith, will be a stately "Lady Angela; Julie Cote, will have every chance for success, as Lady Saphir; while Miss Sannie Kruger, a niece of Oom Paul of the Transvaal will have the part of Miss Ella. The male characters in Patience will be in the care of Al. C. Wheeler, who is bound to score heavily as Bunthorne, the fleshy poet; Phil Brans, will be the idyllic poet, Algeron Grosevenor; while Tom Greene, will be heard in his best role, that of The Duke of Dunstable. The chorus, orchestra, and stage effects of Patience will be of the most artistic quality, and it is expected that the comic opera, is likely to develop a big demand for seats. The Masked Ball, will probably show the grand opera singers in their greatest success, for Silas, Avedano, Schuster, Anna Lichtenfellr, and Ada Walker have records of triumphs in the various roles in the opera. Signorina Politini, the superb contralto, who was with the Lambardi Opera Co., will make her first appearance at the Tivoli, in the part of "Carmen" which will be given on Tuesday, Thursday, Saturday and Sunday nights, Patience will be sung at the alternate performances. L'Africane will be sung to-night and Sunday night.

**At the New Alhambra.**

Eugenie Blair, in a magnificent production of Mrs. Frances Hobson Burnett's *A Lady of Quality*, will appear for one week at this popular and attractive theater, commencing to-morrow night. This is one of the productions that has appeared in San Francisco this season; and judging from the advance sale of seats, standing room will be at a premium throughout the week. A famous author wrote the play, a famous artist, Earnest Albert, painted the gorgeous scenery for this production; famous costumers dress the characters, and it is but natural that a famous actress should play the part of Clarinda Wildair, and Miss Eugenie Blair has for wonderful thespian powers and surpassing beauty, has added to her fame and fortune by her great portrayal of this heroine. As Cho Wildairs, the rolicking companion in the love story, and her father's favorite friend, one can hardly believe that it is the dignified Eugenie Blair who, a few years ago, started this country by her wonderful Camille, or as Siva in the Wife of Mil-Kutas. A great sensation was made in speaking of the play, says: "The piece naturally divides itself into dramatic scenes. At the age of six Clarinda Wildairs becomes the companion of her father, a person with the greatest of refinement, who has been under the influence of Sir John Oxen, a companion of her father's, whose soul ambition is breaking women's hearts. Here she fights out the great temptation of a woman's life alone, without the aid of maternal and virtuous training. Her moral life awakens through her own courage, she becomes victorious over evil influences, and the continuance of the story shows a steady growth in strength and nobility of character, till finally the story is a perfect image of all the inherent traits of historical fiction, it nevertheless appeals to certain lives which are now being lived."

**At the Orpheum.**

The new bill at the Orpheum for next week will do more than preserve the tradition of "the best show in town" for the O'Farrall Street vaudeville house. There will be two new acts and every one of them a well proven success. The head liners of the new program are Mr. and Mrs. Richfield, two of the cleverest comedians in the vaudeville world. They will present an original sketch entitled A Heedless Man. Cherub Simpson is bound to be a big favorite. She is a comedian of exceptional ability and, beyond that, is a woman of striking beauty. Burton's Acrobatic Comedy Dogs are the best trained canines in the world. Vinie De Witt is one of the greatest comics in the country. The holdovers are Cornille, Jerome and Alexis, Leo Carle, Goggins and Davis and the Biograph. Matinees Wednesday, Saturday and Sunday.

**At the Columbia**

At the Columbia Theater for two weeks, beginning Monday night, November 15th, Why Smith Left Home, George H. Broadhurst's latest and biggest farce, will be seen. There is much comedy and many situations for humor and tearing comprisions in the various circumstances that induce Smith's departure from his domicile, and a hearty enjoyment and concurrence by his audience that he does so.

The influence of relatives upon recently married couples offers a wide field of interesting study in this lively farce, and furnishes a number of very merry lessons on the subject of how those connected by ties of kindship with the lately wedded pair manage to disturb their conjugal bliss. The Cook Lady is also a very interesting character.

Of course a play that is good in itself is all the better; but, a well-dressed actress need not be equipped with a large trousseau in order to utilize the costumes, and such is the case in this instance, as a glance at the following well known names will prove: Franl Tannoch Jr., Eugene Redding, C. J. Williams,
NEW YORK
Special Correspondence

New York, Nov. 5.—Sir Henry Irving and Miss Ellen Terry have spent a pleasant and prosperous week here at the Knickerbocker Theater and have two weeks more to stay before going on the road to complete their engagement of twenty weeks in America. I hope they go to California. But when Sir Henry was here last he expressed the opinion that if they have a chance they generally are that it "ought to be shoved together a bit, doncnerter." Since he was here last the great English actor has passed through a severe illness and through some failures of theatrical enterprises. All this tended to make his welcome in New York more sympathetic, even if his new play of Kolin pierre, in which he opened, had not been a strong drama. But the play itself showed that the abilities of the great French dramatist, Victorien Sardou, have not waned. It is a great play. The only regret about the engager is that the actors are generally good and the people almost full of money. It is necessary for the management to double the prices of admission. That puts the great actress out of the place. The story is of a dozen people and it is necessary for its influence for good upon the stage. It would not be so bad if one had to pay only the price which the management is compelled to double, but it was almost impossible to obtain seats for the Irving performances last week without waiting in line as hour in front of the box office or else to purchase tickets at quadrupled prices from the speculators. New York managers all profess to hate the scalpers, but nevertheless the scalpers thrive and grow fat on all profitable engagements. They generally manage to get the best seats in the house and now and then one manager accuses another of issuing tickets to scalpers for the sole purpose of sharing in the unexpected success of some particular enterprise. Constitutional hills to suppress ticket scalping in this city have been introduced in the Legislature but invariably defeated. One country member of the Assembly advocated the utility of the scalper by saying: "If it wasn't for the scalper I could never get to see the best shows when I go to New York. The houses which has to their advantage generally that one is a good play."

Edward Harrigan, who reached the zenith of his success when under the management of M. Hart Hanley, when he was the lessee of Harrigan's Theater (now the Garrick) is playing in continuous shows, and last week he was at the Pleasure Palace with a condensed version of McSorley's Inn which was about as good as he and Mr. Hart formerly used in their variety sketches. When Harrigan broke with Hanley his luck changed, and it has been bad luck ever since.

William H. Crane, whose peg-legged Peter Stuyvesant was a financial success, started in at Wallack's last Tuesday night to recoup by playing A Rich Man's Son, translated from the German. The play is not so wooden as peg-legged Peter was. In fact it looks as if the same author was the story of a rich man who had been a wood-chopper, who had a son given over to Socialism. The son had never earned a dollar in his life, and he did not even thoroughly understand Socialism. The father tried in every way to alter his son's views, but could not do so until he had pretended that he had lost his fortune and compelled the son to go to work. The play endured a long session of the down-towners, but they were delighted to find that hard work in a studio warmed the young man from socialist theories.

It is a sufficient answer to those reckless writers on the decorum of the modern press that a man of the city are the exception and not the rule. In September last only two out of the seven editions of the papers and moral and only two were objectionable as to costumes. In October only one of the seven was reprehensible and of the new paper was The Girl in the Baracks, given by Louis Mann and Clara Lipsman at the Garrick. Last week Miss's included Barbara Fritchie with his Marble at the Chest and Miss Hohbah with Miss Russell at the Lyceum, More Than Queen with Miss Arthur at the Broadway, The Singing Girl with Miss Nielsen at the Casino, The Only Way with Mr. Miller at the Garden, The Tyranny of Tears with Mr. Drew at the Boy's Own's Men's Son with Mr. Crane at Wallack's, Robespierre with Mr. Irving at the Knickerbocker, The Song of the South with Mr. Sothern at Daly's, The Old Homesteaded with Mr. Thompson at the Academy of Music, Children of the Ghetto at the Herald Square and The Dairy Farm at the Pount Street. That is surely a list to be proud of. And I think we could safely add to it Becky Sharp by Mrs. Piske at the Fifth Avenue, for although she represents a bargain sale scene from Thackeray it is merely a portrayal of truth without any attempt to sell the literature which is now almost a classic. Besides, there were those close forces like Why Smith South Left Home, Sister Mary, and A Stranger in a Strange Land. The four continuous shows in town are always clean because they are patronized extensively by women, children and family parties. So when any one tries to tell you that only unclean to succeed, you may be sure that figures disproves the assertion. The press of the drama is upward and onward. The few immoral plays are short lived.

Edward Morgan and Henry Miller wagon to portray that unpopular day trip afternoon at Weber and Fields. They seemed to find lots to laugh at in The Other Woman, and one point hit them most forcibly. In The Only Way Henry Miller daps a towel in water and then apparently puts it on his head. In reality he exchages the wet cloth for a dry one, thus saving his make-up. In the travesty the towels are of different colors, comically exposing the trick.

The irrepressible Oscar Hammerstein, who completed one theater this year, has begun another adjoining it. This makes five properties in Chicago, with American productions of a big business, mostly for some one else. Oscar has the, theater-building habit had. It's a good business but he is not going to San Francisco. In less than a year he would have a half a dozen new theaters on as many productions. "Without question," that's all of Oscar's business. His mission on earth seems to be merely to build new theaters, each one better than its predecessor, and the devil and the sharif of the boardroom. But New York is growing so rapidly that the sheriff seldom gets a theater on his hands.

The ninth week of A Stranger in a Strange Land at the Manhattan continues to crowd the theater, and Messrs. Joseph R. Grinner and William A. Brady find themselves possessed of another unit. George Osborne, as the real Indian is easily the star of the play, although he hasn't a hundred words to say. Sir M. A. Kennedy and Cyril Scott also are prominent as fun makers. The play treats the ignorance of the English people and their ideas about the Indians and their gullibility in believing that there are still wild Indians in Buffalo, is one of the few clear, fresh, and pleasant pieces of entertainment. As successful as the piece is in this city, I should think it would be even more so in London, where the high prices which would appear with accentuated honor on account of the real knowledge of the Indian. There are three Indians in the play, and the manner in which they are used is a little close. But the idea in the mixture of three men with big heads.

Julia Arthur has abandoned her intention of playing Hamlet because her More Than Queen at the Broadway is meeting with too much success to be interrupted.

ROB ROY

MINNEAPOLIS
Special Correspondence

MINNEAPOLIS, Nov. 5.—Two new plays in two weeks is the record the Metropolitan has made this season. One of the productions, a three-act comedy entitled Marriage, is from the pen of Arthur James Pegler of this city, and a member of the Journal editorial staff. Mr. Pegler's play scored a success and was sold to an Eastern manager who promises to give it a New York production. It is bright, full of crisp dialogue, and absurd in funny situations. Mr. Pegler is now working on another piece which he hopes to have produced early next year. It is entitled My Friend, the Count.

The second new play produced is not yet named, nor has the identity of the author been disclosed. It is an historical melodrama, the scene of which is laid in Delhi during the Sepoy rebellion. It has in it the elements of a good drama, but it will have to be almost entirely rewritten before it will be a success. The action drags lamentably at times, and there are too many unnecessary characters who get in one another's way and stop the game at the most inopportune times.

For the present week the Metropolitan will offer Eugene O'Neill's dramatisation of Mark Twain's novel, Tom Sawyer. The piece was here a year ago and achieved a great success.

The offering for the current week will be the Hopkins Transoceanic Specialty Company. This is also the second visit of the company to the city, and it will become as much of a favorite as it was last year when it packed the house at every performance.

The Neil Stock Company, which has been filling a summer engagement here, will remain two weeks longer in the twin cities, and will then start for the coast. Manager Neil has been able to book the entire route on guarantees. He will appear in several of the coast cities and then go to Honolulu.

E. B. S.

OGDEN
Special Correspondence

OGDEN, Utah, Nov. 5.—Mistakes Will Happen last Monday was given to a good house, and was much appreciated. A fine, enjoyable play.

H. B. Black Sheen played on Wednesday to the largest house of the season. While the play was enjoyed by all, the lack of plot and the superfluity of specialties was rather tiresome.

A Breezy Time, two nights and a matinee, did not do a very good business.

Next week we have the strongest week of the season so far: Monday, My Friend from India; Wednesday, Von Yonson; Thursday, Why Smith Left Home; Friday; A Lady of Quality, by Eugene Blake.

Ogden is getting tired of comedy. We have had nothing but comedy and vaudeville until even such attractions as My Friend from India and Why Smith Left Home are not like to find a good business.

The Wonderlander Theater has done a profitable business this week.

R. B. M.

SALT LAKE
Special Correspondence

SALT LAKE CITY, November 6.—Mistakes Will Happen, at the Theater October 31st and November 1st, drew two fair audiences. A Black Sheep, November 24th, played to somewhat satisfied house. A large advance sale was held at the Theater box office this morning for the engagement of Eugene Blake next Thursday night in A Lady of Quality. This attraction promises to be one of the most important engagements of the present season, and as a result great interest is being taken by theatergoers. Why Smith Left Home follows, playing Friday and Saturday.

Vanity Fair and The Hottest Cuck in Dixie constituted the Grand's offerings last week. A Breezy Time fills the Grand the 6th, and Arthur Donaldson does the 9th in Von Yonson. JOHN K. HARDY.
Believe, Telephone, sprightly 4 12 successful to 6 t5 24.

Over most contribute "30 no •• A $1 year city. properties, varied pathy may with acting forth 3,000 ground, performance, acting to his, really-able to really, excellent. Mr. Hopper—hail to the capital, very.

Mr. Skinner, Mayor—hail to the capital, very.

Joseph—hail to the capital, very.

Skinner, Mayor—hail to the capital, very.

Wilson's—hail to the capital, very.

To the capital, very.

The capital, very.

November 11th, 1899
THE SAN FRANCISCO DRAMATIC REVIEW

Foreign Correspondence
London

Spectator Correspondence.

London, Oct. 31.—A Royal Family, a comedy of romance in three acts by Captain R. Marshall, was produced at The Court Theatre, Haymarket, last night. His Excellency the Governor, by the same author, is well remembered here, and created, I believe, a very favorable impression in America. After a successful career in America, and a favorable reception in Liverpool last week, Mr. Hall Caine's play, The Christian, engaged the attention of a large audience at the Duke of York's Theatre, where it was produced by Mr. Chas. Frohman under the direction of Joseph Humphreys. New York. There was exaggeration everywhere except in the acting which was superb. Mr. Herbert Waring's John Storm was a marvelously performed by Evelyn Millard. As Glory Quesley came through a difficult task with gratifying success. The new opera by Sir Arthur Sullivan and Captain Isaac Hood may be expected in about three weeks' time. The plot will have a Parisian background, and reach will Mrs. Ellen Beach Yaw, the California soprano with the phenomenal voice. In consequence of the repertoire of Sir Henry Irving being so varied while he is in America, he took with him no less than twenty-five tons of scenery, properties, etc. A New Yorker.

London Notes.
The transfer of El Capitan to the Comedy Theater will have additional interest in the fact that De Wolfe, Hopper and Captain Isaac Hood may be expected in about three weeks' time. The plot will have a Parisian background, and reach will be made to Mrs. Ellen Beach Yaw, the California soprano with the phenomenal voice. In consequence of the repertoire of Sir Henry Irving being so varied while he is in America, he took with him no less than twenty-five tons of scenery, properties, etc.

Paris—Rose Adler's Success.

Paris, November 6.—Mlle. Rose Reids of California made a most successful debut this evening at the Opera Comique in the title role of Delibes Lakme, her singing and acting drawing forth unqualified applause from an appreciative audience.

Mlle. Reids is better known to San Franciscans as Rose Adler, her true name. She is the sister of Mrs. Cecilia A. Keeling of this city. She was always welcome in San Francisco concerts, her voice was so full of sympathy and color. These qualities have won her unlimited praise from the critics abroad, who have referred to her as "a voice of such a sensation." She went East about three years ago, and spent a year studying with the best masters in this country. From the East she went to Paris to fit herself for the operatic stage. She has already scored signal successes in the fashionable salons of the capital, and the calegare has been announcing her success in the title role of Delibes' Lakme which she has to add gratified her greater ambition.

Miss Adler is not yet 25 years old and is a woman of much beauty.

Canada

Special Correspondence.

St. John Male Quartet. Oct. 6. Concert by Williams' Concert Band (local). 10:2 the Donners in The Span of the Night. 12:00 m. matinette 14. to roasting business. Robinson Comedy Company gave a successful week of repertory; (local), with Miss Anna and Saturday matinée, opening with Sad Rashes and closing with Olivette. the Canadian Thanksgiving Day was Oct. 9th, last year, and the Robinson Company had two capacity houses: house dark 23. 28.

In Mrs. Berkey's Tree is nightly reciting Rudyard Kipling's "The Poem," "The Absent-Minded Beggar," at the Palace Music Hall, London, receiving £100 per week for her services and contributing this to the soldiers' fund.

On Thursday night her plea "Pay, Pay, Pay," met with such a warm response that she was almost driven from the stage by the hail of silver thrown by the enthusiastic audience.

PERSONAL

Melbourne MacDowell and Blanche Walsh are playing to big business all over the country. Says Mr. MacDowell recently: "Poor Miss Walsh and I have not been a dissenting voice regarding the wisdom in arranging to have Miss Walsh star with me, and no one is more cheerful about it than our manager, Mr. Ben Stern.

Clay Clement has returned from Honolulu. He announces that Frank Curits is no longer manager for him, though the particulars he declines to give. Mr. Clement will go East and prepare to bring out a new play to be written by himself.

A more talented and promising young lady than Miss Cecilia Castilleja, who goes with the Harry Clarke Company, would be hard to find. To add her beauty, youth, and careful preparation for the stage, and one can safely predict that in her, California will contribute another native daughter to the stage of whom the public may be proud.

Frank De Campand Mrs. De Camp (Ennuce Murdock) go with the Cheerful Elar Company. Mr. De Camp is an extremely clever character-actor. He will be stage manager of the company.

Belle Chamberlin, who was last here with the Bostonians, will render in the third act of Why Smith Left Home, the beautiful ballad "Believe." Effie Ellsler is creating a big stir in the East as Glory in the production of The Christians.

Why Smith Left Home is now being played in no less than five languages.

Jacob Litt's production of Sheehan-Pou will be sent here from Chicago by a special train of eight cars. Over two hundred people will be in the presentation at the Columbia.

Henry Miller and John Drew are to remain in New York well into the spring. They have both caught the popular fancy in their respective productions. In the presentation at the Columbia. Frederic Ward is coming to the coast with five elaborate legitimate productions. Mimmie Tittle comes with the star's supporting company.

Lottie Williams-Salter, well known here as a favorite with Grand Opera House theater-goers, comes here with Why Smith Left Home.

California Theater The Popular House

RESERVATIONS BY PHONE MAIN 170

COMMENCING SUNDAY NIGHT NOV. 17TH

HARRY CORSON CLARKE
Presenting Great Broadway's Hit of the Season

What Happened to Jones
The Penniless Parson in Town by Long, Gibbs. Popular Price—Evening 75c, 50c Matinee, 50c, 25c

SUNDAY, NOVEMBER 17TH
Yon Yonson

Alcazar Theater

Pier Balcom, Lewes. Mark Train's Manager. PHONE MAIN 254

Week of November Eleventh. In Our Treat Next Week. Have a Laugh with us!
The Comedy Triumph of the Age.

My Friend From India

With the prince of Congressmen, L. R. Stockwell
Specially engaged in the cast.

In Preparation Saints and Sinners

Grand Opera House

Telephone Main 152

WEEK OF NOVEMBER ELEVENTH. Second and Last Week of Francis Wilson's Greatest Comeback

The Merry Monarch

A Greater Triumph than El Capitan

In Preparation Sincere's Famous Entertainments

Evangeline

Popular Price—50c, 25c, 15c and 10c. A good reserved seat at Saturday Matinees, 75 cts. Discount Ticket Office Imitation.

Orpheum

Columbia Theatre

FRIDAY, NOVEMBER 16TH

Bill Posters and General Advertisers.

* Post for all the Leading San Francisco Theaters. Finest locations in the city.

Columbia-Theatres.

Beginning Monday Night, November 16th

Broadhurst's Great Laugh Looser.

Why Smith Left Home

Can you do bad cooking worse? If not see Lavinia Holli, the head of the Cook Ladies' Union.

Special Comedy Season Prices: $1.00, 75c, 50c, 25c.

Tivoli Opera House

Grand and English Opera Season. Broadway, Monday, Wednesday, Friday, and Saturday Matines.

Patience

TUESDAY, THURSDAY, SATURDAY, SUNDAY NIGHTS

Verb's Historic Grand Opera, The Masked Ball

Popular prices, 25 and 10 cents.

Telephone for seats, RESERVE 9.

Miss E. McIntire

Scientific Dramatic Arts, 1129 Mott St., San Francisco.

A Lady of Quality

By Mrs. Frances Hodgson Burnett and Stephen Towsend.

MAGNIFICENT SETTINGS, GORGEOUS COSTUMES.

Miss E. McIntire
by Mathews & Bulger in By the Sea Waves.

Alas, the famous Burbank Theater the Frawley Company is playing repertoire, and notwithstanding the fact that these plays have recently been presented here, the house is nightly sold out. The list includes Motha, Trifyl, The Dancing Girl and Heddle Gabler. Mr. Frederic Brown's in Town will make its appearance.

At the Orpheum a crack-jack bill is up, with the Schubert's on the program. Among the towns-people worth-priced cheap shows and Sunday-night shows, he will make a bid for their money. It has been reported that this attraction would be at popular prices. This is not so, however, as he could not secure all of the famous acts at the price that little Lang, the stage carpenter over whom such a fuss was made recently, in regard to his being discharged from the State Mechanic's Union, has been relieved of his position at the Burbank Theater. Mr. Moseco held him in the position for awhile; in a position that Moseco has no longer to oust him pending the decision of Mr. Wiggles, President of the Union. This is not a popular member, has interceded in his behalf and taken the matter up with the President of the Union. His old place at the Burbank is open to him if the matter is decided in his favor.

Byron Reynolds, of the Frawley Company, has received a cabaret from his mother saying his brother, Major Reynolds, was killed Oct. 31, while fighting with his regiment in South Carolina. An altercation occurred the 6th inst., at Levy's Cafe, between Jules B. Schloss, advance man of A. Beach of Promises, and Fitz Murphy, who represents By the Sea Waves. These companies have rubbed noses now and again and this advance man would not have the difference as to which was the best company, had not friends intervene.

This is the last week of the Frawley Company's engagement in Los Angeles. All the members of the company express themselves as being highly pleased with their visit to this city and regret having to leave. Managers said they and Murray are more than satisfied with the financial end of it, and Los Angeles people are very sorry the Company is to leave. Los Angeles has a warm place in our hearts for the Frawley Theater, and will always give them a royal welcome.

James R. Decker, manager of Brown's in Town, who had an exceptionally good season in the West, and can make two dollars to one in the East, is returning to the West. He is the first of the East when it comes to audiences and appreciation of a good show.

The insect hall puts up a bill with seven turns, some of which are very creditable, and is increasing in popularity to the point of being able to get under the new style of management.

At the Los Angeles Theater A Break of Promise holds the stage from the 9-10-11. Old Kentucky will be put on for the 13-14-15, followed by the 16-17-18 by Mathews & Bulger in By the Sea Waves.

Los Angeles, Nov. 7.—With good attractions at the three theaters, and a number of the companies continuing their engagements with a fairly good fair of entertainment. The season so far has been a very good one for the theatrical management, as well as for the patrons.

The American Cycle Track Company is building a new track, after the plan of the famous track at Salt Lake. Beginning with Thanksgiving, there will be races every week through the winter season. The building will be so arranged that it can be used for an auditorium as well. James Rogers, one of the owners of the Grand Opera House at Salt Lake, is the president of the company.

Manager Wyatt, of the Los Angeles Theater, was for a time on the way of popular prices, and hereafter will give us shows at popular prices than he has hereafter. He has long been a people want cheap-priced shows and Sunday-night shows, he will make a bid for their money. It has been reported that this attraction would be at popular prices. This is not so, however, as he could not secure all of the famous acts at the price that little Lang, the stage carpenter over whom such a fuss was made recently, in regard to his being discharged from the State Mechanic's Union, has been relieved of his position at the Burbank Theater. Mr. Moseco held him in the position for awhile; in a position that Moseco has no longer to oust him pending the decision of Mr. Wiggles, President of the Union. This is not a popular member, has interceded in his behalf and taken the matter up with the President of the Union. His old place at the Burbank is open to him if the matter is decided in his favor.

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AT THE COLUMBIA

Continued from page 7
Frederick Roberts, Gilbert Gardner, Carina Jordan, Nellie Mckell, Jennie Engle, Lottie Williams Salter, Rose Hubbard, Belle Chamberlain and Lizzie May Ulmer.
Janeway's advertisement of Shemansdoff is announced to follow.

AT THE ALCAZAR THEATER

Nerves will be followed all of next week at the Alcazar. From Monday, other play invented for humorous
purposes only. In fact, it is coming as a blessing in the shape of a real
good laugh, or better yet, such a
monotonous one. The piece was played but once in this city, then at the Baldwin just before the fire. It was written by H. A. Du Souchet and commands the highest endorsement from the Eastern press. The piece, which is presented at the Alcazar upon an elabor
tate scale and by the way for the first time, has been produced in five cities, the enterprising managers of the Alcazar have secured the coast rights to the piece, and as their run there will place a company on the road with it for a brief tour, headed by L. R. Stockwell, who has been especially engaged to appear in the very humorous role of the barber. The cast will be strong and well represented by leading
Alcazaristas. A complete embellish ment of new scenery will dress the animated picture on a scale of magni
tude with which its leading actors, upon admission, when $5.10 was the price of admission.

On the Road

Dallas Stock Company.
Visalia 13; Bakersfield 20; Redlands 27.
Hotel Toppy Turcy.
Butte 10-11; Great Falls 13; Winner peck 15; Grand Forks 17; Fargo 18; St. Paul, 19 week; Minneapolis 26 week.
Frederick Warde.
Denver. Nov. 20-25; Las Vegas 27; Albuquerque, 28; San Bernardino, 30; San Diego, Dec.; Seattle, 4-9; San Francisco, 11, two weeks.
Elitch Company.
Vallejo, week Nov. 6. Napa, week of Nov. 15; Petaluma, week of Nov. 20; Sacramento, return for two weeks beginning Nov. 27.
My Friend from India

Ogden, Utah. Nov. 6; Brigham, Utah, 27; Logon, Utah, 29; Park City, Utah; 39, Provo, Utah, 40; Lehi, Utah, 11; Salt Lake, Utah, 13, 14, 15.
Elitch Nov. 24.
Sacramento 12-17; Woodland, 18; Santa Rosa, 20-21; Oakland, 22-25; Fresno, 27-28; Visalia 29; Hanford, 30; Bakersfield 4-12; Los Angeles Dec. 3, 4 weeks.
The Electrician
Devil's Auction

Chas H. Yale, manager. Lynn, Mass., Nov. 11; Nashua, 13; Fitchburg, 14; Taunton, 15; Milford, 16; Worcester, 17-18; Salem, 20; Manchester, 21; Holyoke, 22; Lawrence, 23; Brock ton, 24; New Bedford, 25; Providence, 27-29, Dec. 2.

Cecilia Castelle

Presented in General Work, with
Harry Conlon Clarke Co.
Halleys Theatrical Exchanges.

THE ORPHEUM

The Orpheum had five or six new acts on this week's bill, and it seems as if Manager Morrissey's unde
corking of绣ing in cost and variety each week. Even standing room was scarce during the week, but this was to be the rule with the Orpheum nowadays. Margarette Cornille, a French comedienne, with a most attractive physiognomy, is the headliner. While she is quite stun
ning and sings well in French, she is rarely seen on this side of the ocean. She came to New York. Her room song, with the French accent, was well received and brought an encore. Jack Orndorff from the Alcazar was the best acrobatic
getter of the whole show. He does a clever monologue which he entitles "The Jail Bird Com. He made a great hit, and on Tuesday night (after he had tired himself out), Stage Manager Orndorff had to order him back before the footlights to satisfy the audience. Jerome and Alexis, the "fog and the lines" is the same almost impossible contention act that they have been doing for years, and it is just as clever as ever. Lola Cotton, a child wonder, gets a good b
ition which her manager calls "thought transparency." While blindfolded she executes an amazing article that may be picked out in the audience. Whatever the means em
ployed, her performance is wonderful. Goggins and Davis, acrobatic comedians, do some clever work. They are good entertainers in their line. Leo Carlo is certainly a light
ning-change artist, using his one-man comedy drama, The Betrayed Profes
sor, it is a grand show and his costume changes. Hal Merritt and Miss Murdock and Louise Dresser, with her picks, pans and the old
covers that are still immensely popular. The biograph presents some new pic
ures, some of the best ever seen.

THE OBERON

There is no change in the personal staff of the cast this week. O'Farrell street.
Mme. Lillian Walther, Stella and Minnie Berlin, and Master John Keyser will cosign their way into the good
graces of the Oberon audiences. W. Horst plays a concert solo, the projecto
scope shows the Henry reception andoral parade, and Prof. Ritzen's American Ladies' Orchestra discourses good music as usual.

THE SYMPHONY

Marie D. Wood, the California nightingale, made her reappearance
at the Oberon after a long absence, and found that her Frisco friends were legion. She sings in acrobatic song and dance, also caught the audiences with her work. Frank Bailey, who has a singletone, far above the average, does his rage-time specialties and introduces some clever dancing steps four and five encore with Frank and Ruth Nelta, too, still retains her hold on the patrons and brings in two real dark baby in the chorus of her song.

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Vauudville Notes

Hal Conel has made a decided suc
cess at Seattle.
Dolan and Mitchell are still high
Stockton favorites.
Alice Raymond, the cornetist, is at
the Oberon, Seattle. The Wellington Sisters will leave for Arizona on the 13th.
Dendah and Breen open at London, England, on January 8, 1900.
Madeline opened at the Monte Carlo, Kesswick, on the 7th.
The Louvre Theater at Juneau, Alaska, reports big business.
Sam and Ida Kelly, the rube and southern, are beginning to play the coast.
Alberta Lane is underlined at the New Vienna Buffet, Los Angeles, for the 1st.
Billy Rafferty arrived in town on the 8th. Rafferty says he has a few tricks up his sleeve.
The brewers, Billy Rafferty and Leonardo play Oakland Park to
morrowsince Walton returned from the Islands four engagements have been tendered him.
Marie Woods and Julia Linton are new features at the Olympia. Both made good.
Conlon and Ryder and Xelief Con
lan are at the Fredericksburg Music Hall, Portland, Ore.
Queenie Myrle, the clever little vocalis, is meeting with much success at the Savoy Theatre in Boston.
Post and Ashley, Tricey Coleman, Travelle, J. Neale and Emil Walton returned from Honolulu on the latest.
The Thrifty Theater, Victoria, B. C., has closed its doors.
J. A. Johnson, the manager, has taken the manage
ment of the Grand. A new sign will appear on the city. Success, Brother Johnson!

The Martells, the clever bicycle art
ists, are resting at their home in Port
Laurel. They will pay this city before return
ing East. The St. Leon Family, Dobson, Howard and Scott, and the Keens, are the featured at the Peoples Theater, Seattle, this week.
Wainwright and Tiffer, singing and dancing comedy duo are at the Parker Theater, Duluth, Minn. They are heading this way.

Dr. F. Goers arrived in this city direct from Europe. C. M. Feddersen, of the Archie Levy is now organizing a company for the Doctor.
Zoyarra, Scott and Howard, Shaw Blue, Roley, Roberts, Smilix and Co., Othawa, the Jap, Barouss Von Tille, O'Brien and Collins, Sev rapid, three Nez
Cros, are all booked for this city by Archie Levy's agency.
James P. Post and wife arrived from Honolulu on the steamer Australia on the 7th. Mr. Post will return to the Islands in the near future. He has a gigantic scheme under his sleeve, and his visit to this city is to arrange matters. As was intimated in these columns a few weeks ago, a roof garden will be a prominent feature of Mr. Post's new enterprise.

E. J. Armstrong of the team Arm
strong and O'Neil is in a heap of
trouble at Honolulu. Armstrong en
gaged in a glove contest with Martin Denby and was put out on the third round. After the fight both men were arrested on charges of cheating, as Armstrong's baseman claims he laid down 'Things have been lively in Honolulu ever since.

Armstrong tried to leave Honolulu in a steamer and went, but was detected. President Cohen of the Orpheum was much put out about the matter. He was on Armstrong's bond for $500.
LOCAL NOTES.

HOTHER WISMER’S CONCERT.

Hother Wismer’s Concert at Sherman Clay hall on Tuesday evening of last week attracted an attentive and fair-sized audience. The popularity of the young violinist in the profession was evidenced by the number of musicians present, among them, John Harraden Pratt, Mr. Pasmore, Madame Lada, Chas. Mayer and many others. The program was well selected for those of musical appreciation, but to a mixed audience the long movements in the violin selections were apt to grow tedious to those who were unable to fully realize their value. Mr. Wismer’s renditions were sympathetic and were executed with great feeling and care. He was accompanied by a young favorite with the public, Fred Maurer, who seems to be in constant demand of late, for his work is most thorough, and he has the faculty of keeping in touch with the work of the singer or player. Sometimes I think a good accompanist ought to be allowed to come out at the end and have a wee bit of the glory of the evening; and a pose or two for his trouble. The accompanist is not valued enough usually and this reminds me of the story of an old Scotchman who heard a father praise his daughter for her good cooking. The lean, raw-boned fellow straightened up and said: “Aye, ye prais her—my bairs hears from me when they do no well!” If our accompanists did not do well we would all show the Scotchman’s spirit, I fancy. The numbers were: Grig’s Sonato op. 45 (C minor) for violin and piano; Allegro molto ed appassionato; Allegretto expressivo alla Romanza, Allegro animato, Messrs. Hother Wismer and Fred Maurer; Violin Concerto No. 8 (Gesangscene)—Spohr; Allegro molto Recitativo; Adagio andante (Recit.); Allegro moderato; Violin Solo, (Brumas-Joachim); Duo op. 131 C Major, three movements (Spohr) by Messrs. Wismer and Armand Solomon, a number that called forth much appreciation. Mrs. Matilde Wismer rendered song Beethoven’s “Adelaide” and for an encore “I Love You” by Grieg; receiving much applause. Mrs. Alfred Abbey was an attraction of the evening and was in excellent voice, her numbers, to which an encore was demanded, being Lyrics from “Told in the Gate” by Arlo Bates, set to music by G. W. Chadwick; “Sweetheart, Thy lips are touched with Flame,” “Dear Love, When in Thine Arms I Lie.” The latter especially was sung with most passionate tenderness, and winning a storm of applause. Mr. Wismer’s success was richly deserved.

ALFRED WILKIE’S BENEFIT.

Alfred Wilkie was tendered a benefit concert by his many friends who sought to show their sympathy for the popular singer, for the long and dangerous illness he has lately suffered, the concert taking place on Tuesday at the First Methodist Church, Oakland. A large and influential committee had the matter in charge, and no pains spared to make it a success financially as well as artistically. The artists who tendered their services for this interesting event were Miss Millie Flynn soprano, Misses Wilkins, Peppe, Misses Fisher, and Misses Llewelyn Hughes, the Temple Quartet—Messrs. Benson, Clarke, Wilkie, A. Melvin, G. Carlson—Mr. R. Fletcher Tilton, organist, Mr. Margaret Cameron Smith, Misses Willard and Miss Elizabeth Westgate, accompanists.

CLAIRA BUTT’S SUCCESS.

My New York correspondent writes that Claira Butt scored a brilliant success in her first long recital in that city. Oct. 26, and sends a clipping from The journal, and by the way he tells me that every one who has seen the DRAMATIC REVIEW is very much enthused with it:

“The first recital in this country by Claira Butt, the English contralto, given in Mandelweil Hall last night, was an undoubted success. Her voice was beautifully placed and of splendid compass and very rare power. She sang with great dramatic effect, and even in the forte passages there seemed to be no lack of richness and delicious clearness. Gluck’s air from ‘Alcestis’ was received with the most enthusiasm, and perhaps was a better medium than the other numbers rendered for the particularly dramatic power of Miss Butt’s voice—and if there was any preferable part of the evening’s entertainment, the songs in French and German seemed to have been done with a little more finesse than the English songs, which was perhaps the result only of more careful study in those numbers. The assistance of Miss Mill and Mr. Stern, while not artistically equal to Miss Butt’s share of the evening’s music, was very pleasing, and seemed a fitting musical background to what must be considered a very artistic and certainly a superbly dramatic vocalist.”

SATINTSEBAN’S CONCERT.

A charming evening was enjoyed at the Musicians’ Club Friday of last week, when Sig. Abravanel and Roscoe Warren Lucy contributed to the enjoyment of the guests, Dr. E. G. Eisen entertained them with stereopticon views, and the Violin Society under the leadership of Miss Lada, played Chopin’s Scherzo in B minor, and Sig. Abravanel rendered Invitation, Robert and Devil (Meyerbeer), Storm Winds (Rubenstein), Serenade from Faust (Gounod).

SATINTSEBAN’S CONCERT.

G. C. Santisteban and pupils, assisted by Miss Ella McCloskey, Mr. J. H. Descoud, Master Vincent Arrillaga, Mr. William Wertsch and Mr. Emilio Crenelle, gave a successful concert in Y. M. C. A. Auditorium Thursday evening of last week. Mr. Santisteban is one of the leading mandolin and guitar masters of the city, and his orchestra did praiseworthy work. The enjoyable and varied program included: Overture, “If I Were King,” by the orchestra; Mandolins—Misses Lillian Horner, Helene Brunner, A. Tracey, Irma Livingston, Maud Luskynsky, Sarah Sussman, George Levy and Arthur Ellert; Guitars—Misses Grace Horner, Lucy M. Wade, Mrs. L. R. Ellert, and Mr. Santisteban; Cello, W. Wertsch, Jr.; Song, “The Sun Shines Brightly” (F. Aebi), by Miss McCloskey; Cello obligato by Mr. Wertsch, which was a most charming number; Piano Solo, “Il Gruppo,” by Vincent Arrillaga; Mandolin Solo, “L’Addio a Napoli,” by Lillian Horner, guitar accompaniment by Miss Grace Horner; Song, Manuela (Trotere), by Mr. J. H. Descoud; Cello Solos, Ave Maria and Romance, Mr. W. Wertsch; Misses Lillian Levy and Emilia Tracey with Mr. Santisteban rendered Canto de Armor and Ondina, a composition by Santisteban. The concert closed with Dances Espagones [Moreno] by the orchestra.

HENRY HOMES CHosen.

Henry Holmes is the recipient of congratulations everywhere for his appointment as leader of the Symphony Concerts. He is the right man in the right place, and will have an opportunity of coming before the public in a sphere to which he is admirably adapted. Mr. Holmes is a thorough artist, enthusiastic and earnest, and possessed of unusual ability, experience and magnetism. Mrs. Hearst has come forward most generously as a patron as she always does for any worthy undertaking, and her example will doubtless be followed by other patrons of art. We have needed just such a spirit as Mr. Holmes in musical circles, and he ought to have every encouragement in his unschless devotion to the progress of art in California.

—Mary Frances Francus.

STUDIO PERSONALS.

Mr. Howard Malcolm Ticknor gave the fourth of his lecture readings before the Channing Auxiliary on Thursday, his subject being “How to Judge Plays and Players” with illustrative readings.

Madame Crawford writes that the date of the appearance of the California Ladies’ Quartet in San Francisco will soon be decided. The Southern tour is highly satisfactory so far.

MUSIC IN GENERAL.

Mark Hambourg, a protege of the great Paderewski and a pupil of Leschetizky, was a salon passenger on the Teutonic. Hambourg, who is said to be the most wonderful pianist of his age in the world, is twenty years old. He is a Russian, and appeared with the Boston Symphony Orchestra in St. Louis, and in Carnegie Hall, New York.

It is stated on good authority that a New York flautist has orders for a $20000 instrument to be sent to the hands of an admirer. These daily tributes are received by the fair Lillian whether she is in the city or en route.
George Lask--His Treasures and Memories

Mr. Lask will write his stage reminiscences—when he has time. He told me so himself. So you may look for the publication about Feb. 30, in the year of honest politicians and flying pigs.

But what reminiscences he could write, he would! Rummage through his hoarded treasures, look over his old photographs, read his old scrap-books and autograph albums, and you will know. Listen to his memories of the great and small of early days and question his history from him artlessly with the careful attentions of the interviewer and then you will surely know. He remembers things with astonishing exactitude, and his stage work covers such a wide range of experiences.

"No," said Mr. Lask, "I was not exactly beckoned into the profession, neither did I drift in. Somehow, I just found myself then and there in the glorious days of the old California.'"

If we may have entire faith in our mother’s judgment, that was when he boasted the finest stock company San Francisco has ever known. To begin as call-boy is, I find, equivalent to a certificate of success—a patent right to achievement.

Now, don’t all rush into the call-boy business, because that is not the idea at all. It just has to happen naturally, like the measles and Puritan ancestors.

In that capacity, he learned the theater from front to rear. He even made "props" and helped to paint scenery and got himself and his skill invited over to the Bush Street Theater as assistant stage manager for Max Freeman. That meant a liberal education in plays.

Then wisdom carried him over to Europe.

"For experience, Mr. Lask!" "O, no, just for a trip." It amounts to the same thing, for, in the intervals of sight-seeing, he found time to study stage designs and scenic environment.

"Since then, I have stage-managed for the Pay Templeton Opera Company, the New York Casino, the Grand Opera House, Osborne and Stockwell on the road, Gillette in the Private Secretary and put on summer comic operas in Philadelphia and Buffalo."

That was not the whole truth, for as he talked I was reading a program where he was, as I was, completely killed as That French Maid in The Froth of the Fringe of the Crust of Society. Mercy! That sounds worse than The Second Mrs. Tantrapar.

"But," is answer to my accusing finger, "that was at the Lamb's Theater—our last gasp in the old Twenty-ninth street pasture."

As though that were any excuse for a fib, told to conceal his connection with the problem play! Still, he was in pretty good company. Crane, Joseph Holland and Fritz Williams were of the cast. Clay Greene was the shepherd, and Sydney Rosenfeld the collie.

"So you belong to the fold?" "Yes," said Mr. Lask, "and I’m very proud of the privilege to gambol with its lambs (not mentioning the pale-gray sheep). Mr. Booth proposed my name for membership, and Frank Alken seconded it."

And he said this quite simply. Well, if Edwin Booth had even spoken my name at random, and quite by accident, I would fly permanent flags from its capitate till the crack of doom.

Mr. Lask is such a wavy man. His den is a precious register of dramatic good fellowship. A tale of its treasures would fill the paper, and the editor won’t have it--the Dash!

Looking over his old photographs one learns what an actor really is. He is a poet. All those who are worthy the name have the deep introspective eye and the dreamy air of detachment from their surroundings. Of the young actors, Mr. Miller and Mr. Morgan express perfectly what I mean. Look at their photographs carefully and you will see.

"Yes," said Mr. Lask, "you are right; and there is many a good actor off the stage. Your preachers and your lawyers are the very best." I should say so.

"God bless you, dear old George," is a frequent triumph. And the walls and shelves and chests are wonderful antique histories that end in a copy of Joe Jefferison’s painting of “The Little Church Around the Corner!” One feels a curious pull at the heart as he looks. If it be your privilege to see these treasures, with Mr. Lask as guide, do not neglect it. You, who are safely conservative, will go in; perhaps, knowing an actor as a driftless creature, in some way connected with frayed linen and run down morals. When you come out, he will be a noble fellow, intelligent, wise, generous, kind and faithful. Yet nothing will have altered but the light.

Charlotte Thompson.

JANE LENNOX, of the Mathews and Bulger Company, now at the Columbia Theater, is a daughter of that well-known actor, Walter Lennox, Sr., now playing in London with Broadhurst’s What Happened to Jones Company, and a sister of Fred Lennox, the comic opera singer. She comes by her histronic talent naturally.

Following Eugenie Blair at the New Alhambra Theater, In Old Kentucky will open in this popular theater for a two weeks’ run. The same male cast that has been seen here before in the piece will be seen again, but the feminine roles are taken by three charming ladies whose faces are new to San Franciscans. Skipped by the Light of the Moon will follow In Old Kentucky at the New Alhambra.

Saints and Sinners will follow My Friend from India at the Alcazar.

Jane Coombs, who has made her mark thus far in connection with the play Hickey House, is in this city and will shortly start on a tour of the coast cities under the management of her husband, Mr. Brown.

Ernest Hastings, formerly of the Alcazar, this city, made his debut as leading man of the Dorthean Theater Stock Company in Chicago two weeks ago in The Ensign.

My Friend from India will be most elaborately produced at the Alcazar next week. Eugene Ormond will play Erastus Underhill, and L. R. Stockwell the barber.

The suit of Chas. H. Hoyt against L. R. Stockwell for unpaid royalty seems to have been a misunderstanding and was settled out of court.

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May Irwin's Jag

The simulation of drunkenness has always been held by actors to be the height of their ambition. Charles Wyndham and Nat Goodwin, in David Garrick, had some of the greatest "moments" in the scene where Garrick feigns intoxication. Charles Warner, the English romantic actor, reveled in the part of the drink-fined in Drink. Maude Adams' tipping scene in The Masked Ball was her first masterstroke in the direction of securing the unanimous approval of her critics. Isabel Irving, and then Viola Allen won their best laurels where the heroine of The Benefit of a Doubt becomes unintentionally the victim of wine.

But there is to be a new Richmond in the field.

In Sister Mary, Glen McDonough's play, now running in New York, May Irwin, in the title part, takes on a dose of alcoholic enthusiasm that quite pulses the value of any other stage representation of bibulous uncertainty. Sister Mary takes to drink because she is jealous of her husband, and before long she becomes convinced that the room is circling around her with lightning-like velocity.

Sister Mary's surrender to the blandishments of the cup that cheers is utterly genial throughout. The scene is one of the hits of Miss Irwin's career.

Side Lights

The souvenirs presented by Walter Morosco to the lady patrons at the Grand Opera House on Tuesday evening, the 25th performance of the season, were the most beautiful ever given in a theater in this city. No advertising matter marred their elegance, and they were much prized by recipients.

A book on Julia Arthur is shortly to be published in New York, with over a hundred illustrations. W. J. Throld will do the compiling of facts concerning Miss Arthur's career.

The Bostonians gave the first production of the Snugglers of Badayer, their new three-act opera, by Minkowski, at Waterbury, Connecticut, October 19.

Roland Reed made a speech in Kansas City when he produced his new play, The American Eagle, and

said it was a serious and difficult matter for an actor to secure a new play. When that speech reached the East, Mr. Reed received sixteen telegrams from stars saying "Amen." Evidently there are many others with the same affliction.

All of the coming attractions at the New Alhambra theater will open on Sunday nights instead of Monday nights as has been the rule in the past with other theaters.

It is said that Edward M. Favor and Edith Sinclair have bought from Frank McKee My Innocent Boy and will take it on the road.

The Merry Monarch at the Grand Opera House will be followed by a complete and costly production of Rice's Evangeline.

Worth of a Name

Helen Leonard is as kindly to the ear as Lillian Russell, yet her real title is theatrically worthless, while in the music of her modern songs our singer receives a heavy salary. Mrs. Eames is Mrs. Story, Mrs. Melba is Mrs. Armstrong and Lillian Nordica is Frau Doeme, yet the prima donnas cannot compel the press or public to recognize their talents. Mme. Patti, who has had three spouses, still refuses to take their names, and announces herself to this day as a madam. Madge Robertson took the name of Kendall, and when she married Lieutenant Grinnell insisted that he should call himself Kendall, too.

Carter is neither euphonious to the ear nor agreeable to the eye, yet Zaza continues to be Mrs. Carter, although her right name is Louise Dudley. Again, there is nothing romantic or beautiful in the stage name of Mrs. James Brown Potter. Yet she clings to it, although her title might be Cora Unquhart. Opp is not an esthetic word, yet our Julie held on to it after she became Mrs. Henri Laraine. The proper title of Henry Irving's leading woman is Mrs. Kelley, yet, although she has had four husbands, that gifted actress will always be known as Ellen Terry. Sir Henry himself was knighted as Irving, but his real name is Brodribb. With his familiar late manager was known as John Daly, but to the dramatic world he was Augustus Daly. Similarly his star began life as Ada Crehan, but won its glories as Ada Rehan.—Hilary Bell.
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Lillian Raymond—Grand 37
Justina Winzer—Tivoli 102
Ida Stabile—Grand 177
Irene Du Valle—Grand 19
Jeanette Fredericks—Grand 14
Mabel Hilliard—Grand 37
Christie Stocksmeier—Tivoli 3
Zora Irwin—Grand 10

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Zangwill's Career

Max Skelton, of Indianapolis, tells a few things about the early life of Israel Zangwill, the Hebrew novelist, who recently went back to London loaded with chagrin over the criticisms passed on his play, The Children of the Ghetto. "I have been in touch with Zangwill, or, rather, to be more exact, he has been in touch with me," said Mr. Skelton. "I was born in Totten Court road, London, and went to the Jewish free school there. There were seven teachers and a master. Zangwill taught the first or youngest class to which I belonged, and I learned my A, B, C's under him. Zangwill was a chum of my brother's. He was educated in the same school in which he was afterward a teacher. There were seven classes, or, as you would have them here, grades, in the school, each grade averaging from sixty to one hundred boys. Zangwill never had a college education. He was cited in the school as a model of industry. From first to last he was the top boy in all the classes, and had the highest record all the way through. He was a teacher for six or seven years, then a newspaper man, then the famous author of The Children of the Ghetto and other works. His people were poor, and it was to Beetholom Tree, the actor, who is also a Jew, that he owed his start in the world. Zangwill wrote a little sketch, Tree presented it at the Haymarket Theater and made it a success. That was the beginning of Zangwill's career.'

A Famous Actress as a Beggar

One of the late Sir Francis Doyle's sweetest and most touching poems was a ballad (which, I believe, he never published) having for its subject a tale told to him by a fair descendant of Mrs. Jordan, the famous actress, whose equal Madam used to say that he had never seen on the stage. This tale related that on one winter day Mrs. Jordan passed in her carriage a poor woman singing with feeble voice in the street, whose story looked of hopeless misery touched the successful actress' tender heart. Stopping her carriage, Mrs. Jordan told her footprint to invite the poor woman to call at her address in a street close at hand.

The two women were soon alone together; and the poor street singer told her sympathizing interlocutor that she was a widow and had just been turned out by her landlord, together with her starving children, into the frostbound street. Mrs. Jordan quickly borrowed the wretched woman's shawl and bonnet and the skirt of her worn dress, and putting them on, told her to wait by the fire until she herself returned. In a few moments the silence of the street was broken by a heavenly voice issuing clear and sweet from the throat of the most exquisite ballad singer ever heard on the English boards.

"From beneath a tattered bonnet, from within a greasy shawl, That touching tale of music filled with life the souls of all: And the touch of a spirit to their flutted pulses cling, With a strange enchanting rapture, as that rugged woman sang. Arrested by a voice the like of which they had never heard, the workmen paused upon their homeward journey to thrust pennies into the singer's hand. Presently the windows of the houses that she passed opened spontaneously, and a stream of silver fell at her feet. For three-quarters of an hour she continued to gather in the money harvest, which included several gold pieces contributed by carriage folk. Then she hurried to the starving widow's side, restored to her the bonnet, shawl, and gown, and poured a flood of money into her lap. The ballad ends—Not in vain from out her bosom had that music torrent leapt, For beyond her earth-born hearers star-crowned angels smiled and wept: And a solemn utterance floated from our Father's place of rest. Lovers of their fellow-creatures are the beings I love best.

Mr. John Sutherland, the chaplain in A Lady of Quality, will be remembered as the Earl in the dramatic version of Mrs. Frances Hodgson Burnett's first famous story, Little Lord Fauntleroy. This was one of the reasons which prompted Miss Blair to secure his services in her company. He portrays the part with a naturalness that has made him popular with the theatregoing public.

The Passion Play

Of the Passion Play, Chauncey Depew says: "I have seen all the great actors of all countries during the last twenty-five years. Each of them has moments in which the personality of the actor is subordinate to the character and temporarily spoils the play, but in the presentation of the Scripture characters at Oberammergau this fault never occurs. Chrisl, Judas and Pilate have no equals and have had none on the modern stage. If The Passion Play were presented at the London Lyceum or at any great New York theater it would be sacrilegious beyond toleration. But in the secluded Bavarian village the vast audience is transported to the Judes of the beginning of the Christian era, and swayed by the same emotions, as if they had been witnesses of the infinite love, frightful sacrifice, resurrection and transfiguration which constitute the pain, hope and glory of Christian faith. Indeed, I have never been so much impressed in my life."

Thrilling Lines Saved

The appearance this fall of Miss Julia Marlowe as the heroine in the dramatization of Mr. Charles Major's novel, When Knighthood was in Flower, brings prominently to notice the admirable work done by this painstaking actress in the past. Miss Marlowe actually "puts her life into another's life." An illustration of this took place during the first rehearsals of For Bonnie Prince Charlie. Mr. J. I. C. Clarke, the author of the English revision, attended these rehearsals, which were held in Buffalo, and on one occasion he found fault with the way one of the male characters spoke the appeal to the Highland men in the first act, which runs:

"Where is the heart of Clannmorris, the heart that was dauntless and leaf? On the sea, on the lands, to the front of the fray, your blue bonnets ever were seen. We fought under Bruce and ye won under Wallace. Ye hungered and thirsted, ye struggled and died, and never a cry from your lips but the cry of the clau and a shout for the flag of your King."

"We'll have to cut that out," Mr. Clarke exclaimed in despair. "It sounds sing-song as he reads it."

"Oh, don't cut it out; I like that passage very, very much," interposed Miss Marlowe. "Give the lines to me."

Without waiting for permission, she declared the lines with such feeling and force that even the cast was affected. On the opening night and until the season ended these lines remained in the play, and Miss Marlowe made them one of her most telling successes.

"In another scene," according to Mr. Clarke, "the heroine shed real tears—not stage ones—and she went to one of the early rehearsals with a dainty lace handkerchief, prepared to weep. Remember, she was playing the role of a Scotch girl and she was poorly dressed. The handkerchief was an incongruity, and I objected to its use.

"I haven't anything else to wipe my eyes on," pleaded the actress, 'except this old shawl.'"

"Use that," I replied.

"She did so, and this touch of naturalism made one of the most pathetic incidents in the play."

Leary's New Hit

Here is a verse that goes with terrific rows, composed and sung by Tommy Leary, now with The Keys, The Shamrock (Air—The Shamrock.)

Since I'm America's sweetest cop, Each English boot came after it— We always flip them up. Sir Thomas Lipton built a boat Of good old Irish stock. He then jumped on the Blarney stone And called it the Shamrock. Chorus—The Shamrock, the Shamrock She came over here, and received a good cheer She was left in the rear— Now we're nothing in fear From the beautiful Shamrock of Ireland.

A Theater Party

During an evening of the last week of The Musketeers at the Alcazar there was a very pleasant occasion, planned and executed by Juliet Croby. She had a number of young ladies, friends of former school days at Van Ness Seminary, as her guests to witness the play, after which she entertained them at a very enjoyable supper.

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New Alhambra Theater

TWO WEEKS—BEGINNING
SUNDAY, NOVEMBER 19TH, 1899

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J. Lou Hallett, Manager
THE SAN FRANCISCO DRAMATIC REVIEW

November 18th, 1899

Ten Cents a Copy—$3.00 per Year
For Sale at all News Stands

DRAMATIC REVIEW PUBLISHING COMPANY, Publishers
2236 Geary Street
Telephone Grant 138

Wm. D. Wasson, Editor
C. H. Farrell, Business Manager
C. H. Lombard, Secretary and Treasurer

Entered at the postoffice at San Francisco, Cal., as second-class matter October 5, 1909

The big success of the New Alhambra Theater has demonstrated the fact that only good business judgment is necessary to remove a hoodoo—one of those frightful superstitions which the theatrical man fears more than anything else. Many of the houses in and around San Francisco have much more leisure than stock companies, and trilling little things that a stock actor would be too busy to notice are harbored and gradually magnified by the one-part actor until they assume a magnitude almost impossible to believe. If the members of traveling companies would devote more time to the careful study of their respective roles, they would not have time to think about their competition, and all their friends would be fools.

This is the beginning of the actor’s discontent; the time when he begins to realize what a big success he would have been if—when he had been so foolish as to have essayed some role different from that which now burdens him. Nat Goodwin is anxious for the laurels of the serious drama, and promises to eventually educate his critics and the public to the best properties of his own confidence in himself as an emotional mimic. Goodwin’s friends declare that his semi-serious roles of recent years are but progressive steps from the comic turn of The Nominee to the most tragic for this year. The late Thomas W. Keene was a vaudeville and burlesque actor before turning his ability to the classic drama, and Louis James is another who made a poor success in vaudeville, but did not fail within the pale immortalized by Shakespeare. Beware, ye who criticize the greatest tragedian of the age—Nathaniel Goodwin!

among the greatest of New York’s imminent few successes this season is that of Mrs. Fiske and her remarkable play, Becky Sharp, dramatized from Thackeray’s Vanity Fair. New York’s present theatrical production is especially noteworthy in comparison with that of last year. Play followed play and the number of successes was unprecedented. The remarkable record doubtless inspired a more generous enterprise than usual in other fields. The San Francisco enterprise also based on the vastly improved condition of business generally—and the theaters opened earlier, with a more general than tentative activity. But this season’s record has been far different from that of last year. Pulling has attended almost every one of those pretentious productions favored by dominant influences in the dramatic world, and, as far as the favor, enjoying the partial assistance of a certain portion of the metropolitan press, although Beckman’s production was admitted to be superior to many plays then running, failure was freely—and gratuitously—predicted for Mrs. Fiske by all the influences noted. After only a few discerning critics in New York pronounced unqualifiedly in favor of the play, and yet from the start Mrs. Fiske has drawn the largest and most discriminating audiences of the season, and today interest in her work is more general and flattering than ever.

Several local correspondents of the Review have recently been clamoring for new plays. It would appear from the following interview with A. J. Spencer, Jacob Litt’s representative, that there are plenty of new plays, but their merit is a decidedly doubtful quality. Here is what Mr. Spencer says: “I believe Mr. Litt is the only manager in New York city who makes it a rule to examine everything that is submitted, but the faults thus far have not been encouraging. Of course, good plays are now and then written by new people, and I have no doubt but some of them are unfortunately overlooked in the deluge of mediocrity pouring into every manager’s office. But you may rest assured anything meritorious eventually gets a hearing. If writers only knew how eagerly every manager is looking for something available they would be glad to have a market for their wares provided they have anything worth buying. I have heard it said, by the way, that publishers are much more liberal than managers, and that is much easier to find a house that will take chances on bringing out a book than a man who will experiment with a play. The comparison is preposterous. The expense of a theatrical production is many times that of printing a book, and while a publisher may have a number of ventures on hand simultaneously a manager must try his experiments one at a time, devoting the whole strength of his establishment to each. Consequently the stigma of failure is vastly greater. The two things are as different as day and night.”

Murphy’s Jolly

Murphy, in advance of his tour, has obtained the services of a highly gifted advertising manager, who has written for him a piece of copy that is sure to attract attention. Murphy has not been without business success, and is sure to continue his present excellent form.

Bouquets

Pacific Stock Exchange—About the newest thing in a newspaper way in San Francisco is The Dramatic Review, a finely illustrated journal of sixteen pages. It has a good field, but will not be confined to San Francisco. It is strictly theatrical, and has already made a big hit.

Gaty Pallen, dramatic editor of the St. Louis News Letter—The first number of the San Francisco Dramatic Review has reached my desk. It is ably edited by Wm. D. Wasson, and is full of Western breeziness which makes it very readable to those interested in theatricals.

Riverside Enterprise—A new dramatic journal has been launched upon the boards at San Francisco, and it’s a beauty. With a scope of country unequaled by that of any journal in the world, it has a wide field for duty. The Dramatic Review aims to make itself the leading organ of the West. If it shall succeed in its ambition, it will be but representative of some of the most noted stage folk who have ascended the Thespian ladder in America. It is published by the Review Company, with Wm. D. Wasson at the editorial helm. We congratulate the Review and its editor.
Of a Personal Nature

Annie Smith is doing specialties with Weber's Burlesque Company.

Chas. L. Larkin, manager of Gordon's Minstrels, has been in town this week.

W. R. Dailey writes from Hanford that business in the interior is "immense."

Billy West has been granted a divorce from Josie De Witt by Judge Dangerfield of this city.

Henry Dixey will be with Stuart Rosbon in his production of Oliver Goldsmith, by Augustus Thomas.

Charles Wilber and Sophie Gerber, of Belle Archer's company, were married recently at Keene, N.H.

Robert Edison will replace Frank Worthing in The Children of the Ghetto, going to London with the production.

Lewis Morgenstern is in town, back from Los Angeles, where he has arranged for a four weeks' season for Nation's O'Neill.

Marion Clarke, over whose recent kidnapping there was such a stir in New York, may appear in the coming production of Ben-Hur.

The Duke of Manchester has arrived in New York and has received an alluring offer from the Frohmans to join Julia Marlowe's company.

Managers Ellingham and Mott have secured the services of Mr. Ravlin of the Chronicle to act as press agent of the New Alhambra. A good selection.

Cissie Loftus has been obliged to contradict the rumor which has been current for several days that she is to marry Lawrence Irving, a son of Sir Henry Irving.

Murray and Mack, once more united, are speeding westward, doing a big business and pleasing mightily. The new Finnegan Ball is very clever and amusing.

James A. Herne's new play, Sag Harbor, is really an enormous success, and will duplicate the popularity of Shore Acres. It is now pleasing Boston audiences.

Nat Goodwin and Maxine Elliott are playing to big business in the Middle West. The Cowboy and the Lady, a failure in London, seems to be acceptable at home.

Edith Hall is reported to be engaged to Supervisor-elect W. N. McCarthy, owner of the Langham Hotel. Mr. McCarthy will neither deny nor affirm the story.

Capt. Reynolds, leading man of the Frawley Company, lost a brother, Major Reynolds, of the British Army, in one of the recent battles between the English and the Boers.

Fred Beckmann, ahead of In Old Kentucky is shaking hands with many old friends this week. Fred was at the Bush Street Theater with Gottlob seven or eight years ago.

In the production of The Masqueraders, produced at the Dearborn Theater in Chicago last week, Ernest Hastings as David Remon, Julia Stuart as Dacie, and Gardner Crane as Sir Brice scored the hits.

Virginia Vaughan, who was with the Woodward Stock Company at Omaha last season, has been very ill at her home in Larkspur, California, for several months, but is now quite recovered. She is entertaining several offers.

It is rumored that Lewis Morrison will open in Philadelphia next season in stock.

Ugo Talso, once well known as an operatic tenor in the companies of Adelina Patti and others, died on Oct. 31st, at the Detention Hospital, Stockton.

Dorothy Boyle, who was violin soloist last season with Sevoie's Band, sailed last week on the steamship Marquette for London, where she will play in a series of concerts.

From all accounts, Mr. West has gathered together the most important of burr-cut artists this season, and the cream of these people come here with him to make a future date.

E. C. Blunkall, former leading man of the Girl from Chili Company, is soon to take the road with a company of his own. Mr. Blunkall has the rights to Mr. Plater of Paris.

Sam Thall, who has the same faculty for making friends as his brother Mark, is in town, ahead of his show, Von Vonson, reported from all points as doing a big business.

Frank Mathew, one of the popular members of the Frawley Company, came up from Los Angeles this week. Frank is one of the boys that San Franciscans speak of with pride.

J. B. Delcher, of Brown's in Town, flitted through San Francisco Tuesday, on his way to Portland. Brown will come very near to breaking the coast record for big business.

Della Fox, who had been seriously ill, steadily improved in health last week, and is now reported to be convalescent. Her mother, Mrs. Harriet A. Fox, is very ill at her home in St. Louis.

Fred Peal has arrived in this city, and is completing arrangements with Gottlob, Marx & Co., for the staging of Jacob Litt's big revival of Sheinaedoh announced for Monday, the 27th inst.

As Colonel Sandusky Doolittle in In Old Kentucky, H. B. Bradley has made the greatest hit of his dramatic career. He was the creator of the part and has played the Colonel for six consecutive years.

Bert Coots has severed all relations with his late manager, M. Wibar Dyer. All time contracted for him while presenting his new comedy, A Battle Scared Hero, which has proved a winner on the road.

Wilson Eros and his wife (Miss Beatrice Eros), well known in San Francisco, have had big success with the Woodward Stock Company in Kansas City and Omaha. We shall have something more to say of Mr. Eros' work next week.

Miss Marguerite Kane is again reported quite ill. Miss Kane is now with Lewis Morrison's Faunt Company No. 1, as Marguerite. The numerous press notices she has received serve to prove Miss Kane another of our prominent California stars.

Elsa Ryan, who plays the part of Madge in In Old Kentucky which opens tomorrow night at the New Alhambra Theater, was a protege of the late Captain Daly. The latter brought out the charming little actress last season, who made her first public and professional appearance as the soubrette with James T. Powers in A Runaway Girl. She played nine different parts for Daly last year.

MISS BEATRICE EKORAN WITH YON VONSON CO.
The Tivoli

Monday evening the Comic Opera Company at the Tivoli gave Gilbert and Sullivan's aesthetic opera, Patience, which meant much more to the lovers of opera a generation ago when the aesthetic craze, started and nurtured with a typical virago, Jane, by the apostle of the sunflower, was at its height; but though pase, its spirit of form is still evident, but the in bringing to the listeners pleasure of the genuine old-fashioned sort unadulterated by the suggestive ideas of the modern art. It opens with an idyllic, dreamy tableau, Reginald Bunthorne [Al. Wheelan], an aesthetic poet, and Ada Bluestockings, who haunts his footsteps or sitting at his feet, hanging upon his every word in an ecstasy of emotion, pander to his egotism and bring down the malice of the Officers of the Dragoons who had up to this time been able to lead captive, as brass buttons always do [Why? Who knows?], these selfsame maidens. Wm. Schuster as Col. of the Dragoons, was able to show off his fine bass in the dash Dragoon song, which the approving audience forced him to repeat, and as a Briton in a British uniform, he seemed inspired in singing British praises. Tom Green as Lieutenant had small opportunity to show off his sweet tenor, but used that little with good effect. Wheelan was as funny as the part of the aesthetic poet will allow—he can look all manner of funny faces. Phil. Branson as an idyllic poet, in his Faunerty costume, was very taking, and won the maidens from the love-born Bunthorne. Ada Palmes-Walker as Patience, the milk-maid, was very clever and graceful, and in good voice, her duo with Branson was particularly well rendered and applauded, as was also her duo with Charlotte Beckwith, whose sweet voice and grace are winning for her the plaudits of the public. Caroline Knowles, as Lady Jane, made a typical virago, and the stage arrangement was especially artistic, and the male chorus of Dragoons were in unusually good form.

Tuesday the Italian Opera Company gave Verdi's Historical Opera, The Masked Ball, with Melba, Avedova, and Anna Lichter in the cast.

Next week farewell to Grand Opera with Othello, Aida, Pagliacci and Cavalleria.

The California

Jones is with us once again, and with him large and enthusiastic audiences. These few words really and completely tell the story of Harry Corson Clarke's success this week at the Californian.

What Happened to Jones is described by the author as a "hilarious succession," and it has been all of that. Such is the personal popularity of Mr. Clarke in San Francisco that perhaps there are more than two or three that many people were turned away, and throughout the week, through hordes of sightseers. Clear weather and attendance have been very large. Harry Corson Clarke's humor is of that dry, suave kind, that is light as a feather before a chuckle or a wink of the eye, it is real humor, ingrained in the man and tempered with just the necessary skill of the genuine artist. Since the days of the Frawley Company's earliest venture in San Francisco when we went to know and appreciate Harry Corson Clarke in a wide range of comedy creations, we have never yet been disappointed in his work, and in Jones we have no reason for the slightest complaint, for he has given us in that part one of the most artistic, most delicate, clean cut characterizations that we of San Francisco have ever witnessed. The company itself is well balanced—made up of handsome women, handomely dressed, and a male cast of more than average excellence. While Marks, the scientifically absorbed professor, with a wife, rules, was good. Scott Seab, the Rev. Anthony Goody, does a bit of acting that marks a great advance in his work and it has been recognized on all sides as one of the most commendable features of the performance. Daniel Halifax is one of the young men on the stage who is a future and he acted Richard Heatherly with much discretion and fine effect. In the small part of the policeman Charles Terrius was a first class stage policeman. Marie Bishop was the professor's spouse and was sufficiently articulate to meet all views of the author. Laura Crews, dainty and winsome, assumed the part of the dashingly-colored girl in Caro, giving a finished performance. Madeleine Ruggieri and Cecelia Castelle delved deeply into the feminine and charming as the daughters of the professor's household. Lida Banning disguised her handsome self with the makeup of a cork-screw curls old maid and acted with decided spirit and intelligence. Last, and worthy of notice, was the Swedish maid of all work, by Carrol Marshall. It was an assumption very laughable and picturesque and met with decided approval.

What happened to Jones is the same big money maker all over the country. In Kansas City the other night the St. R. O. sign was hung out, and Harry Corson Clarke had the same gratifying experience on his San Francisco opening.

New Alhambra

One of the strongest plays seen in San Francisco in many a day was A Lady of Quality, which closes the week-night to the New Alhambra Theater. It is doubtful if Julia Arthur, who made her greatest success in this play, could have been more acceptable, or could have created more enthusiasm than did the handsome, lovely, and charming young Miss Crosby. Indeed, Miss Blair appeared at her best, and her work was rewarded by the applause of crowded houses all week. Her naturalness and gracefulness is one of Miss Blair's strong points, and at no time did she seem to force herself into emotionalism. There was no overdoin, no useless action, and but few inaudible lines. The dramatization is from Mrs. Hodgson Burnett's story—a dramatization that in less capable hands would fail utterly, for with its dramatic quality it is strong and interesting, and it is necessary to have most capable people to interpret it properly. This Miss Blair and her company do. She is supported by William Branswell as Sir John Oxon. Despite the injury to Mr. Branswell's leg while en route, and considering that he was in much pain on the opening night, his performance was most creditable. He would make not a bad looking stage hero, but the villainous part in A Lady of Quality he portrays so realistically strong was so despicable as to almost lose good feeling for his acting. Lee Biker as the Duke of Orleans, was also exceptionally creditable; also Bouic Clark as Sir Geoffrey Wildairs, Geo. Robinson as Sir Humphrey, and Mrs. Underholt, as Miss May Park the sister. The stage settings were exquisite, among the best ever seen in this city. Especially so were those of the first act, in which Clarindo in breeches and Sir John Oxon engage in a fencing bout, and in the second act where they quarrel in the rose-garden. Miss Blair's physical charms are amply displayed in her costume and costumed, and her beauty and attractiveness increase when she appears from time to time in different gowns. The costumes are a splendid feature of the performance. Much credit is due the Alhambra creations under the supervision of William Mithner for some of the best music it has ever been our good fortune to hear.

The Alcazar

My Friend From India has been delighting large audiences at the Alcazar all week. L. R. Stockwell was, of course, the hit of the performance. He received three curtain calls on the opening night, beside a big bouquet of chrysanthemums. It is safe to say that Mr. Stockwell never appeared in a more laughable role and his reception was unanimous and unbounded. Eugene Ormond as Eranus Underholt was particularly good, considering that the part is a very trying one. Frank Dethoruce was Charloe Underholt, a character that afforded him ample opportunity to show his friends what he is really capable of. Geo. Webster as Tom Valentine was exceedingly clever, as also were Clarence Montane as Herivel, Charles W. King as Jennings, and Carlyle Moore as Finnerty. Miss Gertrude Foster in the character of Marlen Hartje, was very bewitching though her opportunities were not great. Miss Helen Henry was as dainty and pretty as ever as Gertie Underholt. Miss Marie Howe, also an Underholt, was especially good. But of the feminine members of the cast Miss Juliet Crosby and Miss Margaret Marshall had the best roles. Miss Marshall took the part of Arabela Beckman-Seeke and very cleverly did she acquit herself, Miss Crosby, however, is entitled to the honors, for her portrayal of Tilly, the German maid, was all that could have been desired. The play will run another week.

Grand Opera House

The Merry Monarch drew so well at the Grand last week that the management has decided to continue the opera for another week. It seems an odd thing that there is no town in the state that will support the best. That Perse is out of the cast for that reason. The company all render the best and the casts and the scenery and the costumes, are enjoyed by large audiences throughout the week. Next week Frangeline.

The Columbia

A good play is the farce, Why Smith Left Home. It has created much hilarity at the Columbia Theater this week. Frank Tannhill, Jr., carries the bulk of the work, and Lizzie May Umer as the cook lady is decidedly humorous. Lottie Williams Salter, who was a favorite in Morose melodrama, is the young bride, and the other roles are, generally speaking, adequately filled.

The Comedy

The German comedy, In Weissen Rosell, in three acts, was given at the Comedy Theater last Sunday night to a crowded house. All members of the company were well received. The principal feminine roles were taken by Miss Von Hofstetter and Miss di Rovey. The male roles were taken by Dennis Hirsch, Josef Grenan and R. G. Leog. These Sunday night German comedies seem to have been successful from the start.
Amusements & Next Week

AT THE GRAND

The Merry Monarch will terminate his reign to-morrow evening, and Monday evening Rice's famous Evangeline will have the most magnificent performance ever given in San Francisco. Charles H. Jones, the Amazon March King, has invented for the occasion what he terms the March of patriotic colors which will be performed by too gorgeously apparelled, beautiful and symmetrical girls; also a minuet a la Wattcean. Editor M. G. McCann, who is the locating Evangelist, and Hattie Belle Ladd, the hero Gabriel. Winfred Goff will make his first appearance here as the feminine impersonator in the character of the beautiful Catherine. Fred Cooper, the popular comedian whose last appear-
ance was at the California Theater nine years ago, has been secured for the little madcap role of Mr. and Joe Clarke, one of the best dancing teams of New York vaudeville stage, has been brought here to play the Little Hare character. John Robertson will act the rebellious calf. There are over twenty other characters that have been added to the cast, and the enterprise of Walter Morosco's has taken root and is growing in the city, and there is a continuous line at the box-office.

AT THE ORPHEUM

The bill at the Orpheum for the week ahead holds forth so many attractions that it will be good as any of its predecessors. The headliner is Cora Stuart, the widow of Tom Robertson and daughter-in-law of the famous dramatist, T. W. Rob-
erston. Supported by an excellent company, she will present The Fair Gunman a Western story. The Circus Rider, the piece made famous by Rosina Vokes. Little Mignon is said to be the cleverest child dancer in the world. She is only eight years of age, but has already many immortals of mature years. Rice and Elmer are two of the cleverest and best known comedians on the vaudeville stage. They will present A Rule's Visit to Chinatown, in which they will introduce some wonderful work on the triple horizontal bars. Little Yerdi is a pretty and clever musician and plays well on every instrument known to the musical world. Hamilton Hill the famous Australian baritone singer, completes the list of new attractions. The hold-

eve, the bill will be Vincent Wallace's beautiful ballad opera, Maritana, the cast including Ada Palmer-Walker, Charles C. Smith, Miss Gilbert, William Schuster, Phil Braun, Hubert Sinclair, J. Fogarty and Trovatore. Saturday night's attractions will be as follows: Tuesday, Othello; Thursday, Ernani or Trovatore to be announced; Sunday evening, the double bill of Cavalleria and Pagliacci, and on Sunday night, the bill of Verdi's greatest work, Aida. The music will be published, but these few opportunities to listen again to the exquisite singing of Sig-
ers and of Miss Miles, whom the company is delighted to have here. The produc-

AT THE ALCACER THEATER

Another week we have My Friend From India. The play is certainly a clever farce. L. R. Stockwell, in the character of the barber, is the funniest character. He, in the guise of the Yellow Robe Order, vainly trying to make his exit, and being too much sidetracked, we have been informed that he is a The-

AT THE COLUMBIA

Why Smith Left Home will be con-

AT THE NEW ALHAMBRA

The New Alhambra Theater will present today and tomorrow, Monday, Kentucky, to-morrow night, to con-

GREAT CREATION

The Review shows for the first time in San Francisco a picture of Mr. Henry Miller in his great creation of Sydney Carton, in The Only Way. Black Patti's Troubadours are signed for the Alhambra during the holidays.

HIS BIRTHDAY

Mrs. Gilbert, of Annie Russell's Co.

New Los Angeles Theater

The news comes from Los Angeles that T. Daniel Frawley may manage a theater to be built on Broadway. Frawley says he was offered a ten-

New Alhambra, Theater

several of these plantations have been attributed to a variety of causes, notably its parentage of the now well-known hard-pressed minstrels, whose music and mirth are now considered one of the most attractive elements of the play. The skillfully manipulated horse race has also been declared the element of gritting merit in the production. The comedy is one of the most amusing parts of the com-

erescent of the reign of the Merry Monarch. Among others there will be Thomas Rice as Jabez, the King of Baritone, the fiery little Yerdi as the powder monkey, and an entire cast of at least twenty-five people, all of whom have been carefully selected as being pre-

the stage. The Masked Ball, will be presented for the last times, for which the houses are almost sold out.

ANOTHER WEEK's

The new Alhambra Theater will have been opened with the installation of some new and attractive features. There will be an entirely new and improved lighting apparatus.

a dramatic three acts, entitled Miss Chestnut, and in February, 1851, she took the principal comedy in her own dress, playing the well-known and well-known Miss Chestnut. Her Lord and Master, which was published in 1857, for a variety of local plays, and Miss Chestnut, who has been proved a profitable play for several years. In private life Miss Marr, and Mrs. Maclean.

Imogene Comer, the singer, died in New York a week ago, after a lingering illness, her home in that city. Her last engagement was to supervise the opening of the New Alhambra Theater in New York, in which she appeared a few weeks ago, but she was compelled to cancel more than a dozen lucrative dates owing to bad health. Miss Comer was still a young woman, being only 27 years old. She brought to popularity many songs, the most famous being Those Wedding Bells Shall Not Ring Out, The Crucifix and The Tattoo on the Arm.

Rumor Denied

Since the opening of the New Alhab-

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A Boer Play

T. Daniel Frawley and his com-

a colorfully costumed and decorated stage. The accompaniment by the grand orchestra is provided by Mrs. Stephen, the well-known organist of the Alhambra. The orchestra will include the organist, Mrs. Stephen, and a band of ten or twelve pieces.

New Alhambra, Theater

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a colorfully costumed and decorated stage. The accompaniment by the grand orchestra is provided by Mrs. Stephen, the well-known organist of the Alhambra. The orchestra will include the organist, Mrs. Stephen, and a band of ten or twelve pieces.

ANOTHER WEEK's
New York—Nov. 12—To William Gil- lbert, for his part, the book was a device in the same stage Sherlock Holmes, that interesting, if not at times possible, hero of A. Conan Doyle. But Sherlock Holmes is no play. The play Sherlock Holmes, as put on last at the Garrick by Mr. Gillette, was put on last season, and not by Mr. Gillette. The condemnation made one of the most interesting melodramas, which has been seen on here for some time, being the most successful in the effect by a frequent visit to the second stage. The play is full of curiosities from beginning to end, and Gillette has what promises to be a great success.

These striking actors, James J. Corbett, James J. Jeffries and Thomas Sharkey, were the stars of William A. Brady's new venture at the Koster & Bial last week entitled Around New World of Song. In this play, it is rather unfair of Mr. Brady to put such heavy loading men into his cast and expect us to believe that his actors can carry out his imaginative conceptions to the best advantage of his otherwise honest production. He has, of course, been very successful in having his opera, which he has given several times in its present form. I think that if the opera is ever performed on the stage, it will be a greater success, but the present form is a great disappointment to all of us in the audience.

Evelyn Nesbit and Mediterranean Nudists have reached here from Europe in good health and they say that they are ready for poor Calvin, who has led to go around with the Maurice Graf Opera Company and play our night stands. Of course it isn't as bad as that, but Nesbit and Mediterranean Nudists think that outside of New York, Chicago and Boston there are no cities worth mentioning in more than one night. All the same, even on several occasions, put aside some fortune in San Francisco; then never Evelyn Nesbit and Mediterranean Nudists.

Why Smith Left Home is a mystery to me. I've been doing a splendid business in Court A. The play is a hit, but possibly he has merely gone West on a vacation; it is better for the public. But he pulled up stakes here last week, and made his first appearance in the chorus of a new musical at the Casino. The music is amusing and Miss Clara Hepburn is doing her part as Miss Clara Hepburn. Mr. Smith, Smith is a model husband. Dan Man in Count Von Cuggenheim, who made them twisted, was excellent. Miss Alice Yenning, who was Harrison's major for years, is Leslie

**SALT LAKE**

**SALT LAKE CITY, Utah, Nov. 13.—**Salt Lake Theater, Nov. 13th, A. W. Freeman's troupe, the London Company, is presenting a production which is being made on a score of bill boards and numerous window灯-boxes, and it is one that will make the showmanship of the showman. It is the kind that for the first time (with one exception) in the history of Salt Lake's leading play, has had the whole season's advertising been admitted at popular prices. The theater management has its usual stand firmly in the public eye, and the whole city has steadily refused to admit cheap plays. The house, however, has always allowed local companies to play their tests. Whether the admission of the Fre- emon Company at popular prices means that the theater management is going to continue to bid for the managers with any attractions draw, has not been definitely an- nounced, but it is implied that the house has had a very slim line of attractions the present season, the doors being closed a good share of the time. While the theater is handicapped in having the company, no few attractions, this season has been opened every night of the season and is booked well for the rest of it. This is the kind of company appearing has done a satisfac- tory business. If Mr. Pyper decided to con- tinue with the management of this theater, there is no question that many companies which in the past have been unable to get dates in Salt Lake and have passed the city by, will make it a labor to play in one of the great theaters of the west. In other words, theengagement of Eugene Blair in A Lady of Quality at the theater last Thursday evening. Later in the same evening, a telegram was received by Manager Pyper stating that the company was held up at the railroad station, and unable to appear that evening. Theater- goers were keenly disappointed, and no little regret was felt by the theater management, from which to calculate the loss. The news was worth $1,500. Why Smith Left Home did a fair business at the theater the 11th, though what the other side of the platform, as Mr. Pyper's new play is full of rich humor and it is presented by an evenly balanced company. Manager Pyper used every argument of the night, the first night of the week (Nov. 6) and Arthur Donelson, the leading man, did not do quite so well, but had been out of action for a few weeks. Miss Blair did not do quite so well, but had been out of action for a few weeks. Miss Blair did not do quite so well, but had been out of action for a few weeks. Mr. Donelson could easily have filled another week to good advantage. My Friend from Indiana great at the Grand tonight, to fill a three nights' engagement.}

**ST. LOUIS**

**ST. LOUIS, Special Correspondent.**

**ST. LOUIS, Nov. 7.—**The Grand Opera- saon at the Olympic Theater last week was anything but a success. The financial situation with which the Olympic staff had to contend was as much the better comedy, being put on by a strong company in artistic style. The business was not by any means the same as last Thursday. The orchestra is better and the band is stronger, and besides having the company, which has been so good, the orchestra is better and the band is stronger, and besides having the company, which has been so good, the business was not by any means the same as last Thursday.

Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast. Mr. Mansfield is packing a crowd of people this night and the management has been forced to bring in another cast.
Behind the Scenes

with Eugenie Blair

EACH one has her descriptive note, best struck through environment.

Miss Blair would fit in comfortably with market stalls. English bound books, dull blue hangings—with sleek-necked horses, the hunter's horn and a kennel of hounds. She should be at her best, perhaps, after a canter on the downs. She must never take little stitches or paint small canvases—she plays the role of the jockey. If she had not acted, she might have done literary work, she says.

My favorite pastime would have been done with no timid pencil. People would have read and been the better for it. She would have said things bluntly, without a trace of malice. She would have struck for right against privilege. In a broad way, I mean, not narrowly, to her own advantage. Her comments on life and things would have been wise and true, but never piquant.

This sounds like the novelist's idea, as he is weekly guns-ask-work. It is rather an opinion, gathered in ten minutes, as she sat before her mirror in satins "shorts" and a snowy blouson, twisting her wig, and cutting out paper for a deep black waffle. If she have not "bit it off" just right, blame the coiffeur.

"A black hair hardens the lines of the face," she said, leaning forward to adjust a patch. "Especially if it be a wig,"—putting on and taking off the chin. "If I am as old as this makes me look, I am certainly getting on," and she wheeled around with a fearfully smile.

The fact that she had dared to say it, was proof positive to the contrary.

"It is rather embarrassing to talk of one's self," she went on, "but I don't suppose you have come here to discuss politics or the last novel."

She chose her words quickly and simply, in the unembarrassed way that comes with experience. She and Blanche Bates are cousins. As she smiled, the eyes and a turn of the chin insisted upon the relationship. The other features wavered.

"I can't think of the call boy. De- cidedly I had not come to discuss politics— in so brief a space so hurrying on to the business in hand."

A Long experience? Well, I have been acting since I was fifteen, and it is astonishing how much more I knew then, than I do now, and I laughed at the memory of it. "My first experience was playing the leading part with Mrs. D. P. Bowers in "Lady Audley's Secret." The leading woman was taken ill and Mrs. Bowers, against her better judgment, was persuaded to let me supply the lines."

Miss Blair was not trusted with the part, but rather mistrusted with it, because no one could be found in St. Louis who would attempt it. She knew the lines, because her mother was of the cast and she had listened to them frequently from the wings. So one can see how the mistakes of our neighbors are often more profitable to us than our very best strategy.

"Did you ever hear of being ill?" did I hear you say? "It is the greatest mistake of life. She spoke the lines with credit, to her head and heart, and has borne speaking lines ever since."

"Searing! For three years now, and I find it quite to my taste. Yes, the cares are brainy. Thought and energy are taxed to the utmost, but one's pleasures are doubled in compensation."

Miss Blair, a philosopher's habit. I believe she finds both a tonic and a storm in nothing—after they are over.

To Camille. Its tenderness and waywardness and hopeless appeal to me, as they do, I suppose, to most women. Yes, I like my role in A Lady of Quality, although it depicts only the stronger phases of a woman's nature. Perhaps it is interesting for the curiosity.

Then she had finished her makeup and slipped into a cloak the color of evening with the stars breaking through.

="You should play Trusts," I said, as the short's disappeared. "I probably shall next season—that and the others."

="My dear wearing less clothes. Well, the first was a little cold, but one warms to the situation and forgets self in the issues at stake."

="Overstep," spoiled the inevitable loss, and I slipped out thinking she had. This was a warning to the situation and forgetting self is the whole secret—the one hope."

CHARLOTTE THOMPSON

On the Road

Dolley Stock Company.
Bakersfield, 20: Redlands.
Hotel Toppy Topy.
Fargo 18; St. Paul, 19 week: Minneapolis, 26 week.
Frederick Ward.
Denver, Nov. 20-25; Las Vegas 27; Albuquerque, 28; San Bernardino, 30; San Diego, Dec. 1-2; Los Angeles, 3-9; San Francisco, 11, two weeks.
Ellifford Company.
Napa week of Nov. 15; Petaluma, week of Nov. 20; Sacramento, return for two weeks beginning Nov. 27.
Nancy O'Neil.
Woodland, 18, Santa Rosa, 20-21; Oakland, 22-23; Fresno, 27-28; Victoria 29; Hanford, 30; Bakersfield, Dec. 1-2; Los Angeles, Dec. 3-4 weeks.
Dj's Auction.
Chas. H. Vale, manager. Salem, 20; Manchester, 21; Holyoke, 22; Lawrence, 23; Brockton, 24; New Bedford, 25; Providence 27- Dec. 2.
Gotlein's Minstrels.
Watsonville, 18; Santa Cruz, 20; Salinas, 21; Santa Maria, 23; Stockton, 25.
Yon Yonson.
Sacramento, 18, and thence to the California Theater, San Francisco, week of Nov. 19; Bakersfield, week of Dec. 6.
Hotest Coin in Dixie.
Silver City, 18; El Paso 19.
Richards and Pringle's Minstrels.
Los Angeles, 19 week.
Sam T. Shaw Company.
Elkmont, 20; North Vancouver, 27; Walla Walla, Dec. 4; week; Spokane, 11 week.
Lewis Morrison.
Sherman, 16, Paris, 17.
Lewis Morrison's Frederick the Great Company.
Natchez, 20; Vicksburg, 21; Greenville, 22; Columbus, 23; Meridian, 24; Birmingham, 25; Atlanta, 27-28; Chattanooga, 29; Nashville, 30.

Manager Ficks Renews

GEORGE W. FICKS of the Chenille Opera House, Sacramento, has leased that property for another year, beginning with December 1st. Mr. Ficks has been a very enterprising manager, and the Review sincerely hopes that he will come in for a godly share of what promises to be a most theatrical season of prosperity on the Pacific Coast.

COLUMBIA DRAMA LEADING THEATRE
BEGINNING MONDAY, NOVEMBER 25th, SECOND AND LAST WEEK.
Broadway's Great Helmut Schonemann

WHY SMITH LEFT HOME

The Comedy now creating laughter in all quarters of the globe.

SUNDAY, NOVEMBER 25TH, WITH THE GREATEST
Shenandoah

Presenting Prince, Duke T. S., Beth and Sue.

COLUMBIA THEATRE
THE POPULAR HOUSE
SEASON'S BEST! PINS MAIN 170
SUNDAY NIGHT, NOVEMBER 25TH

VON YONSON

THE LANDLORDS OF LAVUER
Interpreted by a splendid Company
Popular Prices—Evening 75c, 25c, 20c, Matinee 25c, 20c
SUNDAY NIGHT, NOVEMBER 25TH

Frawley Company

Hair Goods

The Largest Assortment in San Francisco

Lowest Prices
Every Quoted

SWITCHES

January 15-21... 49c
February 1-7... 45c
February 8-14... 40c
February 15-21... 35c
February 22-28... 30c
February 29-3rd March... 25c
March 4-10... 20c
March 11-17... 15c
March 18-24... 10c
March 25-31... 5c

Very Fine Wigs to Order, $20.00
Look perfectly natural.

HAIR DRESSING 25c.
G. LEADER
123 Stockton Street

GRAND AND ENGLISH OPERA SEASON.
TUESDAY AND SUNDAY EVENING,
THE MASKED BALL
NEXT WEEK.
Final Performances of Grand Opera Monda'y, Wed., Fri., and Sat. evenings and Saturday matinee, Wallsell's beautiful Italian Ballet.

Maritana

Tivoli Opera House

Tuesdays.

Tivoli Opera House

GRAND AND ENGLISH OPERA SEASON.
TUESDAY AND SUNDAY EVENING,
THE MASKED BALL
NEXT WEEK.
Final Performances of Grand Opera Monday, Wednesday, Friday evening and Saturday matinee, Wallisell's beautiful Italian Ballet.

Maritana

Tivoli Opera House

Tuesdays.

Maritana

Tivoli Opera House

Tuesdays.

GRAND OPERA HOUSE
TELEPHONE MAIN 512
WEEK OF MONDAY, NOVEMBER 26th
Colonial, Somnights and Thoroughly Updated Productions of New World Famous Extravaganzas.

Evangeline

New Jersey. Continental Effects.
March of Patriotic Colors by 100 Homestead Girls.
NEW SONGS, NEW DANCES, NEW JESTS.
EVERYTHING NEW.
Popular Prices. One Week, 50c, 25c and 10c.
A good reserved seat at Saturday Matinee, 25c.
Branch Ticket Office, Sans Souci.

New Alhambra Theater

Elastic and New. Looers.
RHYTHM AND TONE.
Telephone Number 155.
( "The People's Play House)."
TODAY IS LAST PERFORMANCE.
EUGENIE BLAIR
A Lady of Quality
TWO WEEKS BEGINNING
SUNDAY, NOVEMBER 25TH.
MATTINEES BY APPOINTMENT.
Jacob Little's Great Success.

In Old Kentucky

EUGENIE BLAIR
A Lady of Quality
TWO WEEKS BEGINNING
SUNDAY, NOVEMBER 25TH.
MATTINEES BY APPOINTMENT.
Jacob Little's Great Success.

Siebe &
Green
Bill Posters and General Advertisers.

* Post for all the Leading San Francisco Theaters. Finest locations in the city.
**Pacific Coast Correspondence**

**LOS ANGELES. Special Correspondence.**

**THE REFLECTION OF A DAY.**

**THE PACIFIC COAST TIMES.**

**THE ALMIGHTY TRAFFIC.**

**THE HUMAN FACTOR.**

**THE WESTERN TIMES.**

**THE SAN FRANCISCO DRAMATIC REVIEW.**

**November 18th, 1899**

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**FRESNO**

**Special Correspondence.**

**FRESNO.**

**OF THE COAST.**

**HERBERT L. CONNELL.**

**STANFORD. Special Correspondence.**

**STANFORD, Nov. 15.—Katherine R. Oliver, who has met with great success in the first and second performances of the presentation of Barrie’s Little Minister, made her appearance at Stanford last night. While the part she took was so well underlined and filled with work that she took her to Thruma, where he arranged a recital of The Little Minister for his people. Her characterization is good, and her voice in impersonating Mamie, the old woman being a delight. It was so well done that we would have delighted the “Hoot Mon.” It was a pathetic scene and Miss Oliver has done it with skill.

But the best scenes, perhaps, were those between Bubbe, the supposed gypsy, and The Little Minister, Gowan Dohart, and the scene in Cullum wood, of Robinson’s revenge. The latter is a dramatic scene, and gave Miss Oliver a chance to show her ability as a stage artist. She was equally effective, and rendered it in a powerful yet simple manner. Miss Oliver is touring the coast giving recitals from her repertoire in Scotch dialect.

**H. L. GOLDFIELD**

**OAKLAND Special Correspondence.**

**OAKLAND, Nov. 15, 1899.—It is seldom that a comedy awakens so much real enthusiasm as we have had at the Fox. Miss Pearl Evelyn, an Oakland girl, is the member of the company, and appears as the sweet little wife of a once rakish young French Viciouso and her personal success was most emphatic. The production, while not a new one, is at this result was that when the band paraded to advertise the Reference of Promise, they, for some reason not known to the band but ad-libbed it, then, played She Was Bred in Old Kentucky and By the Sea Waves, to the great dishonesty of the mass who paid the freight. Mr. Delcher now wears a smile which resembles the traditional three bits, of course.

Manager Bronson has installed a megaphone pterodactyl in his playhouse, which seems to spread the news and incidently touches on the merits of his trip to Paris scheme, between the acts. This is a new scheme of advertising his proposition, and he has others. For instance, winter, the Native Sons will have a big benefit at the Orpheum.

The regular talent will be assisted by several local artists who will go toward defraying the expenses of presenting the State medals to the returned soldiers in this part of the State, which event will take place the 25th inst.

At the Los Angeles Theater in Old Kentucky is doing a good business. It is a strong company, and the people here are enjoying the stay. 17, 18, 19, By the Sad Waves is understood. For 19, 20, and 21, A. V. Catterson’s Greater America is here. Followed 22, 23 and 24, A Lady of Quality. Mr. Wyatt is having extensive repairs and improvements made to his theater, and when completed it will be a very attractive place.

At the Berkeley Theater, Brown in Town is doing a record-breaking business, standing room being at a premium for each performance. Mrs. M. H. Connell, and Pringley’s Minstrels will supply the fun for this house.

This production has an excellent bill on, consisting of Louise Dreiser, Jack North, Merrill and Marjorie, Laura Burt, Miles Morgan, Miss C. L. Godfrey, the contortion company, and Sada and Walton’s monkeys.

On Nov. 28, Hayden’s Creation, with 150 volts, and thirty-five in the orchestra, will be given at Stanford’s Auditorium.

The talent has been practicing for weeks, and

this is looked upon as being one of the musical events of the season.

**HERBERT L. CONNELL.**

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**Tacoma Special Correspondence.**

**TACOMA, Nov. 15.—Mr. Leonard’s Juvenile Band gave an entertainment and concert in the Tacoma Opera House last night, Tuesday, November 14, before a good house.

A Box of Monkeys was presented by local talent.

*Note.*

The program included the following acts:

(omitted)

The next night of this week Mathews and Bulger with their company presented by the Sad Sea Waves to a crowded house.

**BENJAMIN C. JORDAN.**

**TUCSON Special Correspondence.**

**TUCSON, Nov. 15.—Mr. Moroney’s Juvenile Band gave an entertainment and concert in the Tucson Opera House last night, Tuesday, November 14, before a good house.

A Box of Monkeys was presented by local talent.

*Note.*

The program included the following acts:

(omitted)

The next night of this week presented by the Sad Sea Waves to a crowded house.

**P. E. A. KINBALL.**

**SACRAMENTO Special Correspondence.**

**SACRAMENTO, Nov. 14.—In Old Kentucky packed the Clunie Opera House last Saturday night.

Nance O’Neill in Magda crowed the Clunie Sunday night. The young American tragedienne has certainly captured the town, as people are not satisfied in seeing her once; they go to witness her perfect work in other parts. Miss O’Neill is of course not yet finished but an extra performance is announced his mate to be given Wednesday afternoon.

Mrs. Fifi is dated for mate and night at the Palomar Thursday.

Valentine Ab, the great mandolinist, appears Wednesday evening at the Congress Theater, and Thursday, at the Royal Mandolin Club, and Richard T. Cohn, tenor, with Mrs. C. A. Neste, accompanist, under the direction of Cha. F. Graether of San Francisco.

**M. J. F. A. KINBALL.**

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**M. J. F. A. KINBALL.**

**SACRAMENTO.**

**Mr. Platter of Paris**

The Pacific Coast managers attention is directed to the advertisement of Mr. Platter of Paris, which will make its initial bow shortly for coast patronage.

Mr. Platter of Paris is a delightfully funny force. It is a novel departure from the old time play of this character, because it has a coherent plot surrounding with mirthful situations.

Mr. Platter of Paris has about the most perfect and flashes of light of paper ever turned out.

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**Theatrical Benefit**

The Theatrical Managers’ Association has decided to give a benefit performance of "Theatrical Benefit" on November 14, at which the various theaters of the city will contribute their best talent. The committee on entertainment consists of Managers, Morrisey, Mosoro, Thall and Friedlander. Popular prices will prevail.

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**Elks’ Entertainment**

All arrangements are now complete for the annual entertainment to be held at the Columbia Theater tomorrow night (Saturday) afternoon at 2. Talent from all local theaters will take part in the program and a big success is assured. The entertainment is given for the benefit of Golden Gate Lodge, No. 6.

Mr. Litty’s reviva of Sheenan does appear to be sweeping everything before it. It has recently broken all records, in New York, Boston, Chicago and other cities, crowding the houses, and returning a top financial performance. It is the biggest production of the piece ever given. Everything is better, and is presented much more elaborate scale than ever before.
The Orpheum

**The Orpheum**

This ever popular house—popular because it always presents to its patrons the best that can be procured in vaudeville—will present this week that was exceptionally of the grand order. The Betrayed Professor, by Leo Carle, the lightning change artist, was enjoyed, and Mr. Carle’s characterizations were well high perfect. Vinnie De Witt, cornetist, reappeared and delighted the audience, and her rendition of Dixie was cheered to the echo. Jerome and Alexis, as the Frog and the Lilac, have installed themselves favorites with the audience by their clever spectator act and Davis, acrobatic comedians, have no peers in their line. The Parisian comedienne, Marguerite Cottin, is as near to the hearts of her audience as when she first made her appearance and her clever rag time singing brings her tumultuous greetings, well deserved. Ryan and Richfield’s original farce, A Headless Man, provoked rounds of applause and earned for it a well merited hit. Churchill Simpson, comedienne, with some superb piano selections and her most clever singing, found a place in the hearts of her attentive listeners. Burton and his dogs were a delightful and welcome addition to the program, which, one in which the management has done itself proud and has merited the approbation of the public, who have responded by crowding the house nightly.

The Olympia

There is only one new feature at the Olympia this week, Norma De Verne makes her professional bow to San Francisco audiences as a ball-olist, and created a great impression. The balance of the bill is good, and consists of Marie Wood, Russell Bros., Ruth Neta, Maude Mullery, Carlton and Royce, May Nelson, Dot Stanley, Camella, Julia Linton and Dora Mer- vin.

The Chutes

The Chutes is still a popular house, and is mystifying people at each performance. Major Mite, Matie Nichols, Adgie, and Cole make up the balance of a fine bill.

The Oberon

The program at the Oberon has undergone no change, and includes Isaac Kahan and the Siblings, Berlin as well as the moving-picture machine and American Ladies’ Or- chestra.

The Alcazar Theater of this city is advertising in the East as the only Farce Comedy Stock Company in America.

Vaudville Notes

Maggie Colburn returned from the north the past week.

Maxxell and Mack, a sketch team, are resting at Los Angeles.

Flora Hastings and Frances Hall are underlined for the Olympia 27th.

Henni Somers, a clever little serio-comic, is underlined for the Midway 29th.

Kitty Henley opens at the Monte Carlo Theater, Taylor, Shasta Co., on the 20th.

Ruth Neta will play the Orpheum circuit, commencing at Los Angeles in the near future.

Ohuhama, the Jap Juggler, opens at Los Angeles Dec. 11th, with San Francisco on the 13th.

Dolly Paxton, the clever little vocalist, opens at the Peasant’s Theater, Seattle, Wash., 20th.

Cad Wilson arrived direct from Broadway and opened the house on the 7th.

Eddie Kelly has parted company with his partner, Walter Parker, and is now head of his own show.

Don Colyer has canceled all his vaudeville engagements, and has joined the Papa’s Wife Company.

The Musical Willards arrived yester-day from Honolulu, after filling a thoroughly pleasant and successful engagement.

The Howard Brothers are now playing the Keilt Circus. Two frisco boys, they have met with phenomenal success throughout the East.

Herr Busch, trapze contortionist, the Musical Fletchers and Lou and Earl Arnold, into house player, left the 20th to bill Honolulu Orpheum engagements.

Sullivan and Cummings, new candidates for public favor, scored heavy on their opening at the Savoy Theater, Victoria, B. C., Nov. 13th. These two comedians have arrived.

Ray Moore, whose husband was imprisoned several months ago for working the "badger" game, has been engaged for Round, New York in Eighty Minutes, at Koster and Bial’s.

Mr. and Mrs. J. C. Walker and Miss Lottie Walker—father, mother and sister of Mrs. J. C. Cohen, wife of the Honolulu Orpheum president—left this week for a visit to the islands.

The case of Marie Willur against Manager Fleischer of the Oberon has yet come up for hearing. Miss Willur claims her contract calls for ten weeks consecutively, and Mr. Fisher closed her after four weeks’ work, claiming that he will give her the balance of the contract later in the season.

The Standard Theater at Bakersfield burned to the ground on the morning of Nov. 10th. Mr. Carrillo called upon an automobile company, paid their salaries in full, and in a neat little speech gave them all contracts for the opening of his new house— which will be entirely rebuilt—and be ready for its first performance on or about Jan. 1, 1900.

Marie Willur opens at the Thalia on the 20th.

Hal Connett is still hitting them hard at the Peoples’, Seattle.

William Buxton departed for Honolulu on the 15th.

Bob Fitzsimmons and his vaudeville company continue to do a big business.

Evie Ross, handsome and talented, is continuing with great success in Spokane.

Elise St. Leon, assisted by Baby Ida, is among this week’s bright people at the Peoples’, Seattle.

Polo, ex-manager of the Orpheum, has a big scheme in view. Hope it will be successful.

Harry De Lain, who is due in this city next month, is this week at Barron’s Auditorium, Norioka, Va.

New faces at the Olympia opening the 20th—Cad Wilson, Cole and Cole, Matie Nichols and Fred Winans.

Manager Ed. Homan contemplates a trip to the Paris Exposition. He will combine business with pleasure.

Gus Henderson, the well-known stage comedian, has become a very popular favorite at the New Cour D’Alene Theater, Spokane.

James J. Corbett is in the cast of Around the World in Eighty Minutes, and hopes to soon become a leader in the burlesque world.

Frank Barton, the well known comic actor, had the misfortune to sprain his leg a few days ago, consequently losing one week’s work.

May Voakes, the original Tilly in My Humpty Dumpty, is now opening a new debut next month in vaudeville. She receives a splendid salary.

Gus Henderson and Eva Ross are playing a successful engagement at the New Cour D’Alene Theater, Spokane.

Manager Bronson of the Los Angeles double house, has sparked a new wrinkle. He is giving coupons to patrons of the house, and to the holder of the greatest number before the 20th, will give a free trip to the Paris Exposition.

Robert Edeson, the original Little Magnificent, has moved to the Alcazar and has decided to go into vaudeville. He made his debut in the Continuus, this week at Keith’s Union Square in a comedietta called Palmiti, as-sisted by Ellen Burg.

Clay Clement

Clay Clement has signed to support Nance O’Neill and will accompany McKee Rankin to his company to Honolulu and Australia. Mrs. Clement will also be a member of the company. Mr. Clement will be a distinct addition to the company and in securing him McKee Rankin did the wisest thing he has done in many years. He is a member of the European tour of Janet Waldorf, and is thoroughly familiar with the stage. He is a versatile performer and has a company in his tour that begins with Honolulu, will go in advance. A good selection.

Hall Caine’s great drama, The Christian, is to be the holiday attrac- tion at the Columbia Theater. Ellen Ebheller is coming to the coast with the very elaborate scenic production of the play.

Between Acts

Saints and Sinners will follow My Friend From India at the Alcazar Theater.

L. K. Stockwell has made a hit in the role of the Barber, in My Friend From India.

The Association of Theatrical Managers will hold their first benefit at the Orpheum Theater Thursday afternoon, Dec. 19th.

My Friend From India has captured the funny-loving people of this city and they insist that the piece run another week.

Francis Powers’ new Mexican Tragedy, entitled Mother Earth, will receive its initial presentation at the Alcazar Theater an early date.

News comes from New York that Blanche Bates and Frank Worthing didn’t desire to go to London with the Children of the Ghetto, and that they remain in New York. Kyfle Bellow and Mrs. Potter are mentioned as being the best in their act to play. Both Miss Bates and Mr. Worth- ing will be in the cast of Naughty Anthony.

Mr. George C. Rodenk, who plays the part of Sir Humphrey Ware in Eugenie Blair’s production of Mrs. Frances Hodgson Burnett’s charming story, A Lady of Quality, has had a thorough course of training in the legitimate school. Beginning his career with the older Salvini, he has played leading roles with both the older and younger Salvini, Creston Clutterbuck, Thomas W. Keene and James A. Herne. Last year he was a member of the Salisbury Stock Company.

M. J. Hooley, who is a member of the San Francisco Company, now play- ing in Washington and Oregon, is a veteran of the Egyptian war and has toured the world with the Queen of England for gallantry in the bombardment of Alexandria in 1882, and the other by the king of Egypt for services in the Crimea campaign.

He joined the English navy in 1879, but left 12 years old. Mr. Hooley is also an author, having completed a drama, An International Society Match, which he hopes to have produced soon in New York city.

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The San Francisco Dramatic Review

November 18th, 1899

Our Friend from Their latest edition of the San Francisco Dramatic Review is now out. It is a large issue, and contains a wealth of interesting and valuable information. The reviews are written by experienced theater critics, and provide a comprehensive overview of the local and national theater scene. The article focuses on the vaudeville and music halls, highlighting the talents of performers and showcasing the latest productions. The coverage includes reviews of popular acts such as Marie Willur, Ruth Neta, and William Buxton, as well as the debut of Clay Clement in Honolulu. The review also mentions the opening of new theaters and the ongoing successes of established houses. The publication serves as a valuable resource for theater enthusiasts and professionals alike, offering insights into the dynamic and diverse world of entertainment.
Elks’ Benefit

S AN FRANCISCO LODGE No. 3 will give a benefit performance at the Grand Opera House. The musical part will be in charge of Isidore Foster, musical director at the Olympia. Winifred Goff, Mrs. John Morrissey and Emil Barangan will furnish part of the program.

FREDERICK WARDE is to present, among other plays, The Lion’s Mouth and Francesca di Rimini, when he comes to the Columbia Theater next month.

The James-Kidder-Hanford revival of A Winter’s Tale is credited with being unusually good by the press of New York.

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DEWEY THEATER, OAKLAND, CAL.
LOCAL NOTES

RECEPTION AT THE BERKSHIRE.

Mr. Howard Malcolm Tichnor was tendered a reception at the Berkshire Wednesday evening of last week, Mrs. Tichnor and the Pacific Coast Women's Press Association, of which she is a member, the California, Sotris Citrus, and several ladies prominent in society and musical circles lending their aid in making the reception most delightful. The house was beautifully decorated with silks, flowers and flags and the brilliantly lighted rooms were most inviting, forehead and unconscious to the guests, most of whom were in full evening dress. Mrs. Tichnor was a charming hostess, and everyone thoroughly enjoyed themselves. A program in which Miss Florence Doane, Miss Mansfield, was Mephisto's Court, Occidental Quartet, Messrs. Callender, Brauton, Soucmbo and Betts participated, was a feature of the evening. Mr. Tichnor generously contributed to the evening's pleasure with readings which were a rare treat. The writer was fortunate in having the distinguished guest "all to herself" for a few moments and was charmed with his amiable bearing and liveliness. His manner, like all people of real, true worth, is so easy and free from affectation, and he is most cordial and most interesting when he converses. Supper was served in the large dining room, the guests departing at midnight.

The reception committee were Mesdames Sara E. Keauner, J. M. Jewett, Louise Bogart, Mrs. Asher, Mrs. D. Sharon, M. B. Foster, M. E. Hart, Mannin-Campbell, Spitzky, Elisa M. Sexton, Ada M. Van Pelt, M. E. MUSER, Misses Jennie Long, Augusta Friedich, Harriet M. Skidmore. During the evening the Fairfield Family Strings Orchestra rendered selections. Among the musical people were Mrs. Mannin-Campbell, Walter Campbell, Mr. and Mrs. Von Meyer, Mrs. A. G. Coleman, Mr. John Harraden Pratt, Homer Tourjee, Mary Cheney Clark and others of dramatic or journalistic prominence.

PROF. BONELLI'S CONCERT.

The S. F. Conservatory of Music gave a concert in Metropolitan Tem- ple Friday of last week. It was framed to draw an immense audience in spite of the rain. The program was too lengthy to list items in any economy, but taken as a pupil's concert was most praiseworthy. One of the most charming items was Mr. Gervais' Allegro Vivace Movement. Pianos—Miss Juliette Grasse and Mr. Charles Rogers; Violins—Misses A. Benson, M. Abelle, M. Van Doren; Miss Charles Carran; Viola—Mr. G. Yale; Cello—Mr. R. McLean; String Quartet—Messrs. Callender, Brauton, Soucmbo and Betts.

THE PIANIST—MRS. AM KING.

Among the guests of interest last week at the Conservatory Mandolin Club was a very successful appearance of Mrs. Am King, most of whose pupils participated, and Miss Charlotte Voorsanger was much missed. The piano numbers were: Polketta [Fraul], little Hilda Schloha; Tremolo [Koselle], Gertrude Vincent; Value No. 14 [Chardon], Frederick Military Polonaise [Chopin], Miss Irene Hanaran. The latter piano numbers received a little word of repri- son at the last concert for the want of deference she showed a very insu- gent audience; and the writer hopes to see more of her in the near future. I am too much her friend to allow such a serious fault to go unnoticed, and while I believe her to be a masterly pianist, I am hardly conscious of it, she should select a proper time, and I hope Will be a very great success. She is taking a great deal of trouble to give the voices of praise of the next musical: Miss Lottie Lanne and Geo. Caldwell, pupils of Cyrus Brown- lee Newton, gave the laughable ditty, The Happy Pair, doing good job. Mr. Caldwell recited Victor Gal- brath, Miss Lanne also appearing alone. Miss Gertrude Powell pupil of Mrs. Rocekk, sung Marguerita [Faust], and My Lover Will Come Home, all of which were received with great satisfaction. Miss Lanne, pupil of Mr. Rocekk, Miss Alma Coleman, pupil of Alfred Kellner, showed off with the great success. Miss Lanne's voice is firm and her pronunciation better than formerly, and [Vieux-temps] one of the best. She has a great future, and her voice is firm and her pronunciation better than formerly, and her voice is firm and her pronunciation better than formerly.

Miss Van Pelt, one of the well-weathered and successful pupils of Mrs. Martin-Campbell, did splendid work, showing method, perfect pronunciation and good taste, the numbers being: On the Hillside (Maia), for You I'd Leave My Home (Bohemian Song) (Von), as well as the number. Miss Van Pelt's voice is so attractive and the way in which she renders the song for the first time in two years, has been reorganized. Mr. Tichnor, tenor, rendered a sweet, musical voice only in Dreams (D. Koven), also singing with Mrs. Hert- mark's, Ednland, their voices blending most harmoniously. Mrs. Hert- mark's solo was Chanson Provencale (Dell Aqua). Her voice was clear and her and Mr. Tichnor were well received, and her encore, a fugue, was infinitely sweet. Mr. Tichnor received a rousing welcome, his fine bass being heard in Jacques Blumenthal's song, Life, which was rendered with splendid effect and his pianismos passages were most delicately executed. For response to the hearty encore he gave Rocked in the Cradle of the Deep. Arthur Welles is always an acquisition and the bass, marked with his voice, a treat indeed. His interpretation is always intelligent and sympathetic, and he plays with the most gentlest of the article. His numbers were Polonaise de Concert, Chanson Villegoeose [Popper] and Schumann's Reverie. Her voice was firm and her pronunciation was clear, and Miss Pelt, pupil of Mrs. Rocekk, who has recently accepted the position of contralto in Calvary Church, de- termined to tackle one of her own, said Good-Bye [Mise] and for an encor-e. Last Night I was Drinking, a number admirably adapted to her voice and style. Miss Van Pelt's voice is a pleasing one, firm and even in tone, and of velvety quality, with power and sweetness. The writer has watched her progress with interest and was delighted to mark her great improvement since last sea- son, for she has been one of Mrs. Mar- riner-Campbell's most ambitious students, and her success seems assu- red. She was accompanied very skillfully by Miss Neumata Van Pelt.

THE SAN FRANCISCO DRAMATIC REVIEW

CHAR. VAN ORR'S SUCCESS.

Charles Van Orr is doing famously in Orville. He played recently at an evening given by the School Teachers' Institute, where Mr. C. M. Gayley of Berkeley gave a brilliant lecture, "Our Literary Heritage," and Mr. Van Orr appeared with his pupil, Miss Magnolia Reed, in Beethoven's Sonata No. 5, Opus 24, for violin and piano. This young student has made rapid strides with his piano studies, as a year ago she could not play a Kaulkin Sonatina, but now she is ready to give an evening to look upon Mr. Van Orr as a fine master of the piano as well as the violin, that instrument having made his name as soloist and teacher.

CONCERT OF THE BOHEMIANS AMERICA.

The Bohemians of America gave a concert under the direction of Homer Tourjee Friday of last week, which passed off very successfully. The evening was opened by an address by Col. J. E. Kowalsky, which was received with much applause. Miss Eleanor Joseph, pianist of ability, and a pupil of Mrs. A. G. Coleman, vocalist, made her first public debut as a singer on this occasion, and was well received. She sang, For the Shore of the Past, which was rendered with skill and her rendering, and being in excellent voice. She also played Liszt's Second Rhapsody, a thoroughly artistic number. Armand Solomon, oboist, rendered solo, All Varié, op. 22 [Vieux- temps], receiving praise for his good work. The treat of the evening was the rousing reeling by Miss Jenny Long, One of the Real Heroes of the War, her voice being quite enthused by her fine voice, delivery and action, and the strength and pathos she displayed. Mr. Henry McNally was also a favorite of the evening, rendering Lost Choral and I Cannot Tell [Gard]. The interesting evening closed with an illustrated lecture, War with Spain, by Rough Rider C. K. King, giving personal experiences, and aided by stereopticon views.

The McKenzie Musical Society will give a concert in Old Fellow's Hall Thursday of next week which promises to be an enjoyable event, Mr. McKenzie, the director, having arranged an excellent program.

The advance sale of seats for Shen- andoah will open at the Columbia Theater box office on Thursday morning. Arrangements have been made for the continuation of the special season prices, $1.75, 50, 35, and 25, now in vogue, during the Shenandoah engagement.
McKee Rankin’s Mistake

McKee Rankin’s present success and prosperity recalls to mind that at one time in his younger days he was leading man in the stock company at the theater in Pittsburg, and he was visited every few days throughout the entire season by a long lean man, who looked like a typical countryman. He tried to induce him to advance money for the putting of a patent before the public. The visitor had only one way of stating his case, and this he religiously did on an average of three times a week for thirty weeks. He would lounge up to Rankin, and after bidding the actor “good morning” and chatting for awhile, would incidentally remark, “I’ve got a patent out of which untold wealth can be made—if I only had about $500 to get started. Now, Mac, I’ll give you a half interest in it if you’ll advance the money.”

The same speech was repeated so frequently that it became a standing joke in the company, and the young fellow who gave utterance to it was looked upon as a crank by one and all. Other people out members of the company joined the actors in their estimate of the mental balance of the inventor. The season closed. Rankin came to New York, and his friend from Pittsburg was forgotten until some years later when the Danies was in the flush of its success.

Rankin was playing the part of Sandy in Pittsburg, when he received a call at his hotel from one of the millionaires of the Smoky City. He was greatly surprised to think this man should call on him, but a few moments’ conversation put him straight. The visitor was George Westinghouse and the patent he “tried” to get Rankin interested in was the now universally used “air brake,” the royalties from which amount to more than $500,000 per annum.

Letter List

Members of the theatrical profession may have letters addressed in care of this office. No charge will be made for advertising such letters in the columns of the Review or for forwarding.

We call attention to the new and artistic studio of Mr. Louis Thors, 869 Market St., Phelan Building.

Subscribe for The Dramatic Review.

Ellen’s New Dress

The straightforward simplicity and impetuousness of manner which gives to Henry Irving that distinctive social charm that wins those who are brought under its spell from the attitude of discriminating criticism to that of blind adulation, had an amusing as well as unique illustration during his last visit to San Francisco. At the dinner given to Mr. Irving, Miss Terry and a few of her personal friends by Mr. and Mrs. M. H. De Young, Miss Terry’s illness prevented her appearance, and Mr. Irving was assuring his fair hostess of her genuine regret at being absent, concluding his little speech in this quaint but characteristic fashion: “Yes, my dear Mrs. De Young, Ellen was anticipating this visit with great pleasure—great pleasure. Indeed, she had a new dress made especially for the occasion—a new dress, yes!” Then with a sudden start of recollection: “Her daughter has it on now!” (raising his neck in every direction in search of the wearer of the “new dress,” and discovering her finally, ensconced with the English girl’s demureness in the corner of an adjacent sofa). “Edith, my dear, stand up and show Mrs. De Young your mamma’s new gown!”

The amusements of the hostess and the guests who overheard, was tempered by a tender feeling for the lovável simplicity of a mind which, after ranging the universe of art, could settle down upon the small home interests of daily life with equal enjoyment.

William Bramwell, the handsome leading man of Eugenie Blair’s company, is the son of a well-known New York minister. He was intended for the ministry. However, abandoning that life, he took up the study of law in Omaha. Fursaking the legal profession for the stage he joined Mr. Robert Down and then later was a member of the supporting company of Miss Blair. For the past three seasons he has been leading man for her, essaying each role assigned to him in a graceful and polished manner. He was spoken of as a fit Romeo for Maude Adams’ Juliet, last spring. Not having any desire to play Romeo he did not seek the engagement.

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Blanche Woodman—Tivoli.......................... 51
Lillian Raymond—Grand............................ 37
Justina W. Wayne—Tivoli.......................... 132
Ida Stabler—Grand................................. 177
Irene DaVoll—Grand............................... 19
Jeanette Fredericks—Grand........................ 14
Mabel Billiard—Grand............................. 37
Christie Stockmeyer—Tivoli...................... 3
Zora Irwin—Grand................................. 16

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November 18th, 1899

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A weekly record of Dramatic and Musical Events

No. 12—Vol. I
SAN FRANCISCO, NOVEMBER 25, 1899

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KITTIE

CHARLES
THE SAN FRANCISCO DRAMATIC REVIEW

NOVEMBER 25TH, 1899

A COMEDIAN'S OBSERVATIONS

SOME INTERESTING THINGS I SAW

DENVER, NOV. 15.—The latest grievance of the "also-rans" and the "has-beens" of the theatrical profession, I learned, as I waited in the Bell Agency the other morning for the growing popularity of dramatic schools.

Out of curiosity or a desire to kill the interminable hours of the pause before a recital, one of my friends, a well-known comic entertainer, had engaged a young man to sit on the stage with him, and for a couple of weeks was about to start on a trip through the West and give the young man his first chance. The young man was a "mass-organizer" and "get-up" man, and had a general knowledge of the theatrical world, but not much experience. The dramatist was an old friend of the young man, and knew that he was an ardent admirer of the most famous of the "fellow-actors," and was determined that he should have a chance to meet him.

The young man had arranged for a production of a play that he had written, and the dramatist was to assist in the production. He had written a play that he knew would be successful, and was determined that the young man should have a part in it, in order that he might have the opportunity to meet his idol, and to see how he could do the part.

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No Mistaking Bigelow's Phil

A story waited from Boston indicates that Charley Bigelow, who is almost as handsome as Eugene Canfield, is on to his own curves. Mr. Bigelow, who has been playing a leading part in Papa's Wife, the new French farce in which Anna Held is starring, applied at the box-office of Keith's Theater in Boston, and asked for seats.

The man in the box-office didn't recognize Mr. Bigelow, nor did the business manager of the house. Somewhat chagrined, Mr. Bigelow left the lobby of the theater, but returned presently bearing in triumph a half-sheet lithograph on which was shown in half a dozen colors his own physiognomy! Cynron and all.

"And I that man?" he demanded.

"Indeed you are," responded the box office man. "Those kind of faces don't come in pairs."

And Mr. Bigelow got the best seat to be had.

Advance Agents' War

It is seldom that a city outside of San Francisco in California enjoys the unique spectacle of four theatrical advance agents struggling for supremacy in the shape of advertising their respective attractions. Yet such was the situation of affairs at the Los Angeles and Burbank Theaters last week. James Delcher of Brown's in Town was fighting the opposition, and the other three agents formed a combination to down him. But within the ranks of the Los Angeles theater combination all is not harmony.

Jules Schloss, representing A Breach of Promise, was worried over the bustling abilities displayed by Fred Beckman, ahead of In Old Kentucky, and his croupier, Fitzgerald Murphy, ahead of the interesting of Mathews and Bulger's By the Sad Sea Waves Company that appeared at the Los Angeles theater the latter part of the week.

Schloss decided upon a Napoleonic coup by engaging a band to parade the downtown streets in the interests of his attraction. Murphy and Beckman, his rivals, decided to go him one better. They hit upon a clever idea. They would hire the leader of the band to play She Was Bred in Old Kentucky and By the Sad Sea Waves. The band turned out in the afternoon and imagine Schloss' amazement to find his hired band play airs that were advertising his rivals. However, he accepted the matter gracefully and the last scene of the comedy was enacted in Bob Kern's, where several cold bottles were opened.

We call attention to the new and artistic studio of Mr. Louis Thors, 826 Market St., Phelan Building.

Subscribe for The Dramatic Review.

Lederer's Quintonitas will keep the hair ealthy.

Lola Montez' Ruby

J. B. Hagors, the California millionnaire, in very fond of diamonds. He is said to have some of the finest and rarest on this continent. Many of them are set in the old-fashioned round cluster style. His wife before his present one, had some very valuable rings, pins, brooches and ornaments, but she prized a rare ruby more than any of them. It is said to be the finest ruby in America. Although a very fine jewel it is prized more for its historic value than for its intrinsic value as a gem. It formerly belonged to Lola Montez. When Lola Montez was thrown upon the cold mercies of a world that had looked on aghast at the extravagance lavished upon her by King Louis of Bavaria she came to California and took her gems with her. The ruby was offered for sale when her effects were brought to the hammer more than thirty years ago. It was then sold for $1,000 to a speculative jeweler Mrs. Hagors secured it and valued it at $10,000.

The original production of Mid-night in Chinatown occurred at the Chicago Academy of Music, Oct. 29. The house, packed both matinee and night, was almost duplicated all the week. The play promises to be a big success from the box-office point of view, and must have pleased the people. There was "a continuous advance sale. It is not a Chinese drama, but one act is set in the Chinese quarter of San Francisco. Fine scenery enhances the beauty of the production, and a cast far above the average of professional actors met the many strong characters.

Lederer's Quintonitas will keep the hair ealthy.
THE SAN FRANCISCO \nDRAMATIC REVIEW \nNovember 25th, 1899

(Sixteen Pages) \nSAN FRANCISCO, Nov. 25, 1899 \n
EUROPEAN ADVERTISING OFFICE, \n7TH BROADWAY, \nNEW YORK \nB. A. KEPPEL, \nREPRESENTATIVE \n
New York Correspondent \nROB ROBERTS \n110 W. 56th St. \n
Ten Cents a Copy—$3.00 per Year \nFor sale at all News Stands \n
DRAMATIC REVIEW PUBLISHING COMPANY, \n2325 Geary Street \nTelegraphic Name - CDFR \n
Wm. D. WASSON \nCHAS. H. FAREBELL \nBUSINESS MANAGER \nC. H. LOMBARO \nSECRETARY AND TREASURER

Retired at the postoffice at San Francisco, Cal., at second-class matter October 3, 1899.

Alias, how soon the hours are over. Count us out to play the lover! And how much narrower is the stage Allotted to us to play the sage? But when we play the fool, how wide The theatre is for our buildings! How long the audience sits before us! How many prompters! What a chorus!—Walter Savage Landor.

**CONSIDERING the number of players who are taking advantage of the law, Through Bankruptcy as the title of a play might claim some notable names in its acting company.**

The latest thing theatrical is a portable playhouse—not a tent, but a real theater made of wood and paper mache. This paper mache idea somewhat suggests the paper house that has often been met with in theatrical history.

Among the fictional and historical characters now impersonated in current plays this year in the United States are Barbara Fritich, Sydney Carton, Becky Sharp, Napoleon, The Empress Josephine, Robespierre, Phil. Sheridan, Stonewall Jackson, D'Artagnan, Richelieu and Louis XIII.

Francis Wilson, in recently admitting that his earlier stage work was done in connection with a minstrel company, spoke in very high terms of that branch of the amusement profession, incidentally referring to an episode that happened during the tour of the all-star cast of The Rivals. Some one in the company reflected disparagingly upon a member of a minstrel organization. Old Mrs. Davie immediately denounced the snob, and said that those who used burnt cork were as good as those who wore grease paint. She appealed to Mr. Jefferson, who remarked that he would have no objections to his daughter marrying a minstrel provided she loved him, and then he added that he himself used to black up and knew that Edwin Booth used to play the lanky, old-time characters. Then Crane remembered when he was a middle man in a minstrel show, and Nat Goodwin referred to the time when he also did an act in burnt cork.

The restoration of the permanent stock company is being extensively discussed, and to some extent put in practice in England, where it had even more effectually died out than in this country. Various reasons are given for this change of policy, one of the most important of which is that the stage there is not at present floating, but is being built up by the highest wave of public fortune. This new departure may do something toward reviving lost interest.

Mr. Mansfield, in his artistic conscientiousness, recalls the actor who insisted upon being given a line by Othello, and blacking himself all over. It is said one reason that there are so few good portraits of Mr. M. in character is that he refuses always to make up in the daytime. He believes in adhering to the light in which he moves as a character. If he made up in daytime he would mix the color and tone the quality of his points, and the portrait effect would be the worse for what he would with it.

The pleasant story that is told by the theatrical business in this city is repeated throughout the country. From the amateur company comes reports of phenomenal times for the player folk. It was expected that the general trade revival which the nation has been undergoing for some time would naturally reflect upon amusement people and be evidently in line with the satisfactory degree that has been the case. Of course in effect this means that as between listening to calumny howler and a chance to go to a show our people can be depended on to do the latter every time.

**EXCERPT in the case of those undertakings supported by the better-known managers of the country, and which are usually associated with their names, even the majority of actors in various traveling companies may not be aware of the party or parties responsible for the financial backing of the organization. These, says an authority on the subject, are found in the cities of the most important places. One who recently backed a theatrical organization to the extent of a good many more thousands of dollars than he intended to do was a wholesale grocer in a town of this State, and the last man in the world who would presumably be interested in such matters.

Another was the editor of a semi-religious and metaphysical book which had made a fortune out of that and lost part of it in theatrical speculation. The backer is generally known to the manager, and possibly to one or two of the conspicuous actors, especially if his patronage is liberal; one of them has had its influence in leading him to risk his money. But to most of the actors he is known vaguely, probably by a name not his own, and the extent of his responsibility is never determined accurately.

The Ticket Speculators' Association of New York city, says one of the dramatic papers of that city, declare that they will have a bill introduced at the next session of the Legislature that will require the licensing of all ticket speculators, who must be residents of the city, and will increase the license fee to $200, with $100 for renewals. The present fee is $50, with $25 for renewals. The reason for this action, it is said, is that a number of speculators from Chicago, Boston and Philadelphia swooped down upon the city just before the sale of seats for the Irving engagement offered. These 'outsiders' obtained licenses and secured any number of choice seats, which they peddled in a way which caused much annoyance to the New York speculators, who contend that they always conduct their business "in a gentlemanly way.

A verdict to the effect that when they have a bad case they should pitch into the opposing lawyer, has a kind of a warrant in the practice of writers on theatrical subjects who, when they can't talk anything, will consider the subject of the law, which tends to fall back upon the present day depravity of some sections of the American stage. As a boy riding a rocking-horse is apt to think motion in his case is really progress, these pen-painters evidently imagine that if they work off violent word spasm, controlled as leading spirits by comparatively unfamiliar adjectives, they are accomplishing wonders for civilization and morality. Of course it all results ultimately in the managers continuing to produce what the people go to see, and whatever remedy there may be for undesirable play tendencies lies in the hands of the amusement seekers, and not in a weakening of the moral standard.

Miss Keppich, of the latest addition to the cast of Notre Dame, the famous actress, is in Vienna seriously ill with inflammation of the lungs. Should she recover, her physicians say that she would not be able to appear on the stage again for a long time. Her condition is pronounced critical, and the chances are against her recovery.

Mrs. MAUD BERRY FISHER of Fresno, sister of Clarence Berry, the Klondike King, has become a member of the Castle Square Opera Company, which has entered on the second year of English opera, or opera in English, rather, at the American Theater, New York, and been very successful at popular prices.

During the engagement of Frederic Warde with Mr. and Mrs. Clarence Brune at the Columbia Theater, there will be produced a new and original comedy romance from the pen of Espy Williams, entitled Fortune's Fool. The play was first brought out in Denver and met with marked success. The part assumed by Mr. Warde is that of Cecco, a court jester. Mr. Brune will play the Duke of Milan and his charming wife, Minnie Tittell Brune, the heroine, Nina di Borgo.
Of a Personal Nature

It is stated that Helen Henry will leave the Alcazar this week.

Frederick Warde in a lengthy repertoire is to follow Shenandoah at the Columbia Theater.

The rumor is current that Harry Girard will be the Trovlo's new burro. He is now on a concert tour of the State.

Robert Elliott, one of the cleverest of our young actors, will be seen in the leading role of Shenandoah at the Columbia next week.

Billy Hyne, as clever a monologue artist as there is on the stage, is with the Kidder Concert Company on a two-week's tour of the interior.

Henry Miller's business in New York with The Only Way is said to have been almost double the amount ever done by that star in the metropolis.

John Drew is playing to the capacity of the Empire Theater, New York, at every performance. His production of The Tyranny of Tears, is said to be extremely fine.

Miss Virginia Drew, who appeared with Lewis Morrison in Frederick the Great as the Queen, is to give a dramatic reading in this city in the near future.

Nay Goodwin and Maxine Elliott are to be here shortly after the New Year. They will appear in The Cowboy and the Lady, An American Citizen and Nathan Hale.

Mrs. Duval-Mack, one of our prominent stage instructors, has, owing to the severe illness of a relative, been unable to attend her classes. In a few weeks she hopes to be at work again.

Charlotte Winnette, who plays the part of Alyath Layson in In Old Kentucky at the New Alhambra is new to San Francisco. She created the part in the original production of In Old Kentucky at the Academy of Music, Boston, and this year was secured especially for the Pacific Coast tour.

Messrs. Davis has decided to defer her starring tour until next season.

Frank Opperman is a new and clever character addition to the Alcazar Stock Company.

Announcement has been made of the marriage of Florence Ziegfeld, Jr., and Anna Held, in Paris, France, two years ago.

Alice Nielsen may be heard in Massenet's latest opera, Cendrillon, next season. Manager Perley is considering the purchase of the American rights of the opera.

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Herbert Kidder is negotiating with Emma Nevada to direct her coast tour.

Eugenie Wellington has succeeded John Grieve in the management of the Bijou Theater in Washington.

Charles Wyngate, once of the Frawley forces, has been engaged for a part in David Belasco's Naughty Anthony.

Wallace Shaw, who was one of last season's valued members of the Alcazar Stock Company, is with the Frawley Company.

Fred Russell, the man who looks like Mansfield, is playing with Sothern this season. His wife, Minna Terry, is also in New York.

Joe Rosenthal has reason to be proud of last week's work. He billed himself for In Old Kentucky and it has not been billed for a long time. Market street looked like a picture gallery.

Stewart Allen, who has been managing the Vallejo Theater for the past six months, has returned to the city to accept an engagement with My Friend from India. He still retains his interest in the theater, however, and all companies having bookings with him will fill dates as previously arranged.

Charles W. King left the cast of My Friend from India last Sunday night and the part of Jennings is played this week by Dewey Mullin, who takes the same character with L. R. Stockwell's company on the road. It is rumored that Mr. King will join the Dewey Stock Company of Oakland. He is a clever actor.

Lorena Atwood, a California girl who was for nearly three years leading woman in Monroe's Stock Company, is winning fresh laurels in the South this season. A Galveston paper thus speaks of her work with Lewis Morrison: "The sweetest character in all the play was Miss Atwood as Amalia, the King's sister." In every town Miss Atwood has received much approbation for her acting.

THE SAN FRANCISCO DRAMATIC REVIEW

November 25th, 1899

Edith Hall has given Thall and Kennedy the customary two weeks' notice, and at the expiration of that time she will leave the part of Rolby in Your Version to others. Her successor has not yet been named. It is now believed that there is much truth in the rumor that she is to wed Capt. James McCarthy.

Pretty Elsa Ryan, who so cleverly portrays the part of Madge in In Old Kentucky, now being presented at the New Alhambra, is a New Yorker by birth, but she renders the difficult Kentucky dialect as if she were native born. Miss Ryan, when she was studying for the part spent several months in the Kentucky mountains last year in order to perfect herself in this accent.

Two bright San Franciscans who are making their rapid strides in the theatrical world are Mispick Humphrey of May Irwin's Company and Mr. Orral Humphrey, playing leading juvenile with Joe Murphy. Miss Humphrey played lead in Frohman's Girl I Left Behind Me last season and the year before was with Walker Whiteside. Both are the children of T. M. Humphrey, manager of C. F. Weber & Co. of this city.

Side Lights

The Alcazar will give a special Thanksgiving matinee Thursday, November 30th.

The Alcazar's holiday production will be The Octofoon, with a colored quartet and fifty negroes on the stage.

Lawrence Hanley was adjudged a bankrupt in St. Louis last week, with liabilities of $2,062, and assets of $50, claimed as exempt.

Jacob Litt's special train carrying the Shenandoah is scheduled to arrive Monday morning. Eight cars are utilized to transport the production.

Mother Earth, Francis Power's new Mexican tragedy, will be produced for the next time on any stage at the Alcazar Theater the week of Dec. 4th.

Rosa Elliot, a performer with Wallace's Circus, fell from a trapeze at San Francisco recently and died the following day at Denver, Col., from her injuries.

Among the numerous features to the production of Francis Power's Mother Earth, which will be given at the Alcazar the week of Dec. 4th, will be a special double orchestra. The second orchestra will be under the direction of Prof. Brucigare, the well-known society man of this place.

Actors' Benefit

It has always been the custom for actors to give their services for charity, and now for the first time in this city the actors' charity fund is to be given to the Theatre de L'Opera, on the basis of charity and energy of the associated managers. The association has appointed the following as an entertainment committee: Miss Jenny Hanley, Miss Mary Humphrey, Mark Thall, Walter Mosoro, and S. H. Friedlander. The committee has appointed Philip Hastingsas press agent and he is asking the press and public to aid the benefit. The performance will take place Thursday morning, Dec. 14. The following theaters will be represented: Columbia, California, Grand, Alcazar, Tivoli, Cluny, Alhambra and Orpheum.

Scene from Act III: Jacob Litt's Revival of Shenandoah at the Columbia Theater.
New Alhambra

In Old Kentucky seems to have lost none of its interest, and the husk-nightly. The piece is really hand-somely staged, coining and scene forming rarely beautiful stage pictures, and has been altogether a most successful production, calling forth large audiences nightly.

Grand Opera House

The Morisco revival of Rée's brilliant and astonishing spectacle, Evangeline, that eight or ten years ago was pursuing its scintillating and conquering course over the country with such a galaxy of beauty and talent as Fay Templeton, Louise Montigue, Geo. S. Knight and James Moffitt, has been altogether a most successful production, calling forth large audiences nightly, and has given here. It was rather hard to be there at times, but always luscious. Arthur Wooley, as Capt. Diedrich, was good as the ecentric, affair of the piece, his very own, but his German dialect and his martial exclamations have on other occasions been more speak convincingly funny. Winifred Goff, in short skirts and rotund waist, was a ludicrously kitted Saenger. Catherine, and gave to the part a very acceptable burlesque character. Fred Cooper, an erstwhile manager, specially engaged to do the part of the lousy fisherman, gave a pleasing exhibition of pantomime. Edith Mason is exactly suited for such, barbarous roles, as Evangeline, and her songs were, as usual, extremely well received, notably her spinning wheel song. The more one sees and hears Miss Mason, the more one is impressed with the purity of her voice and the extraordinary facility and ease with which she uses it. Hattie Belle Ladd, sparkling and effervescent, genial of face and stunning of figure, was Galeriei, and as always was very popular. It was the first time she had ever played the part, but it seemed as if she had known it of old. Joe Weston and Joe Clark were the legs of the dancing heller, and George Cooper was fetching as a dashing young blade. Nace Bonville was King Booriboria, with an Irish brogue of emerald hue, and A. E. Arnold studded through the part of Hans Wagner to the great gratification and amusement of the audience. Thomas Perce was not cast, but in act second sang several pleasing Irish songs. And to mention a brilliant feature of the show is to refer to the marches arranged by Stage Director Jones and executed by a most engag- ing and stormy set of street girls. As a neighbor said with convincing reiteration, "that's good—one of the finest things in the show," and so a great many others seemed to think.

The Alcazar

My Friend from India finishes its two weeks' run of hilarity at the Theater this week. It has been one of the most successful productions to the credit of the company. Miss Ada Palmer-Walker in the role of Maithana gave good expression to the melodious music of the Gypsy maid. She sang sweetly and her solo in the first act was especially well rendered, and her duet with Wm. Schuster, Don Jose de Sauterne in the same act was well worth hearing. The Angelus Chorus in this act was well received and the crescendo and fortissimo passages were rendered with more than ordinary feeling and expression, and was really one of the gems of the evening. Miss Charlotte Beckwith made a very pretty boy as Lazarillo, she is growing in popularity with the Tivoli patrons, her grace and beauty, accompanied by a sweet voice and evident desire to do well her part, will place her among the stars ere long. Wm. Schuster scored a hit in the solo. In Happier Days, in the second act, being recalled. The trio, Miss Beckwith, Schuster and Greene in the second act was well rendered and called for an encore. Tom Greene was the dash- ing, rollicking Don Cesar de Bazan to the life, and his beautiful tenor was never heard to better advantage. His solo in the third act was given with such tender beauty as to be worth repeated. The chorus in this act did capital work. In the fourth act, Miss Ada Palmer-Walker's solo, Scenes that are Brightest, was received with a well merited burst of applause, and her duo with Charlotte Beckwith, Sainted Mother, was beautifully given and brought down the house, their voices blending in a harmonious per- fection that was simply irresistible, and the best bit of acting and singing of the evening Mr. Phil Branson as Manuel de Montefiori, filled the part with his usual skill and good address. Miss Christine Stokemeyer as the Mazeppa was a popular soloist, and her conscientious work and earnest application has long made her a favor- ite at the Tivoli and her friends are glad to see her merit rewarded. Tuesday the Grand Opera Company gave a new opera, with Miss Lichter, Avedano and Salassa in the cast, and it goes without saying that it was well done. Thursday, Ertaun, Natural, Cural Rosticanos and Pagliaccio.

The California

Only in one or two instances have Manager S. H. Friedbierd been fooled in looking inferior companies from California Theaters, as he has for the California Opera Company, who took hold of the property. His shrewd judgment in presenting first-class pro- ductions has been heartily recognized and supported by the public, and his success places him among the leading managers of the West. This week he gave one of the best shows of the season. It was Von Yonson, the company managed by Thall and Kennedy. An unusually clever compa- ny it is, too. Arthur Donaldson as Von Yonson that he never should forsake, not even for opera, for of all the Yous of recent years, he is the best. He reminds one of poor Gus Fisherman, the original, so mnistic, so German, so Swedish dialect and so droll his acting. Donaldson was once at the Tivoli Opera House, and while he was ad- mired by many, he could never have hoped in opera to equal his success as a Yon. He is unquestionably the best Swedish character actor on the stage. Another San Francisco and a Tivoli favorite in the cast is Miss Edith Hall, who plays the boy's part of Robby. There never yet has been a sensible excuse for putting a woman in a boy's clothes in a part of this character, and the piece could be strengthened ma- terially by giving the lines to some clever young man who knows something of the comic in the actor's art. Of course, that would have room in Von Yonson for Miss Hall, but the public could certainly appreciate her beauty and talent in some play of a lighter vein where she could be given an opportunity to sing something be- side "In Dear Old London," but it is the Master of it that he said that she gets all out of the part there is in—it for a woman. She is remarkably clever, and her peculiar power never fails to create laughter and interest. The nearest creditable feature in the play is the Lumberman's quartet, certainly the best instrumental instruments to come over the Pike in many moons. As the circus bill would say, this act alone is worth double the price of admission. The Irish landlady, Miss Annie Mack Berlein, is unusually clever for such a role. Her dialect, like Donaldson's, smacks loudly of the real thing. She wears an emerald-colored gown whose gorgeousness and greenness would drive a parrot to drink. Grace Hazard, the book agent, introduces a specialty that per- mits a recall, that in turn permits of an opportunity to exhibit a very pretty little figure. She'll do. Gay Spangler is the villain, and he does it naturally to say the least. Others in the cast are Edward Mack, Clinton Maynard, E. H. Beudor, Sidney Craven, Harry Hubbard, and Beatrice Norman. Miss Norman deserves especial mention for her good work. As usual, a first-class musical program was rendered by Noah Brandt's orchestra.

BIG OPENING

Tivoli Talk, under the clever handling of Bonnet and Smith, is attracting much attention and is held in the highest regard. The idea of good reading matter, penned in snappy, vigorous language that shows the editor has backbone and originality.

REMAINS WITH CLARKE

The report that Ida Banning is to leave Harry Corson Clarke is unfounded, as the following will show: SACRAMENTO, NOV. 21—EDITOR DRAMA REVIEW—Have no intention of leav- ing Harry Corson Clarke; am perfectly satis- fied. Ida Gertrude Banning.

Read the Dramatic Review
THE CALIFORNIA.

The ever popular Frawley Company has reserved its strongest attraction for its return engagement at this theater, which commences on next Sunday night, November 26, this being the last of the season's engagement. This position in the city, where its English success was duplicated.

Two of the prominent points in its action happen: the one at Tattersall's, the great auction mart for horses, the other at the Derby race which closes the season. The. playing of racing in the United States is a spectacle of great interest to the racing country, where its English success was duplicated.

THE COLUMBIA.

Probably the greatest spectacular war picture which has ever been introduced to the Alhambra can be run today of such a kind as to appeal to all tastes. This picture tells the story of the battle of torpedoes and cavalry, which transfixes it, are all preserved intact. The influence upon the play proper is clear, as the audience will be left in the same state in which the original properties of value, have been added to the stories of magnificent and elaborate staged settings. The picture revival Manager Litt has inaugurated his career as manager of the Broadway Theater, New York, and for fifty nights last Sping the great crowd of Gothenhamites, who had seen the play years ago, again assembled to cheer its mastery features.


THE ALCAZAR THEATER.

There are more performances this week of My Friend From India in the Alcazar Theater. The piece is a bazaar business, and never has been so admirably presented as it is now. There will be the usual matinee Sunday, and Sunday evening the play will close by its capital satire of fakir religion and its capital satire, presented by the same company is the same. The piece has been before the public for a number of years, and at one time it was produced and presented in the famous Palmer Company's repertoire. Not a few of our theater-goes have still a recollection of the beautiful and pathetic tale which frames itself out of the escapade in the life of pretty Hetty Flett, the daughter of a prominent village clergyman, who runs away with her soldier lover, though he wouldn't wed her. The father pursues the runaway couple and brings the poor girl home but all efforts and devices fail of success. It is a tale that is popular, and it is a tale that will have its own brand of shame upon the girl, and she is isolated from those who were once her friends. This picture will be well-staged in the theater of the famous company of that night and the eye catching one of the successful young company is the promise of the famous Alhambra, and those who at one time were cold to her presence comes forward and welcomes the transgressor back to the flock. Saints and Sinners will be strongly advertised in the newspapers of Thanksgiving Day a special matinee will be given. Francis Powers' Men of the Sea, Mother Earth, will follow.

THE ORPHEUM.

The Orpheum management has never stopped at any expense in the matter of securing good attractions for its patrons. As the result, every one of the coming attractions in the world has at one time or another, when in the zenith of his or her fame, appeared at the Orpheum. The greatest artist in the vaudeville world to-day is Camille D'Arville, and the Orpheum management has secured his services for this one week only. The artist has been made the Bostonians famous. She turned her back on opera a few months ago. In yesterday's newspaper there was a great and immediate success, and to hear her in some of her greatest songs is a luxury that the Orpheum management will have the privilege of the people of San Francisco, A. D. Robbins, who is on the new bill, is one of the cleverest tricks has been on the stage. He is a Dutch dialect artist with an international reputation. His songs, recitations and yodeling are imitable, and he is bound to please. The hold-overs are: Cora Stuart and Company, little Mignon, Rice and Elmer, Lucie Werdler and the biograph. Matinee Wednesday, Saturday and Sunday.

THE GRAND.

Rice's Evangeline is packing the auditorium nightly and is the brightest manifestation of the city's Jones' latest invention. The March of Patriotic Colors, completely put in shape of the evening, will precede it, and the eye is delighted througout by the vision of an extraordinary number of beautiful girls. Mason is a winning Evangeline, Hattie Belle Ladd a dainty Gabriel, Winifred O. Gott a reversion as Catherine and Wolf and Woolley are irresistible humorsly in their roles. Thomas H. Persis is boldly and persistently sung by Mignon, Rice and Elmer, for the evening Evangeline will run all next week and will be given an extra matinee Thursday. The Thanksgiving Day management is preparing a superb revival of the popular comic opera His Majesty, the libretto of which is by Peter Robertson, the well known dramatic critic of the Chronicle, and the score by Dr. H. J. Stewart, the composer. The cast includes: Miss Mignon, Rice and Elmer, Miss Evangeline, Miss Ladd, Miss St. John, Miss Barrows, Mr. Persis, Mr. Robertson, Mr. Persis, and others.

THE TIVOLI.

The long season of grand and English opera at the Tivoli Opera House will terminate with the performance tonight of the famous Don Giovanni, Cavalleria and Pagliacci, and tomorrow, Sunday night, Sissi and Avedaro will bid farewell in Verdi's great triumph, Aida. Next week, the comic opera of Loceno, The Hobo of the Pretty Persian, will be presented for the entire week and Saturday matinee. This charming opera is filled with dainty and catchy music, and no work of its class has so many opportunities for fast and furious fun. Based as the Hobo is, on a plot similar to many to be found in the immortal Arabi"
—

November

25th,

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Eastern Ttoings

Comments

and

some men were born great and some had
greatness thrust upon them. Had there not
been a battle at Manila, Admiral Dewey
might never have been thrust upon the
stage.

* *

NEW YORK
Special Correspondence

New York,

Nov.

19.

— Mrae.

Emma

Nevada, the California song-bird, made her
re-appearance in this city last Sunday night
at the Metropolitan Opera House after an
absence in Europe of nearly fourteen years.
In that length of time her flexible and
finely-cultivated colorature soprano voice
has become a little more skillful, if that

were possible, but
has not improved.

House

is

one who

Nevada

breadth and volume
The Metropolitan Opera
in

a large place to fill, especially for
possesses the quality of voice which

has, but nevertheless

it

seemed

at

times that the voice was weaker than when
she was here last. Her voice, never a large
had
It
one, seemed thinner than ever.
neither the breadth of Sembrich's nor the
extraordinary brilliancy of some other great
artists.

But

it

ought

to

be a treat

to

hear

Her execution is so far superior to
some of Patti's successors that she
She sings
will never lack for auditors.
again this evening, and afterward will make
One of the
a tour of the United States.
her.

that of

most interested spectators at the brilliant
gathering which welcomed Mme, Nevada
home last Sunday night was her fourteenyear-old daughter, Mignon, who is like her
English father in appearance, and is stout
and rosy with blonde curls. Let us hope
that she will inherit her mother's art and
develop into a

good-sized

woman

with a

mother isn't bigger
and has a voice in pro-

fine big voice, for her

than a pint of cider,
portion to her size.

*
* *

Anna Held made her appearance last
week in Harry B. Smith and Reginald De
Fcr
Koven's musical farce, Papa's Wife.
once Miss Held had to leave out all suggestive action from her songs, and it begins
to look as though she had some capacity to
trade upon except the risque work which
made her so well known in the music halls.
Charles Bigelow is her principal comedian.
Papa's Wife succeeded A Stranger in a
Strange Land at the Manhattan Theater.
Smith has built up an interesting story from
two French plays, and DeKoven has written
some music which appears to be catchy.
Whether it will catch on is something the
composer would give a good deal to know,
but which time alone can decide.

Mrs. Fiske in Becky Sharpe at the Fifth
Avenue Theater is playing to such good
houses that she will not relinquish that
theater until forced to later by the prior contract

this season.

closely at

Eric Hope, the Earl of Yarmouth,
his

bow

as a real

actor last

Madison Square Theater

in

week

made

at the

Make Way Eor

the Ladies. The play itself is merely one of
those funny French mother-in-law pieces,

The real
by Maurice Hennequin.
comedians in the play are May Robson and
E. M. Holland. Although Eric Hope was
not down on the program as the Earl,
everybody knew all about it, because for two
or three weeks the press agent had been
busy telling how the Earl would not permit
his name to go on the program except as
plain Eric Hope. Eric Hope is between hay
and grass. He is a clever amateur who, if
it had not been for his title, would merely
have been cast for less important parts until
he learned more about the stage. Nevertheless he was not bad. The fact that Mr.
Frohman has a real live Earl in his cast will
not be hidden under a bushel.
built

#

* *

Admiral Dewey and his wife had to go behind the scenes last Monday night because
when they were recognized in a box after
the play they could not get out the front
way on account of the crowds. The Admiral

declared that

it

was his

first

appearance on

the stage and Mrs. Dewey said that it was
Bacon said that
also her first appearance.

Nor

Her time has

home.

It is to

all

been booked

be hoped that the

Pacific Coast will be accommodated early
next season by this talented actress in a
portrayal of one of Thackery'smost interesting characters. With all her badness there
was much good and certainly great ingenMrs.
uity and humor in Becky Sharpe.
Fiske has the skill to bring out the best and
most interesting phases of her life without
making the play a bit more suggestive than

absolutely necessary to truthfully depict
the character. Her company is so capable

not a great play, and
abuse it received.

general that one hardly notices Maurice
Barrvmore and Augustus Cook as actors of

in

particular prominence.

*

* *

The tenth week of John Drew in Haddon
Chambers' comedy, The Tyranny of Tears,
at Charles Frohman's Empire Theater, saw
no diminution in attendance, and the success of the play

is

likely to exceed even that

of The Little Minister, which was the star

Miss
and Miss Ida Conquest share
the honors with John Drew. The Tyranny
of Tears is something which every young
married pair should see. Those youug who
do not shed crocodile tears as readily as
did Mrs. Parbury, will no doubt appreciate
the play intensely. The Tyranny of Tears
is a sermon in disguise, a sugar coated lecture on the early struggles of married folk.
It is worth a dozen Sunday sermons because
it is so cleverly illustrated that it cannot
fail to interest everybody who is fortunate
enough to hear it.

attraction at that theater last season.
Isabelle Irving

»

» *
Julia Marlowe,

who went

conditionally to

the Criterion early in the season in Clyde
Fitch's new play, Barbara Frietchie, is no

longer an experiment as a money maker.
will not only eat her Thanksgiving
turkey here but she will hang up her stocking for Christmas
in her
New York

She

Of

home.
small

course

theater
its

being

and

the
that

nightly

Criterion

is

a

may

account
crowded,
but

nevertheless seats are being sold now for the
holidays. The size of some of the New York
theaters frequently surprise
ciscans

who have been

some San Fran-

in the habit of seeing

only such spacious auditoriums as exist in
that city.
But many of our very best theaters here are only half as large as the Col-

umbia or the California. The small theater
has a double advantage iu the way of making a good play successful; everybody who
is inside can see and hear to advantage, and
those who are turned away have actual
proof that the play is popular.
In Miss
Marlowe's case the large numbers which
have been turned away have caused Charles

Frohman many

regrets that he did not secure for her a large theater.

* *

Zangwill's play, The Children of the
Ghetto, will close at the Herald Square
Theater next Saturday night after a prosperous run, in spite of adverse criticism which

was passed upon the play by the local critics
aixl by some of the orthodox Jews.
The entire American production will be taken to
London. This is certainly a feather in the
cap of James A. Hearne who staged the play
for the author.
When I say that Zangwill's
play had a prosperous run I don't mean to
say that it scored an unqualified success.
More time could have been secured in this

it

did not deserve the

#
* *

The fifteenth annual horse show was last
week getting its share of patronage. Good
horses are so plentiful in California that a
horse show there never seems to rivet the
If
attention of the people like it does here.
the automobiles continue to make such inroads upon the domain of the horse it will

not be long before some shrewd theatrical
circus man will begin to exhibit
rare specimens of the horse as observed in

manager or

Rob Roy.

the 19th century.

DENVER

is

for

* *

with The Three Little Lambs.

will Mrs. Fiske be able to get to California

but not much more time could have
been profitably employed. But I am still of
the opinion that the adverse criticism, both
of the local critics and the rabbis of some of
the local synagogues, tended to lengthen
rather than shorten the stay of The Children
of the Ghetto.
It was au interesting, but
city,

Special Correspondence.

Denver, November 15. — The Tabor, Lyceum and Denver Theaters opened Sunday,
Hoyt's A Black
nth, to capacity.
Sheep is at the Tabor, featuring Bill Devere,
who, by the way, is the whole show. The

the

supporting company is not as strong as
when the play was last seen here, about four
years ago. Bartley Campbell's White Slave
follows next week.
The bill last week at the Lyceum was the
strongest we have had since this cosy little
house was opened. Manager Mays seems to
understand what the Denverites want in the
vaudeville line, and is giving it to them.
Hallen and Fuller made a big hit in their
pretty little sketch Her Hero. The Bright
Brothers are two of the cleverest acrobats
ever seen iu Denver.
Marie Heath was
artistic, as she always is; but I think it
would be well if this little lady would secure
something new in the way of songs. The
balance of the bill was up to the standard.
Hallen and Fuller, and the Bright Bros,
have been retained for another week.
At the Denver last week we had Miles

McCarthy in Dear Hearts of Ireland, the
first Irish drama that we have had here for
some time. The piece opened to a packed
house and drew well the rest of the week.
was followed by Vanity Fair, which
It
opened to a full house at the Sunday matinee; and S. R. O. at night.
The Broadway opened Monday night
with Litt's big production of Shenandoah.
It

was well received by a good-sized audience.

The

battle scene aroused the greatest enthu-

Mr. Robert Elliot's fine appearance
and excellent acting added much to the
performance;
while Miss Estelle Dale
deserves special mention for her good work.
Next week we have Frederick Warde,
supported by Mr. and Mrs. Brune in the
following repertoire: The Lion's Mouth,
Virginius, The Merchant of Venice, Romeo
and Juliet and Richard III.
Mr. Peter McCourt, manager of the
Broadway and Tabor Grand Theater, is
siasm.

elated over the prospects of the season's

The attendance at both theaters
has been far better than at any time for
business.

several years.
I

am

informed upon reliable

authority

taken a
on Manhattan Beach, one of Denver's
summer resorts. Mr. Bellows is well liked
in this city, and under his management the
Beach should be a great success.
The students of the Broadway Dramatic
School appeared to advantage in three oneact plays (Nov. 3) namely:
Editha's Burglar, Freezing a Mother-in-law, and Petticoat
that Walter Clarke Bellows has
lease

Bob

Perfidy.

Bei.i..

MINNEAPOLIS
Special Correspondence.

Minneapolis, Minn., Nov. 12.—Jeff de
Angelis and his company of comedians held
the boards at the Metropolitan in this city
for the last half of last week, presenting The

1899

The patronage accorded

Jolly Musketeers.

the genial comedian was large, and the wel-

come he

received attested his great popular-

Hubert Wilke, formerly with the Dorothy Morton Opera Company, is now in the
cast, taking the place formerly filled by
RiMinsalaer Van Wheeler. The performance
was very good. For the present week, the
time will be divided between Primrose and
West's Minstrels, and the Neill stock company iu Captain Lettarblair.
Black Patti and her colored comedians
played the past week at the Bijou to a big
business.
The dusky prima donna is justly
ity.

popular in this city, a number of social
functions having been given in her honor.
Kelley's Kids is on for the present week.
Minneapolis lays claim to another aspirant for dramatic honors and emoluments in
the person of W. G. O'Brien, formerly a
newspaperman in this city. Mr. O'Brien
has written an historical drama entitled
Benedict Arnold, which will have its initial
presentation on the stage of the Metropolitan iu the course of a couple of weeks. Mr.

O'Brien

is

a

facile

and

writer

his letters

written from abroad last winter to the Jour-

nal were marked by a quaint humor and
augur well for the success

literary finish that

of his play.

The annual benefit of the Minneapolis
Press Club was held in the Lyceum Theater
last

Thursday afternoon and was a conspicThe program was presented

uous success.

by the members of the theatrical organizanow playing in the twin cities, and a
handsome sum was netted to the club
enough to keep it going for another year at
least.
After the evening perfoimances the
participants in the program were entertained
at the rooms of the Press Club with a smoker
and a general good time.
E. B. Smith.

tions

ST. LOUIS
Special Correspondence.

St. Louis, Nov. 13.— Manager Short of
the Century and the Olympic Theaters offers
for the approbation of the St. Louis theater

new productions this week:
Robert Mantell, in The Dagger and the
Cross, and Olga Nethersole in Sapho. Mr.
Mantell's new effort is from the pen of W.
A. Tremayne, and the period of the story is
far enough iu the past to permit that picturesque costuming and those quaint methods of act and speech that are inseparable
from a Mantell production. The star impersonates Roubillae, an Italian painter, who
found himself in London during a great
plague. The production is worthy of merit,
and the play is very melodramatic.
Miss Nethersole's conception of Sapho is
very Frenchy.
Of course, Daudet pictured
her in her class, the half-world, but Clyde
Fitch's dramatization relegates her below
the red-light firmament. Fanny Legrand
patrons two

(Miss Nethersole's role)

is

a creature of that

and

her conception is of course
magnificent.
Sapho is unquestionably the
best
thing Miss Nethersole has ever
attempted, though morally, The Degenerates, The Conquerers, and The Second Mrs.
sphere,

Tauguarey are biblical

stories in

comparison

Miss Nethersole is assisted by
Sapho.
John Glendinning, Hamilton Reville, Fred
Thome, Miss Alexes Leighton, Miss Nellie
to

Thome, and Myram Colier.
We have a new D'Artagnan this week at
the Grand Opera House in Harry Glazier.

He

is

neither an O'Neill nor a Sothern, but

gives a clear and conscientious performance

of Dumas' hero.

The supporting company

includes Warren F.

Hill,

John

P. Barrett,

Mathew McGinness, Lawrence Underwood,
Thomas B. Findlay, L. C. Iugrahm, George
Denton, Vaile de Vernon, Blanch Stoddard
and Maud Durand.
Managers Middleton and Tate of the
Columbia have an excellent vaudeville bill
headed by Helen Mora, she of the phenomenal barritone voice, and Arthur Dunn and
Clara Bell Jerome, Al. Leach and the three
and
Jennie
Sims
Rosebuds, Willard


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2ND PEOPLE
A HOUSE DEFENSE BATTLE SCENE.

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A. D. ROBBINS, FETTE BAKER.

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FLY AND MINESTRIES.

COLUMBIA THEATRE.

BIOGRAPH.

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Cavalleria & Pagliacci—Two Night

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Revival of a Matchless Musical Comedy.

The Funniest and Most Enjoyable Entertainments in the City.

THURSDAY, NOVEMBER 30th

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Music by H. J. Stewart. Libretto by Peter Robertus.

Populous Prices—$0.00, $0.50, $1.00 and $2.00.

A reserved seat at Saturday matinees, 25 cents.

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SUNDAY, NOVEMBER 29th.

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Prices—$1.00, $2.00, $3.00, and $4.00.

FRANCIS BYRNE

With the Frawley Co.
Alexis, Goggin & Davis, Hamilton Hill, Lindsie, and Willard Cauller. They, and Jack Northover and Merritt & Murdock.
Katherine E. Oliver, reader and impersonator of Scotch characters, gave a successful recital here 23rd. 25th.
HERBERT L. CORNHILL.

STOCKTON.

Special Correspondence.

STOCKTON.

Nov. 23.—Harry Corson Clarke and W. A. Bronson have been here for the past two weeks. He is still at work on the
production of Brown's 'In Town.' 25th. November.
A delightful little play, and the good people who saw it went home feeling that the evening was well spent. 25th. November.
This time, there are fewer characters, and the actors, honors being about even between them, Mark Swan, Mr. Horn, Miss Jessie MacDonald, Miss Clowston and Miss Midgely all being excellent.
4th. December.

To-morrow night Eugenie Blake will present
A Lady of Quality at the Osgood Hall. 25th.
Many New York theatrical friends have been here recently for the many times for securing that date from Miss Bliss, as those who have seen her play that to again in the above play will be a privilege not often enjoyed.
7th. December.
Next week Nance O'Neill, who is a favorite performer, will present Madrig and Peg Woffington.
9th. December.
So far as attendance is concerned the seat situations are very good through the character of attractions presented.
BENJAMIN C. JORDAN.

HONOLULU.

Special Correspondence.

HONOLULU.

Nov. 19.—The Boston Lyric Opera Company, now playing at the Opera House, is meeting with the best of success, and the houses are being packed to the doors.
2nd. December.
The concert opened last night by Miss Eva Caroline Sherley was largely attended.
H. B. CLARK.

SACRA MENTO.

Special Correspondence.

SACRAMENTO.


Herbert A. Kidder and his concert company, composed of Mrs. Birmingham, Andrews, Miss Mary, Miss Adeline, Mr. Girard, brune, Mr. Hoyt, Mr. Hoyt, and Miss Moroney, accompanist, will appear before a big house to-morrow, as the advance sales point that way.

Manager Geo. W. Flick of the Civic Opera House has secured a lease on the house for another year. Sacramento is certainly fortunate in having a manager who is an artist and an actor, and his management, as it enables him to bring to this city attractions that would otherwise give us the go by. Since Mr. Flick took the management of the Civic, we have had nearly every attraction that has appeared in San Francisco.

TACOMA.

Special Correspondence.

Charles Hoyt's latest comedy, "A Stranger in New York," will be seen in the Tacoma Theater Tuesday night, Nov. 29th. Paul F. Nicholson will impersonate the role of the Stranger. It is claimed he is the best yet seen in that character.
The laughing dash Parisian comedy, "Mill. Fil," will be produced at the Tacoma Theater next night, Nov. 18th, and will be given nightly for a week. The cast will be well drawn.
Charles E. Blaney's great scenic production, "American Artistic," will be the attraction next Tuesday night at the Lyceum theater.

TACOMA. 25th. December.

Theater-goers will be given a treat next Saturday night, Nov. 24th, in the well known play, "Puddinhead Wilson," which drew such a large and appreciative audience both here and elsewhere. "Puddinhead Wilson" is the archetypal character, the young man is an actor of fine accomplishments and gives a faithful interpretation of the role. William McKay, who will be remembered here for his excellent work as "Sheriff," will do "The Nice and Easy" next week.

In addition to the above, Miss Adeline Western will be the star of the play, "The Last of the Mohicans," which will be taken up with The Jews. The School for Scandal, Camille and Oliver Twist. The sale of seats opened yesterday and the de-
The Orpheum

The Orpheum

CORA STUART, Alexander Kennedy

and company, produce Rosina Vokes' Crease Rider under the name of The Fair Equestrienne, and succeed in making that charming little piece go with a flourish as to render one very forcibly of the time when Miss Vokes was at her best. Miss Stuart seems to have been impressed by the scene where the sofa is improvised for a horse worked the audience to a high pitch of enthusiasm.

Mr. Kearney made a fine Charles Kingborne, and Walter Townsend played the small part of Lord Lofus very acceptably. Rice and Elmer do a comedy sketch in connection with the cleverest horizontal-bar act we have ever seen. Some has been a real border on the impossible. This has been a year of infant phenomena, and each one we see is younger and more phenomenal than the predecessor.

Little Mignon of this week's bill is the smallest, cutest and cleverest of any baby who has appeared on the Orpheum stage. Lucie Verdier, a European artist with a handsome figure and face, plays a variety of musical instruments and plays them all well. The rest of the bill was reviewed in these columns last week, and all scored individual hits. They are as follows: Cherubina Simpson, Margarette Cornelle, Ryan and Richard, Barry's dogs, and the ever-popular Biograph.

The Opera

CAID WILSON, after a year in the Klondike, is back in the harness again, and is an instantaneous hit at the Opera this week. The reception accorded Maccie Nichols was as splendid as ever; the Miss Wilson, Cole and Cole also made a hit in their aerial act. Ruth Nelta is in her last week previous to going to Paris. The partners have been taking a variety circuit and made good as usual. Frank Barton sang as well as ever, but his bad ankle precluded the possibility of any dancing. Maude Wood has a big following, and the following make up a bill of unusual excellence: Miss Merriam, Holland & Royce, Dot Stanley, Camellia and May Nealon.

The Oberon

HERBERT E. MEDLEY and Maud Gatti, who have had a big ovation at every performance this week, scoring one of the greatest successes ever made at the house. The Sisters Berlin, the moving circuit and the American Ladies Orchestra complete the bill.

The Chutes

SEYMOUR and Roll, a very clever vaudeville team, have been running the program at the Chutes this week. Jule Linton in her acrobatic song and dance with a crocheted pillow has well received. Mlle. Lira, dancer, Lola Cotton, Major Mite, Adgie, Frank Hall and the Lions complete the bill.

Vaudeville Notes

Hal Con't is doing his turn in the People's Theater, Seattle.

Dodson is singing Lee Johnson's song at Con't Don't Belong long to Me," at the People's, Seattle.

Forman and Howell are doing a successful banjo turn at the Savoy, Victoria. Delmore and Cummins and Merritt are hits in the same house.

McWade Chillcott, very favorably known all over the country as an adept in booming, is out ahead of Harry Corson Clarke. Fred Wob is No. 2.

Lucie Alden had the good luck to just miss the fire at the Standard, Bakersfield. She was to leave for the same day after the conflagration occurred.

The three Hawaiian Queens, Oriska Worden, Vera Kial and Adele Archer, seen recently at the Orpheum, will for the next five years do England and the provinces.

Fred Niblo, the rapid fire humorist, has been engaged for weeks by Manager Behnau for his own vaudeville company. This is proof positive of Mr. Niblo's success.

The Musical Willards are resting in this city and meanwhile preparing some new instruments. One very novel feature will be an arrangement of music composed from which they will "coax some sweet music."

Hastings and Hall, the well-known vocal duo, open at the Olympia the 27th. This talented couple have just arrived from Dawson City, where they played an extended engagement. We predict for these clever artists the same success.

Tommy Ryan of Ryan and Richfield, almost went into spasms when he walked into Archie Levy's office and discovered the girl of Lynwyn taken 1879. Tommy still insists he is a young man yet, but Levy insists that he is sporting chicken.

Billy Armstrong is evidently afraid the case against him at Honolulu will go hard with him as he wrote his partner Geo. Neil and gave them yet another partner. We hope such will not be the case, however, as Billy is a good fellow and would hardly be guilty of the act he is charged with.

The following California vaudeville stars are meeting with much success in the East: Guerina Vincent, Garden and Hunt, Rob and Mike McDonald, Tedwyn sisters, Gilbert and Goldie, Deodora and Breen, Flahoe, Mand Rockwell, Hadley and Hart, Aimont and Dumont, Walter Talbot; while in Europe California is represented by Carl Hertz, Troy Shattuck, Saharet and Stack and Cotton.

The announcement that the Band, which appeared at the Chutes recently, go direct from Victoria, B. C., to the great Empire music hall of London, England, is not without precedent. It is only a few months since Siegfried, the man of many faces, entertained Pacific Coasters with a number of successful impersonations. When Siegfried has got the London show-goers at his feet, and such magazines as Sears Roebuck and the Strand are giving pages upon pages of their space.

Zoyzra is at the Casino, Butte, Mont.

The Morrels open at the People's, Seattle, Nov. 27.

Ethel Lynwood, the contortionist, contemplates an Australian tour.

Bob and Mike Melards are with the Cracker Jack Company.

The Brothers Mohring are new at the Chutes the coming week.

Roberts, Sarlax and Company open at the Chutes Jan. 1, 1900.

Paxton is on with success at the People's Theater, Seattle, Wash.

Hopper and Starr will be new faces at the Tivoli, Stockton, the coming week.

Trixela, the slightly and very clever little artist, will soon return to this city.

Kitty Hewley and Norna De Vere opened at the Monte Carlo Theater, Kessick, Calif.

Billy Fliman and Miss Lucky George are at the Tivoli Theater, Seattle.

The Keensings are at the Savoy Theater, Vancouver, B. C., with Victoria to follow.

The Gletcherdellas arrived in town on the 27th. They closed their season with Walter Main's circus in Texas.

The new Vienna Buffet, Los Angeles, reports big business. The Hayes sisters are booked for the 27th.

Ida Francis, the clever little dian-danse, has retired from the stage, and is teaching. The little lady has quite a good success.

Ruth Nelta has recovered from her late serious indisposition, and is on deck again charging the Olympia patrons.

Eddie Dolan, Dolley Mitchell, and Coulon and Ryder are the headliners at the People's Theater, Seattle, Wash.

Billy Rafferty, the comedian, and Georgia McDermott, serio-comic, were united in marriage on the 13th. Congratulations.

F. Carrillo has commenced the erection of his new house at Bakersfield, Cal. It will be ready for the opening during the holidays.

Harry Delain, the baritone artist's date at the Chutes, has been put back until Dec. 11. This week he is at the Theater Imperial, Atlanta, Ga.

Jennie McCree and Matt Trayers have met with decided approval during their tour with Wepper's Company. The press have been unanimous in praise of these popular Californians.

Dr. Goers opens in this city in the near future. At present he is battling with the S. P. R. Co. His paraphrase was shipped from Chicago, Nov. 1st, and up to present writing had not yet arrived.

LETTER LIST.

Arcile Levy has letters at his office for the following: Balfredson, Bone Craig, Mclntyre, "Oriplets" (2) Gorbon, Goodrich, "Mabel" (2) Rodger, Carrie "Mother" "Walli, Change"

Commencing tomorrow, regular Sunday matinees will be given at the New Alhambra.

The Orpheum

The Orpheum

THE SAN FRANCISCO DRAMATIC REVIEW

November 25th, 1900

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...Piddledicks! She would not stay there. No one has taught her. No one can prevent her learning.

"Quick, Quick! Draw me quick I can't wait long. I must see what they are doing."

That expresses the whole child. And that's how she is, she is doing it up, just as she saw it done. She likes little dolls, because they are harder to make dresses for and she thinks San Francisco is just the same as New York.—No better and no worse.

It is a singularly awkward theme to choose for the stage child, and just to understand I am not doing it. But little Mignon is far happier than the children who are to be examined at Christmas on what they do not know. She sleeps better, too.

Cora Suito is the widow of the eldest son of Tom Robertson, the playwright and has done the Robertson repertoire repeatedly in London and the provinces. That explains her preparedness. The Fair Euphrosyne she has played over twenty thousand times, and is not tired of it to the least. Could you tell a good story two thousand times and still serde, it would be a success; a rip-gar nishing? Own up now. You thought the little play fresh this season, did you not? Slip it with such a sparkle.

Rice and Elmer work for their living and fetch up in the wings perfect river systems and puffing like stage smoke. No, they don't hurt each other, although your wildest and most delighted yeas came when you thought they had. Is it so you are so happy when John getsit in the head with a wooden pie and Billy is filled with a rubber sausage? I’m talking to the sea.

Have you seen Marguerite Cornille? Not on your—pardon, pardon, Janes! Ze good Saint Antoine ee know ask il I am capable to forget. She is a visible revere—the most fascinating woman in my experience. And as for the artist—well, I see he has put no one else, as he is come, little Mignon, tucked in for a pretense, to hoodwink the public.

"Modernisme. Minouier, charme" but her head was full of her song.

"Blank. What ees it to be a blank, madam?"

"Almost anything. It is difficult to explain in full without breaking the commandents.

"It ees in ze song. He ees a blank."

"Don't have anything to do with him."

"Non! Pompique!" and she tipped out to come around? if you had not got ze monnione."

"Soon," she said, "I shall do for you ze cake." [Acurst on walk] "Shall you come to see it?"

"Mais, oui. Cela va sans dire."

"And now, maman, we shall go to sup. n't ce pas? I am so soiety. I must have some -- blank! I like it letaine one an' say, else i don't drink."

"Une la verite est belle! And shall I tell you some, madam?"

"Eh! Mais, nonjouius! I has forgot sait you will print ze what I say."

To fill it in to suit your own taste, reader. No, it would not serve well with the fifth column of gossips.

Now, Marguerite, do you know what blank means?

She has the artist soul. And what is that? It is not to like the deadly simple virtue of wearing in proper faux and straight parts—is to dare a vermillion rose next to azure glory —it is to be like wood those unsweet ornaments, the chop, undisciplined, nadated. It is to steer clear of the artist (!) who for twenty-five dollars for superfluous parts, shaves his head with a bad hair gets wrong to good features and decent tresses—it is never to look at though you could be deprived from crown. I should like to see Marguerite in a white, orange and green room knotting flag-flowers for me and you. Me first.

Then the light west dim for the biograph and we heard a voice bellowing us from in the homeward path. We turned perforce to the call. But there was nothing that way and these people of all nations rose before us again, a wonderful art glass win- dow, shutting out a dull neighborhood. An revoir. "Yes, I will look you up in 1900 at Ze Folies-Bergere."

CHARLOTTE THOMPSON

CLARKE WRITES.

Harry Corson Clarke writes the RW from Sacramento, telling of good business, better in this city than San Jose, better, in fact, than last year. He writes also:

"Miss Banning is still one of my valued members, and as she said only an hour ago, anxious to remain all season. Miss Braigrette remained behind for a few days, but catches up with us tomorrow evening. Miss Castelle, one of the sweetest girls I've ever met, with a lovely mother also, was engaged for the Frisco week on as we blend Marjorie and Minerva on the road. She played her week and I received the thanks of Miss Castelle and her mother for the little help I gave the young lady."

WILL BE A GO.

Mr. Plaster of Paris, which E. J. Blackburn and company will shortly produce on the road, was presented at the Dewey Theatre, Oakland, this week. The piece is a good one and abounds in fun, fast and furious. It should make a big hit on the road.

Roster Mr. Plaster of Paris.

The roster of the Mr. Plaster of Paris Company as far as known is as follows: E. J. Blackburn, Lilian Atwood, E. M. Bell or Raymond Whittaker, Ernest Howell, Carmelita Yost or Edna Elsmere, Edward Field, Mae Keene, W. O. Lindsay in advance.

OCCASIONAL CORRESPONDENTS and Managers Out-of-Town should remember that all copies for the Review, freight from our regular stuff, must be in the office not later than Wednesday of each week to insurepublication. Has reach the Review Wednesday afternoon.

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LOCAL NOTES

THE MINETTI QUARTET CONCERT.

The Chamber Music Concert of the Minetti Quartet Friday afternoon of last week drew a large and interested audience at Sherman and Clay Hall. Mr. Minetti has grown in the estimation of the public by his effort to uphold high class music and each year has found him nearer the goal of artistic perfection. Arthur Weiss, who holds a distinguished place as a violinist, Eugene Carlinmuller (second violin), and Charles Heinsen (vocal) both excellent musicians, with Mr. Minetti comprise the quartet that is a pride to California. Mr. Bendix, known so prominently throughout the United States, assisted upon this occasion and the music was an artistic treat. The first number, the Dvorak string quartet in F major, was especially beautiful, the Lento movement holding the audience in the exquisite expression and smooth rendering of the players while the last movement, Vivace ma non troppi, was of most fascinating grace. At times Mr. Minetti's violin seemed to be laughing, so bright and sparkling was the music. The ensemble work was fine, each instrument singing a most harmonious song. Much applause greeted Minetti's solo, Bach's Chacouc, a work requiring great execution and skill, and as an encore the quartet rendered a Bach number. That was a gem. A quartet in F minor [C. Frank] played for the first time, was an elaborate work, and was rendered with the care and merit that this band of musicians always displays, but did not appear to interest the audience as did the other numbers although much enthusiasm rewarded the quartet in each instance. At the next concert the Mendelssohn quartet in E-flat major will be played, Mr. S. Fleishman, one of our local favorites, assisting.

CONCERT OF MADAME GENREVA JOHNSTONE-BISHOP.

A concert was given in Sherman Clay Hall Thursday of last week in which Madame Genreva Johnstone-Bishop, the Philharmonic Orchestra, under the direction of J. H. Howe, Bernhard Mollenhauer, violinist, and Mrs. E. J. Batchelder, pianist, participated. Once more I must request my musical friends to send their tickets earlier if a criticism is desired, especially as I make it a rule never to break an engagement. A musical evening may be established with the interests of so many to look after.

BERNHARD WALTHER BEFORE THE CAMERA CLUB.

An interesting and instructive illustrated lecture was given by Rev. Alfred Kummer of San Jose, at the Metropolitan Temple Friday evening of last week before the Camera Club, to an immense audience. The lecturer, an extensive traveler, was aided by most beautiful views, many of them exquisitely colored. Ripples of laughter greeted his many witty anecdotes that enlivened his description. During an intermission Bernhard Waltner, the Belgian violinist, rendered Austrian Hymn (Hydn), Elvez's dance (Bazzine), accompanied by Mrs. Larson, formerly Miss Shipley, who recently captured the last of the Klotz prize. Mr. Waltner met a tremendous reception, and it was a pity that he had not an opportunity of giving some of his very best work, but showed his wisdom in choosing selections calculated to please a mixed audience. In response to an encore, he rendered with great feeling and taste Raff-cavatina. Mr. Waltner is a worthy acquisition to our musical circles, and a clever performer. His wife, Lillian Waltner, an artistic vocalist and a very fascinating woman, has won the warm interest of John Marquardt among others, and was induced soon after her arrival here to accept an engagement of some weeks for the Saturday concerts at the Emporium. Last Sunday Mr. and Mrs. Waltner appeared at the vespers services at the Unitarian Church in Alameda, their violin and vocal solos being a treat to the congregation. To-morrow, Clement Rowlands, baritone, and Mrs. Ellen M. Drew contraduo, of Boston, will sing. Miss Elizabeth Westgate is organist and director.

GENERAL SHAFTER ENTERTAINED.

Prof. and Mrs. Lemmon of Oakland entertained a large number of the members of the Pacific Coast Press Association last Sunday, General Shafter being the guest of honor. Mrs. Lemmon graciously surrendered the key of her attractive home to Mrs. Sara Reamer, the president, who presided with her usual charming grace. A musical program—Beethoven Sonatas, Miss Agusta Fredericks; a Chopin waltz, Miss Vivienne Weekes, and some pretty Italian songs rendered in Madame Guido Spitzy's best style, was a feature of the evening. Among the guests were Gen. Shafter, Mr. Wilson, Mr. Howard Malcolm Tichnor, Msesdames Sara Reamer, Mary E. Hart, North, Alice Kingsbury Cooley, Gray, Miller, Marshall, Heintz, Mufke, M. B. Foster, Hibbard, Mat. Heyman, Wagner, Weekes, Willard, Mses Harriet M. Skidmore, Agusta Fredericks and others.

STUDIO ECHOES.

While calling at the studio of Mr. A. G. Coleman I had the pleasure of hearing Miss Eleanor Joseph, whose work interested me greatly, for I remember when she began her vocal studies not so very long ago, and she sings far better than some established concert vocalists. Her songs that morning were For the Sake of the Past [Matter] and the Ave Maria of Mascagni. She showed excellent method and every note was firm and smooth and her style good. Miss Joseph is also a pianist and appeared at the Laurel Club last week. This was an interesting meeting, the program including papers, Write me as one that loves his fellow-men, Mrs. Gardiner Randau, Poem [original] Mrs. Ella M. Sexton, Shakespeare's Chiosis, Mrs. S. H. Peart, and three charming ballads by Mrs. J. M. Pierce. Miss Jessie Foster, formerly of St. Louis, has reason to be very much encouraged by the increase of her vocal classes. She is an enthusiastic teacher and devoted to her work and so charming and lovable that she is fast winning friends.

Avis La Faille, formerly of the McKenzie Musical Society, and at present a pupil of Prof. Sawvall, sang at the Bush Street Theater on Wednesday evening.

Prof. Sawvall, known in Southern California, has located in San Francisco in a studio at 427 Sutter street. He tells me that he is very much encouraged with his classes in choral work and sight-reading, and hopes to be well established as a vocalist. Prof. Sawvall has a particularly fine voice, but has not yet appeared in concert in this city.

Some of the pupils of Roscoe Warren Lucy appeared at a recital given in Byron Mausy Hall a few evenings ago, which proved very interesting to those who have watched the progress of this popular master. The program was rendered by Misses Amy Nelson, Marie Weldon, Claire M. Cole, Zoe Darner, Pauline Pettis, Mabel McNally. The 1st Movement and 3rd Symphony (Beethoven) was played by Mr. Lucy, Miss Weldon, Miss Nelson and Miss Darner. The numbers were received with much interest and applause, and the vocal renditions of Miss Webster of San Jose were most enjoyable. Miss Webster has a rarely beautiful voice that will not doubt be of value in the musical world, for she is ambitious as well as talented, and has attracted the attention of judges of artistic excellence.

The Eclectic Club held a meeting at the residence of Miss Agusta Fredericks, 2117 Buena Vista avenue, Alameda, last week, when Miss Emma Mandreyer read anecdotes of famous composers. Mrs. Guido Spitzy Land and Miss Elma Weekes played some Chopin selections.

—Mary Frances Francis.

MUSIC IN GENERAL.

The Chicago orchestra, under the leadership of Theodore Thomas, has decided to decline the invitation of the directors of the Paris Exposition to attend that show in 1900. Thomas freely admits that the verdict in the Dreyfus case was responsible for his determination to remain away from the exposition.

George Edmunds is already thinking out a plan to send San Toy, his new Chinese opera, to the United States. The piece is playing to an enormous business at Daly's Theater in London, and will doubtless enjoy a run similar in duration and magnitude to that of The Greek Slave.

The Columbia is to offer a series of the heavier dramatic attractions for the next two months, and will follow it with Willie Collier in his new play, Mr. Smooth.
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Los Angeles has one of the best press agents in the country. He’s really too clever for the Los Angeles sphere, and he should be promoted to a managernship or be gobbled up by some New York production whose advantages as a money-drawer need to be proclaimed from the house tops. We refer to George Eby, whose good work has had much to do with the unprecendented success of the Orpheum at Los Angeles. Eby’s success in having the daily papers of his city publish his weird, interesting yarns concerning the theatrical people presented by Manager Bronson is wonderful. Seldom a day passes that he does not have a column or two in one or two of the Los Angeles dailies, and better yet his stories are bright and newy. Eby, of course, is a newspaper man. It is told on him that a few years ago, when he was political reporter on Gen. H. G. Otis’ paper, ‘The Time,’ he saw so much political roteness that he resolved to enter the ministry. As a preliminary step, however, and evidently to make sure of the world’s wickedness before adopting the pulpit, he became city editor of the ‘Record of Los Angeles.’

His unusual success as a newspaper man led to his acceptance of the press agency of the Orpheum, and thus the ministry lost a bright, energetic and wonderfully imaginative writer. The editor of the ‘Review’ has written for his picture, so that our readers may observe the likeness of a man who prefers the show business to leading people to righteousness. Eby would make a good theatrical manager, and we predict that he will yet be heard from in that capacity.

Young Salvini’s Widow

A sur was brought last week in Los Angeles that is interesting merely because the lady defendant is the widow of the Italian actor that, following in his father’s footsteps, held audiences spellbound by his genius. The plaintiff in the case is John S. Sampson, Jr., who is seeking to foreclose a mortgage against Mrs. Maud Dixon Salvini. It is alleged that on June 9, 1897, the defendant made her two notes for $1,600 each to E. S. Hubbard, and to secure their payment gave a mortgage on two small tracts of land at San Fernando. Hubbard assigned his interest to the plaintiff, who is seeking to recover $3,200, with 7 per cent interest and $500 as attorney’s fees.

The companies playing in the interior report unusual success. The return engagement of the Elieford Company at Vallejo was a big success. The Leslie Shirley and W. R. Dailey Company report immense business.

There was a Smith night at the theater in New York where Why Smith Left Home was playing, and every Smith in the audience received a souvenier.

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Blanche Woodman—Tivoli, 475
Lillian Raymond—Grand, 47
Justina Wayne—Grand, 712
Ida Sturte—Grand, 147
Irene De Vu—Grand, 19
Jeannette Fredericks—Grand, 14
Mabel Hilliard—Grand, 437
Christie Stockman—Tivoli, 5
Zora Irwin—Grand, 16

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SUNDAY, NOVEMBER 26TH, 1899

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Management of MR. FRANK MURRAY
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The Sporting Duchess

Columbia Theater

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DRAMATIC REVIEW
A weekly record of Dramatic and Musical Events

No. 13—Vol. I
SAN FRANCISCO, DECEMBER 2, 1899

TEN CENTS A COPY
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MARY HAMPTON
Advance Agent's Trying Ordeal

"The most trying experience in my career," said Hank Johnson, the veteran theatrical advance man, "was a season I put in with a new author, who was taking out his own piece. He knew nothing about the details of the business and was as fearful of being hoonced as a green farmer on the Bowery. As a natural consequence he was continually upsetting their plans, and I had to make our tour about twice as expensive as it really should have been. Finally I grew so tired of the whole business that I took up a little writing and I carried along three cuts of different sizes that I paid to get into the paper. I collected $1000 on the scheme before he happened to turn over his assortment of pictures and look at the backs. He found the same section of reading matter on all of them, and concluded, to quote the letter he immediately wrote me, that he 'had been basely betrayed by one in whom he had trusted con fidently.' He also said that he had taken 'a serpent to his bosom.' The serpent, otherwise yours truly, was told to consider himself fired. No, my conscience never bothered me any. You see, I gave him at least $10 worth of pure joy with each of those fake clippings."

Always Playing Poker

Now that the original Bostonians are gradually losing member by member, as did the Boston Ideals from which they sprang, it might be interesting to recall how that organization became famous as the most noted card-playing organization from a theatrical point of view, in America. Mr. and Mrs. Barnabee, Tom Karl and his wife, and Mr. and Mrs. Stone were the heavy weights, and there were always sufficient small fry and outsiders on hand to make it the game interesting. Twenty-five cent limit was the Boston Ideal game—no more, no less. No possible circumstance could achieve a variation of this rule. So at twenty-five cent limit the Boston soliders spent their spare time nosing, noon and night—after the theater. They played in hotels, on the cars—everywhere in fact. Karl's variant and Miss Wright have been known to finish a game on the way to the theater in a back of the light car, man and all, playing dice. There was absolutely no end to the ideal poker-playing. Marie Stone used to tell an entertaining story of how she prevented a game on a train. Every one had been up late the night before, and she wanted her husband to get some sleep. Barnabee had purchased four nice new decks of cards, and while they were setting the table in the smoking-room of the sleeper, she asked the old gentleman to let her look at them. He did so, willingly enough, for he suspected nothing. Marie was in bed—that is, in her berth—and she monkeved with the four decks awhile, and then handed one of them back to Barnabee when he came for it, and said she hoped they'd have a pleasant game. The gentlemen retired and commenced operations. To every one's astonishment the first hand was what is known in poker parlance as a coker. Everybody wanted to raise, and when the preliminary raising was all done, Barnabee prepared to help the cards; nobody wanted any; everybody stood pat. There was general consternation, but every one had all he had. When it finally came to a showdown the strange fact was discovered that everybody had a club flush. Tom Karl was the biggest, and he wanted to take the pot, but a general kick was made and a further investigation instituted. Then the discovery was made that the entire deck was composed of clubs. Marie had taken all the clubs from the four decks. Barnabee went back to the sleeper and in a whisper asked the old gentleman if he had done it. She had done it, and the backs of the cards, to which a sleepy voice responded: 'They're out on the bench, twenty miles back by this time. Don't bother me now, I'm tired.' And the gentlemen of the Boston Ideal Company had no poker game on the cars that night.

"Dan" Godfrey, who has returned to London with his band from a tour of the United States, is quoted as saying: "We played lots of good music, but what Americans really want is some catchy tune with a swing. We would give Georgie Camp Meeting or a 'rag-time cakewalk,' and they would nearly tear down the place."

Lederer's Quotations will keep the hair healthy.

Some Prominent Actors

The New York Journal gives this list of actors, and tells what they were doing twenty years ago:

Ada Rehan appeared as Big Clemence in Augustin Daly's production of "Our American Cousin." Francis Wilson, then Frank Wilson, appeared as Tufts in An Unequal Match at the Chestnut Street Theater in Philadelphia.

John Drew was a member of the newly-formed Daly's Company.

May Irwin and her sister Flora were doing songs and dances at Tony Pastor's Theater on Broadway.

Stuart Robson and W. H. Crute were appearing in Our Bachelors.

Jennie Veenas was the Topsy in a revival of Uncle Tom's Cabin.

Rose Coghlan was appearing in Boucicault's drama, Rescued, at Booth's Theater.

Charles A. Stevenson, now Mrs. Leslie Carter's leading man, supported Kate Claxton in The Two Orphans.

Tony Pastor was singing ballads at Tony Pastor's Theater.

Richard Manfield played a part in Les Manteaux Noir, at the Standard Theater.

Maurice Barrymore was a member of the stock company at Wallack's Theater.

Nat Goodwin made a hit in Hobbies, at Haverty's Fourteenth Street Theater, with his impersonations of well-known actors.

Effie Shannon had been playing the part of Eva in Uncle Tom's Cabin.

E. M. Holland was at Wallack's.

E. H. Sothern was a member of his father's company.

Modjeska was drawing big houses at the Grand Opera House in East Lynne.

Charles Coghlan appeared at Wallack's as Dr. Featherstone in Sydney Grundy's play, The Snowball.

Sol. Smith Russell began his starring role in The Good Folk of the Fells.

Louise Beaudet was a member of Maurice Grau's French Opera Company, headed by Capoul, at the Fifth Avenue Theater.

Roland Reed was seen at Seraph in The Magic Slipper at Haverty's Fourth Street Theater.

Julia Marlowe was with a juvenile Pinafore Company.

Robert Mantell was in England, playing the leading roles in a company headed by Miss Wallis.

Cora Tanner appeared in The Danish Girl.

De Wolfe Hopper was playing a comedy part in Our Daughters, which was presented by the Criterion Comedy Company.

Oils Skinner was seen in Bronson Howard's Wives.

John T. Kelly, now with The Man in the Moon, was in Princess Caripollina at the Broadway Opera House.

Tony Pastor S. Digby Bell appeared in Charity Begins at Home at the Bijou.

Joseph Murphy was making his last appearance in Kenny Gw in the Grand Opera House.

Joseph Jefferson was, of course, playing Rip Van Winkle.

The Play Makers

Hugh Conway was an auctioneer, and he wrote Called Back. Therefore the fact that Michael Morton pursues the same delusive calling does not necessarily check any good opinions we may entertain about the play. A Rich Man's Son. Neither vocation nor avocation has anything to do with dressing anyone but a Mr. Mergans. Mr. Mergans was a school-teacher, yet he enriched our stage with Letterblair, and Loew's, a Wife. Henry Arthur Jones was a 'drummer' in the boot and shoe line, yet he evolved from Oxford ties and patent leathers, those worthy pieces, The Middleman, and Michael and His Lost Angel. William Shakespeare was a hostler, and he did tolerance well on the stage.

—New York Post.

Fatal Shooting

Robert Alexander Simpson, better known as Professor Simpson, was shot and mortally wounded late Thursday afternoon, Nov. 24, at St. Louis, in his dramatic agency and school, 1230 Olive street, by James T. Roberts, a lawyer. Roberts' wife, from whom he had lived apart for the last few months, took a stray shot from a stage craft from Simpson. Roberts tried in vain to persuade her to give up her lessons. Mrs. Roberts said that she had separated from her husband because of his extreme brutality. Simpson was the manager of half a dozen one-night stand dramatic companies.

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The Perfect Play

There are two standards by which to determine the perfect play—
the managers, the other the critics. Between these two the public very often has taken matters into its own hands and has settled the question finally by making a huge success of a piece that has been condemned equally by the critics or by the managers who put it on. For sometimes a manager is compelled by force of circumstances to produce a play that he does not think well of, simply as a stop-gap, to hold the attention until another and more worthy attraction is prepared. For a new author to deliberately plan to please both of these powers and incidentally to attract the popular favor is a very difficult thing to accomplish.

What are the attributes of the perfect play? Very few know, and those that do know would find it a very hard matter to explain. The manager to whom a new author appeals to produce his piece will reply, that a play to be successful must, of necessity, contain the proper elements of commercial business, as a beautiful painting is composed proportionately of lights and shades, and most particularly of a proportionate part of the one or one that may be made so. By this he means a subject that will either awaken the sympathies of an audience, or stir in them that will antagonize them. For to be very successful, it is wise sometimes to force the public to accept a play that for various reasons it may object to. In such cases, however, the venture—for all dramatic productions are speculations—would be purely a business rather than an artistic undertaking. As most new authors, however, are prone to sacrifice the peaks of the managers and critics to a desire for originality in their plays, this may account for the lifetimes of the few plays produced.

Of late years the popular fancy seems to run altogether to plays of a light and frothy nature, such as comedies of all kinds, farces and musical reviews. The reasons for this state of affairs are hard to determine though it is largely due, I think, to the poor quality of the serious plays presented for consideration. This view is greatly strengthened by the success attending the few serious plays that have been found worthy.

The expansion and development of vaudeville has also to a great extent militated against the chances of the legitimate drama. The success achieved in vaudeville by dramatic stars with dramatic trifles is, however, a certain indication of the permanency and stability of the dramatic taste in our people.

Again the practice of writing plays merely to exploit the talents of some particular player has also served to lessen the quality of our purely dramatic productions. While these star plays, as they are called, nearly always contain the dramatic essentials, still they are generally poor stuff on the stage but feebly to satisfy the desire for serious plays. However, with the return of the stock-company system in vogue now in most of our cities, it is not unreasonable to hope that there will ensue a most prosperous era for play-writing by new authors, and that before long the great expectancy of the American people will be reached by the production of the long-sought and eagerly-awaited great American play.

C. V. K.

Lederer's Quintetons for falling hair.

On the Road

W. R. Dailey Company
San Bernardino, Dec. 4.
Hotel Topaz Turvey
Minneapolis, 16 week.
Frederick Ward
San Bernardino, 30; San Diego, Dec. 1-2; Los Angeles, 4-5; San Francisco, 11, 12 weeks.
Eldredge Company
Sacramento, Nov. 27, 16 weeks.
Nance O'Neill
Hanford, 30; Bakersfield, Dec. 1-2; Los Angeles, Dec. 3, 4 weeks.
Pacific's Auction
Chas. H. Yale, manager. Providence 27-Dec.

Yvon Venne
Bakersfield, week of Dec. 6.
Sam T. Shaw Company
North Yakima, 27, week; Walla Walla, Dec. 4, week; Spokane, 11, week.
Lewis Morrison's Frederick the Great Company
Nashville, 30; Knoxville, Dec. 2; Columbia, 42; Jackson, 5; Memphis, 6; Little Rock, 7.
Georgia Minstrels
Santa Barbara, 30; Ventura, 31; Los Angeles Castle Shirley Company
Nevada City, week; Virginia City, Nev., Dec. 4, week; Carson, 11, week; Reno, 15.
Harry Cousin Clarke's
Los Angeles, 26, week; Santa Ana, Dec. 3; San Diego, 6-7; Redlands, 9; Pomona, 11.
Cheerful Liar Company
Fresno, 30-Dec. 1; Lemoore, 2; Hanford, 3; Visalia, 4.

Joe Jefferson, M. D.

Who would ever think that Joe Jefferson was once almost dead with consumption? Certainly no one that has seen him in that likely dance that the curtain falls on the Cricket on the Heath. When Joe Jefferson was a young actor playing Asa Trenchard, nobody ever thought he would live out his engagement with the company for he was not only narrow-chested, hollow-eyed, and consumptive, but he had a bad cough and voice-begone expression that was painful to contemplate. Everybody about the stage liked him, and apprehensive of his early demise, accorded him every attention conducive to comfort. On the advice of hapless Mr. Macheth, he one day ordered a bottle sale and pill-box baihol and cutting loose from a chain of doctors and drug-stores, lost himself among the highlands of the Hudson, and began at once to get well. Between cold water, out-door exercise, nine hours of sleep, and a diet fit for an invalided monk, Mr. Jefferson is to-day, in view of his advanced age, a fine specimen of physical and mucosal vigor.

This week the California Theater very generously donated a box of evening performance to the Fruit and Flower Mission.

In Germany the performances commence generally at about 6 o'clock, and with only one lengthy wait they are, as a rule, over by 10:30.

Joe Jeffersom, M. D.
SAN FRANCISCO, Dec. 2, 1899

EASTERN EDITOR
BOB ROY
2526 Geary Street
NEW YORK CITY

To whom all Eastern News Matters for the Review should be addressed.

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WM. D. WATSON... EDITOR
CHAS. H. FARRELL... BUSINESS MANAGER
C. H. LOMBARD... SECRETARY AND TREASURER

Enrolled as periodical at San Francisco, Cal., as second-class matter October 3, 1896.

**It seems that Manager Gratz thinks two weeks of grand opera enough for poor benighted, unappreciative Chicago, and says that smaller Milwaukee is willing to pay more money for operatic productions than the windy city. We are sorry for Chicago’s lack of grand opera appreciation, and think we can be pardoned if we toss a few floral tributes at ourselves, when we have recently stood for over fifteen weeks of a great and mental enlivenment, in the Tivoli productions, and are sorry it is all over.**

**A NEW FIELD of usefulness is evidentely opening for the female theatric celebrity, that of contributing to the big dailies, and there is no doubt that the “stories of their lives” would make interesting matter. Virginia Earle has lately written an article on the social status of actresses for the New York Telegraph, and Alice Neil- son came out in the World of the other day with a sketch of her stage career. We should advise them all if they desire to quit the legitimate to try vaudeville, as they will find that field far more remunerative than that of journalism.**

**Amy Castles is the latest Aus- tralian songbird, who promises to rival Melba. She was discovered in Bendigo, a small Australian town, and is said to possess a most marvelous voice. The people of the antipodes overlooked Melba on her first appearance when she sang with indifferent success at a slitting a head. They are not making the same blunder in regard to Miss Castles, for at a recent concert given by her before her departure for Paris they showed her with flowers and gifts of diamonds and money. The new singer is under the guidance of some Catholic priests who are her guardians. At Paris she has a most splendid Messeresi preparatory for her debut in opera.**

**Have you ever thought, asks a New York paper, of how many strong men and remarkable singers California and Australia have produced? Well, just do, and you will surely come to the conclusion that there must be something in the glorious climate idea after all, for the conditions are much the same in both. The air puts something of the blood, expands the lungs, affects the muscles and the brain, or has some other remarkable effect which goes to make fighters of the men and song-birds of the women.**

Any theatrical manager will say that there is no theatre pittance of any kind, that our fairly good female singers in his company have from California, and some few are among the best on the light opera stage.

A grand opera class we have Sybil Sanderson, for whom so much was predicted before she met Antonio Terry. She is still in the heyday of her powers, and the announcement that she will once more go upon the stage gives hope that she may in the future do still greater things.

Then there is Ellen Beach Yaw, she with the freak voice, who has to have music written for her far beyond the range of ordinary mortals. Those who have heard her know her to be a marvel as well as a freak.

In this same class comes Ada Colley from Australia. It is the only other country to produce such a voice, and they are almost of identical quality, although Miss Yaw’s is of much greater power. It is remarkable that in this line of natural freaks, as well as in fighting, these two far-away lands should produce like quality.

In the grand opera line, too, Aus- tralia has been a good producer. Were it only for the name of Melba, that far-off land of strange things could never be spoken of lightly in the operatic line.

We have with us and all at once three plays of native manufacture. Shenandoah, In Old Kentucky and Yon Yonson, two dialect melodramas and one historical comedy.

Time was, and not so very long ago either, when three home-made pieces produced almost simultaneously in one city would be a surprising event in dramatic annals, but today it scarcely causes comment.

All of these pieces have been remarkably successful, and why—because they are essentially melodramatic, in other words unreal in construction. Especially is this true of the two dialect plays. The realistic drama, the problem play, and the society play enjoy their short runs, but the romantic and file of theater goers crow the play houses over and over again when the dear melodrama comes to town.

And all the time the bills and the advance agents continue to exploit the “realistic” stories in these unreal creations. “The realistic horse race,” the “realistic log jam,” the railroad train, and the “real” pickaninnny band. There is no doubt about the pickaninnys being “real.” They have their period in their lives, though the majority of them are big enough for ploughs now.

To attempt to point out the unrealities in the “realistic” scenes in these plays would be a wearisome task, but that they abound in grotesque variety is as true as that it is decidedly unreal to try to screen through主力 a window built through a window, as the railroad boarding house mistress does when in pursuit of the gallant Swede in Yon Yonson, or that Madge in Old Ken- tucky should not hear the report of the gun fired close to her mountain dwell- ing, but chases out in wild alarm when the dynamite is exploded.

As the head of the Jewish house wrote to his travelling salesman, “Vat we want is orders,” in melodrama, what the public wants is features. The language and the construction are secondary considerations. Dramatic situations are great things, but features are what make the melodrama go. The beat of the horses’ hoofs behind the scenes in Shenandoah, and the uniforms are “features” of that piece. The sight of the blue suit the heart, and the hoof-beats make the pulses throb in time. The log jam, the rail- road train, and Yonson dropping through the ceiling are “features” in the Swedish dramas, the pickaninnny band, the race, and the female jockey are “features” of In Old Kentucky, and these things the people are willing to pay their money to see, though most of them know all the time that they are but “glitter to catch the eye.” So to the aspiring playwright we would say, if you longs for the plaudits of the public let him construct a piece that is fairly coherent with a touch of heart interest, and if it lacks—congruity and plausibility it will go if loaded with features.

Fred Beckman, the genial advance man with In Old Kentucky, is jubilant over the immense business the popular piece has been doing at the New Alhambra. “Of course,” said he, “we expected a very successful engagement, but the first week exceeded our most sanguine anticipa- tions, and this week is a record-breaker. We have done our best business outside of New York right here at the New Alhambra.”

**Aid the Charity Fund**

The big show in aid of the players’ charity fund, under the auspices of the Associated Theatrical Managers, promises to be the great theatrical event of the season. It takes place Thursday afternoon, Dec. 14, at the Orpheum, and a monster program has been arranged for the occasion. In fact it will be the greatest bill ever offered in this city. Here is the list of attractions that will be presented, and no doubt the San Francisco public will be pleased in assisting in this worthy cause:

Frederick Warde and Company from the Columbia, the Frawley Com- pany from the California, an act of His Majesty from the Grand Opera House, a lively comedy from the Alcazar, Camille D’Arville, George Fuller Golden, and the cream of vaudeville from the Orpheum, an operatic surprise from the Tivoli, original productions from the Alhambra, Major Mite and big things from the Chutes, Cal Wilson and vaudeville lights from the Olympia. Curtain rises at 1 o’clock sharp; carriages at 4:30.

Box-seats, $5.00; all seats down stairs, $1; balcony, 50c and 25c.

Sale of seats will begin at the Or- pheu box-office Monday morning, Dec. 11, at 9 o’clock.

**Death of Chas. Coghlan**

CHARLES COGHLAN, the actor, who has been ill since October 30th, died November 29th, at Galveston, Texas, of acute gastritis.

Coghlan’s Royal Box Company played all through Texas with the Understudy as star, who impersonated the famous actor, apparently to the satisfaction of the public.

Coghlan was 56 years of age. He was of English and Irish parentage, being born in France. He early mani- fested a fondness for the stage and became an actor when a boy. He was educated for the bar, but never practiced his early profession. He was the author of several successful plays, among them being Jocelyn and The Royal Box. At the time of his death he had nearly finished his dramatiza- tion of Vanity Fair for his daugh- ter. The remains will be taken to Prince Edward Island, his summer home. The manager of the company has been instructed by wire to cancel all further engagements.

The advance sale of seats for Fred- erick Warde’s engagement begins Thursday morning at the box office of the Columbia Theater.

Hall Caine’s great play, The Chris- tian, is nearing the Coast, and local theater goers will soon have their first opportunity to see the production that has created so profound a stir every- where.
The San Francisco Dramatic Review

December 2nd, 1899

THE SAN FRANCISCO DRAMATIC REVIEW

Of a Personal Nature

Daisy Brogog replaces Edith Hall with the Von Yorson Company.

Marie Wainwright is appearing in the East in one of the Mile. Fifi companies.

Tod Sloan is telling friends in London that he will soon branch out as a theatrical manager.

Lily Glaser's voice has failed her and she will take a long rest. She has been playing Roxane to Francis Wilson's Cyrano.

Scott Seaton is a favorite of the critics, evidently, as they are very generally praising his acting in Harry Corson Clarke's company.

Phyllis Rankin, Macke Rankin's daughter, has sued a New York clubman $25,000 for saying he kissed her. The latest advertising dodge.

Francis Jolliffe is one of the numerous California people who will appear in David Belasco's coming production of Naughty Anthony.

Harry Woodruff, the blonde matinee hero, who was once engaged to Anna Gould, does a song and dance in Anna Held's play, Papa's Wife.

Hope Ross has been engaged to play an ingenue part in the play The Greatest Thing in the World, in which Mrs. Sarah Cowell Lemoyne will star early next year.

Miss Olive Oliver, the handsome young California actress, who is also known as the "best woman feuer in the United States," is with Richard Mansfield.

May Buckley, the original Alcazar Loey Tsing, in the First Born, plays the part of the Chinese widow in the London production of San Toy. The piece is a success.

Edgar Stillman Kelley, whose incidental music for big productions is world famous, has surpassed all his previous efforts in what he has written for Ben Hur. Mr. Kelley is a San Francisco boy.

Tyrode Power and his wife, Edith Crane, are going to Australia with Tress and incidentally Shakespeare. Mr. Power, it will be remembered, was once one of T. Daniel Prawley's shining lights.

Harry Corson Clarke is the friend of aspiring beginners in the historic firmament. He has just engaged Jane Plunkett for his Jones Company. Miss Plunkett is a dashing, rosy cheeked, Junoesque California beauty.

Mrs. Chas. H. Jones, wife of Stage Director Jones of the Grand Opera House, is a sister of Harry Corson Clarke.

Belasco's new comedy, Naughtv Anthony, will be produced in New York in January. Blanche Bates will be in the cast.

Chas. H. Hoyt is back again in New York, fully recovered in health, and busy putting the finishing touches to a new play which he will bring out next season.

Oscar Hammerstein, the indefatigable, is busy making plans for a new theater on West Forty-Second Street, near the Victoria. It will be ready for business in August.

Juliet Crosby as Fanny in Saints and Sinners, has one of the best make-ups ever seen on any stage. Her best friend would hardly recognize her from the front of the house.

Mary Linck and Rhys Thomas, favorites at the Tivoli last season, are singing in the Castle Square Company, St. Louis, and creating the same favorable impression their work met with here.

Frank De Camp and wife, of A Cheerful Little Company, were callers at the Review office Saturday. They reported that business has been very good and that Manager Gerard has a money winner in the farce.

Frank McGlynn, a California boy who has been playing Cardinal Richelieu in Under the Red Rose Company, has joined Henry Miller and will have an important part in Sydney Carton.

Mat Irwin's son failed to pass the examination at West Point. He was appointed a cadet by Congressman Jefferson M. Levy, on the recommendation of Mr. Croker and other Tammanyites. His mother is greatly disappointed over his rejection.

Charles Bryant, the Alcazar's clever stage director, is rehearsing the U. C. boys in their junior farce, James Wobberts, No. 1, S. S., written by Richard Tully. The farce is said to be exceptionally clever, and a couple of road companies are negotiating for it.

Through the death of J. C. Behlow last week, the prospects for the new theater on Geary street would seem to be less now than ever. Several attempts have been made by theatrical managers to have Mr. Behlow proceed with the construction of the theater, but there has always been a hitch.

Miss Kruger, the niece of Oan Paul, who is engaged at the Tivoli, recently received news that her father was wounded in the arm in one of the fights before Ladjysmith. He is a colonel in the Boer artillery.

Avedano and Salassa leave for Italy on December 5th, and will arrive in time to spend Christmas with their respective families. Avedano has an interesting household, or rather houseful, consisting of a wife and ten children.

A new song and chorus written by C. Harry Tebb is now in course of publication. It is dedicated to the Press Club, and was suggested by the club motto, which is a good one by the way, and runs as follows:

"Let the world slide
Let the world go
A fig for a care
And a fig for woe."

Tom Greene scored an immense hit in Cavalleria Rusticana the other night, by singing the drinking song in Italian in response to an encore. The Latin element in the Tivoli audience showed their appreciation by repeated bravos, and the popular young tenor was forced to again respond.

Anna Held has surprised New York audiences by mastering English in a remarkable short space of time, and besides has developed into a very good emotional actress. She has evidently graduated from the "come play wiz me" school, as her dramatic work is highly commended by the New York critics.

Camille D'Arville, the ex-opera prima donna now playing an engagement at the Orpheum, is said to be one of the highest-priced people in the vaudeville. The operatic ranks are being depleted by singers going into this popular form of entertainment, for it means more money and less work.

According to the New York Dramatic News, George Wessels, a former California favorite, has made the hit of his life as Prof. Moriarity in Gillette's play of Sherlock Holmes, now playing in New York. Wessels was always a conscientious actor, and this metropolitan opportunity seems to have been all that he needed to bring him into the first rank as a character delineator.

Elsie Mortimer is a familiar name to Eastern opera-goers. She was a great favorite with Emma Abbott, and for some time sang with her organization. Miss Mortimer later sang with several English companies with marked success. Her voice is a fine dramatic soprano, and she possessed a lansbome face and figure. She has made a distinct hit in the Hoocl in the Tivoli this week. She will play at the Hotel Turvey and Turvey with those of the features of the exposition. The plans are now being designed by a Russian architect.

Muriel Bailey who went to the Philippines as a correspondent will tell her recollections of Aguinaldo and others at the First Presbyterian church, Oakland, next Thursday.

Ida Wyatt, the soubrette and premier dancer, will join the Tivoli forces soon. She is at present composing and arranging the ballets for the Christmas piece to be given at that house.

Miss Julia Cotte, who appeared at the Elks' benefit, scored a decided hit with her clever specialty. This little lady has a bright future before her, as she possesses a pretty voice, and has an abundance of chic and vivacity.

Frank Curtis, who was manager for Clay Clement on his last tour, has a severe accident last week. A small alcohol lamp exploded in his face and burned him severely, he being extremely lucky not to lose his eyesight.

Fred Beckman, of the In Old Kentucky company looks with envy upon the commercial cars in which Richard and Fringle's Georgia Minstrels are transported around the country. "If I only had something of that sort," said Fred, "my troubles would all be over. The hardest job I have when striking a town is to find a stable for my picanninies."  

Vladimir De Pachmann, the great Russian pianist, will be heard in three recitals at the California Theater on Tuesday, Thursday and Friday afternoons, Dec. 26, 28 and 29. His Eastern tour is arousing a tremendous furor in musical circles, and wherever he is heard, the press is most lavish in praise of his wonderful performances. Prices will range from two dollars down.

Side Lights

There will be a double orchestra next week at the Alcazar during the run of Mother Earth.

Following Richard and Pringle's original Georgia Minstrels, the Black Pattie Troubadours will appear at the New Alhambra.

Manager Ellighouse, of the New Alhambra Theater, has been awarded the Pacific Coast rights for the new Vitagraph pictures of the Jeffries-Sharkey fight. The film is the longest ever made, being fourteen miles in length and taking two and a-half hours to operate. The pictures are said to be the best ever taken of a pugilistic event.

Occasional Correspondents and Managers Out-Of-Town

Should remember that all copy for the Review, except from our regular staff, must be in the office not later than Wednesdays of each week for publication. Have it reach the Review Wednesday afternoon.
The artistic singing and acting of Annie Litcher, Julie Cotte, and Charlotte Beckwith, Caroline Knowles, and of Alfred Carr, Mrs. McFadden, Miss Col- lian Schuster, J. Fogarty, Fred Kavanagh and Tom Greene, will make this opera a most remarkable one, and will start the comic opera ball rolling merrily.

A Chat with Mary Hampton

Mary Hampton, the Sporting Duchess, the giver of tips and wearer of loud plaid, faces the public, to-night, in a straight line by seven Southern ministers! Not remotely, but even unto the brother of her father. A seven generations fight against "the world, the flesh and the devil" for this! Seven moves to lose a Queen. That's bad playing, isn't it?

Though they are gone, perchance their echoes still remain, in various corners of the earth, where I have read, that, in her choice of profession, she has never been godly nor consistent. I am almost afraid she would want to be under the circumstances. The middlesman Southern Southern of her day, to whom I filled with yawns they must have been.

Tis a mighty good thing, neverthe- less, that she's born right, and a lock- ward look at fit ancestry is both con- soling and strengthening. Moral training of the old time sort, that stands a woman upon the texts but does not actually root her there is so needful in our day. The world above-said to those whose spin might think. Vis-avis with Miss Hampton one finds oneself: con- versing freely and comfortably with an intelligent and fascinating companion.

"Why did you choose the profes- sion?" I asked, trying to fix her jacket in my eye for future shopping purposes.

"It was of my choice. I stepped from convent to stage, meaning to be a comedienne. Why? Because I had rather laugh than cry, and Mr. Frohman wouldn't have it. Not because I could not do comedy work, but I could not do serious work and there was a demand, just then, for costume play.

"My first part was Little Eva in — anything but that — you should have known better.

"So did. You chose a bad mo- ment to interrupt. I was Little Eva in The Private Secretary with Gil- lette, Saved!

Most interviews are such hurry-ups. Miss Hampton seemed so leisurely and restful, though I don't suppose she had a moment to spare. A gen- tle courtesy is part of the woman. It could not but be so. I was ad- dressed to hear her say, 'Come out into my garden, while I gather you a bunch of roses.'

She made her first hit in Boston in Sowing the Wind, and so she loves town and play. Just a natural, you know.

Because of this, she has built her own home.

Yes, Sowing the Wind is a beauti- ful play, but it continued, "but I should really love, once again to play Nell Carl in The Great Metropolis.

The remarkable reason of grand opera which this city has witnessed, will close at the Tivol Open House, this evening with performance of Cavalleria and Pagliacci and the fare- well of Signors Salassa and Aveino tomorrow night, in Othello. Next week the Tivol will be closed for five nights for re-decorations and repairs, and will re-open for the regular season of comic opera, on Saturday evening, under the attraction of two well known comic opera, Tar and Tartar. The production will signal the début of Harris Irwin, San Francisco's own favorite comedian and Annie Myres, the clever soubrette.

THE SAN FRANCISCO DRAMATIC REVIEW

THE COLUMBIA

Shenandoah, revived with all the splendor possible to give it, is crowding the Columbia Theater nightly. Staged by Mrs. Alfred Carr and lav- ish manner, it may be truthfully said to have added to its great record of success. A.T. Hankin, General Manager and Emmons and Emmons are three of the cleverest comedians in the country. The cast is perfect. Old Kit, Old Doc, is one of the best things ever produced in America and is one lone cyclone of fun and frolic. The Tennis Trio con- sists of two young men and a pretty girl. Their specialty is club swing- ing and they are said to be the very best in the business. Jesse Millar is a musician of note who promises to teach her audiences a few things about the cornet. The holedowns are Cam- file D'Arville, A. D. Robbins, Pete Baker, Signor Alhimi and the Ida Breh. Matinees Wednesday, Satur- day and Sunday.

THE CALACAZAR THEATER

Saints and Sinners will close with Sunday evening's performance to be followed by a production of Francis Power's, (author of First Born) new play, Mother Earth. The initial pro- duction of this play will be preceded by a catchy one-act farce adapted by Chas. Bryant, enti- tled but to be announced.

Mother Earth is a play which deals with Mexican life. In plot it is a serious matter. Miss Eliza R. Brion and Thall have carefully attended to every detail for the perfect production of the play, and success is assured to the pleasure of the many friends of Francis Powers. Emile Brugurie, Jr., has arranged the music, and a double orchestra will embellish the play.

THE ORPHEUM

The Orpheum management has for next week one of the greatest bills ever presented in San Francisco. Camille D'Arville is retained and at the head of the newcomers is George Fulker Golden, the King of Mon- ologue song. Golden needs no intro- duction to San Francisco folks. He is always original and his great talent as an entertainer will insure him a place among the Emmons. Emmons and Emmons are three of the cleverest comedians in the country. Though the cast is not quite up, Old Doc is one of the best things ever produced in America and is one lone cyclone of fun and frolic. The Tennis Trio con- sists of two young men and a pretty girl. Their specialty is club swing- ing and they are said to be the very best in the business. Jesse Millar is a musician of note who promises to teach her audiences a few things about the cornet. The holedowns are Cam- file D'Arville, A. D. Robbins, Pete Baker, Signor Alhimi and the Ida Breh. Matinees Wednesday, Satur- day and Sunday.
The California

The Frawleys opened their third months winter season Sunday night with a play new to San Francisco—an out and out melodrama—The Sporting Duchess. The piece is superbly mounted, the women beautifully gownned and the ensemble effects are distinct triumphs of stage craft. As is to be inferred from the title, the Sporting Duchess deals with elements of racing in high life, disclosing a couple of family entanglements and mis-ununderstandings through the machination of the villain, [who was so thoroughly good as to be bowed by the galleys], and the love trials of several confiding hearts. The play itself in no way tests the merits of those interpreting it, but served forthwith to remind one that Manager Frawley's present organization is one of great strength, acting together exceedingly well. The cast was a long one and fairly glorified with good people. Frawley, Mary of Desborough, gave an impersonation full of quiet dignity and intelligence and leaves one with the impression that there is much in the opinion that he will before a great while take rank with the four or five great leading men of the country. Hazel Davidson is a naturally pleasing personality to the exigencies of his part, as the villainous Major Mostyn, with the result of frequent hisses from the critics in the gallery. Such being the verdict, from which we are inclined to think it is hardly necessary to say that Mr. Reynolds carried out the author's conception of the part perfectly. In later productions, the public will see him in more pleasing characters, and from reports we may expect much from him. Wallace Shaw, well known as an actor of ability, was Col. Donnelly; Harry Duffield, Captain Fred Chisholm, and Frank Mathieu, as Rupert Leigh showed marked improvement in his work since his début of little more than a year ago. J. R. Amory furnished the comedy element, in the role of Dr. Streatchfield, A. M. S., retired, and had several humorously entertaining scenes with Miss Hampton and Pearl Landers. Mr. Amory is one of the effortless comedians, who create a most genial feeling between actor and spectator and is a valuable member of any company. Theodore Hamilton was Joe Aylmer, the trainer, and presented a picture of the sturdy, honest family retainer, whose reverence and devotion to the horse, Desborough could not be swayed, with a fidelity that made his assumption probably the most striking of the numerous characters well handled.

Mary Hampton, one of the most beautiful women on the stage, recalled, principally, for an exceptional success in Under the Red Robe, presented at the Baldwin a few years ago, was the Sporting Duchess, Her Grace of Milford, and if every gentleman of Briton dressed as well, looked the thoroughbred so completely and created the good impression made by Miss Hampton, then across the water would dwell a race of most fascinating women.

Speaking of fascinating women [and they are Frawley's stock-in-trade] brings us to Mary Van Buren, who was the great surprise of the evening in a really brilliant, living, characterization of the adventures, Vivian Darville. Miss Van Buren has laid aside the passiveness that used to distinguish her, she has added vima and earnestness, has developed a spontaneity and readiness that will soon be recognized as qualities of one of the foremost of our connotations. Pearl Landers, grown into a young lady now, made a very charming Annette Donnelly, in love with the doctor. Phosa McAllister, a great San Francisco favorite, is still with the company and has the small part of Mrs. Donnelly, while Marian Harraway, was an acceptable Countess of Desborough. Little Gladys Weller deserves mention, too, for presenting a picturesque and pleasing little Lord.

The Alcazar

It is seldom that any stock company gives such a finished performance of a difficult play, even down to the most minute points as was the Alcazar the past week. Each and every character hit in the piece is a gem in its way, and were in hands that were well able to care for them. Eugene Ormonde played Jacob Fletcher, an aged minor, with great discretion, and the characterization is one of the best things he has done here. In the pathetic portion his voice was extremely tender, and he sunk his personality completely in the part. This is a piece of emotional acting as the tearful, erling heroine. Frank Denithorne is at his very best in such characters as Ralph Kimball, and George Webster outdid himself as Capt. Eustace Fanshaw. Frank Opperman, the new acquisition to the Alcazar forces, made a most auspicious beginning as Lot Bardon. Carlyle Moore, Josephine Mountain, Everett Howitt, John Torrente, Marie Hove, Juliet Crosby and Maggie Francis Levey extracted from several parts every ounce that was in them. To repeat, the show is one any stock company might well be proud of. The piece was, as usual at this house, extremely well staged.

The Colonial

Branson Howard's great and realistic war play, Shenandoah, has been the Columbus's offering this week, and this splendid play of American war time has again drawn crowded houses to witness the stirring scenes depicted. Jacob Litt, in presenting Shenandoah this time, has added greatly to the spectacular effects, and if the play has lost something in the quality of the actors presenting it, in comparison of the companies playing it, the production has improved the vivid stage pictures and the general sameness of the production. Robert Low, as Col. Kerchival West, was a good looking, manly, dashing hero, and made a good impression. Louis Hendricks, as General Buckthorn, was exceedingly good as the bluff and blustering old general, and Col. Turner, Sergeant Kibbee, the Hibernian, who was the last to see Col. West at the battle of Cedar Creek, gave all a not quite capable, the cleverest performance of any of them. The role of Jenny Buckthorn fell to Julia Bachelder, and to her must be given credit for a most delightful performance, quite the best given by any of the feminine contingent. Estelle Dale was Gertrude Ellingham, Alice Neal Madeline West, and Caroline Franklin Mrs. Gen. Haverhill. The balance of the cast was in fine form, and Shenandoah is a play that will not for a long time lose its interest, and the present production is well worth going. The marshaling of the retreating troops across the stage, the firing of the troops and the garrisons contributed to a most exciting picture of actual warfare. The play runs for another week and is sure of a large attendance.

Grand Opera House

Rice's world famous and beautiful extravaganza, Evangeline, has had a good run at the Grand Opera House again this week. Monday evening a fine audience greeted this favorite production. The company was in fine form and entered into the fun with enthusiasm. Evangeline [Edith Mason] and Gabriel [Hattie Belle Ladd] was so sweetly given that recalls were in order. Hattie belle Ladd was in unusually good voice and her prison song gave unembellished pleasure. Welford Griffith as Catherine carried off the honors. William Wolf, Arthur Woorley, Bessie Fairbairn and George Cooper were all received with enthusiasm. Thos. H. Pensey, after a few weeks' absence for rest and recreation appeared in the guise of a rollicking, roaring Irish boy and gave some delightful Irish melodies. Kathleen Macarreni especially touched the hearts of the audience, who applauded him to the echo. There was an extra matinee on Sunday evening.

New Alhambra

Is Old Kentucky is on for the second week in this house. The melodrama of an enjoyable type is received with enthusiasm every night of the week and it is quite likely that the New Alhambra has presented to the play-going public of San Francisco another new management is helping to make this well located theater more popular. The Pickinny Band is still the hit of the play, with its specialties and fun. The colored boys are good dancers and carry the house.

In Old Kentucky is such a favorite that it could well run another week successfully, but Sunday afternoon is the last performance. Sunday evening the new favorite's, Mr. Plater of Paris, will be presented.

The Tivoli

The BOOHLAH, presented at the Tivoli this week, is a Persian Operetta which, with its many comic situations, lively music and dancing, proved very pleasing and afforded many opportunities for fun. Phil Branson sustained the comic role of Hodiah-Goudal, the Hodiah. Elsie Mortimore made her first appearance before a Tivoli audience Monday night and she certainly demonstrated that she has an excellent voice and possesses the requisite talent to be once welcomed as a favorite. Ada Palmer Walker as Namouna, was at her best. Alf. Wheelan, as Salameek, is as usual with him, did the comic to the delight of all. Tom Greene the handsome Prince Tarpid, with tenor voice, the Governor of the Province and William Schneider, Moka the Cali, were splendid.

The stage settings and management as usual with productions at the Tivoli, were thoroughly good, and the Hodiah filled in very acceptably the week before the second millions began with the advent of Ferris Hartman, Saturday night, December 9th.

Tuesday evening was given over to the Masked Ball and the season of Grand Operas will conclude Saturday night with the double bill, Cavalleria and Pagliacci, rendered in superb style.
THE SAN FRANCISCO DRAMATIC REVIEW

December 2nd, 1939

EASTERN GOINGS

Correspondence and Comments of Interest

NEW YORK

Special Correspondence

New York, Nov. 26—Miss Mrs. Kendal's return to America was last week's novelty in theatrical circles. The Elder Miss Blossom at the Knickerbocker Theater is the name of the new play with which they sought to renew their vague here as they did in England. The Elder Miss Blossom Mrs. Kendal has a role in which she has advanced her age in fiction to what she looks in fact. This was a wise move, for it did not compel the audience to pass a matronly looking woman for a young girl, as we were compelled to do when the Kendals were here last time in The Second Mrs. Tanqueray. As Dorothy Blossom, Mrs. Kendal exacts the part of a middle-aged spinster, not one of those old maids on the stage put there for the purpose of provoking laughter; but a mature woman who had had a recent and decent love affair. The story is simply that of Mr. Quick (Mr. Kendal) falling in love with young Miss Blossom and addressing a letter to Miss Dorothy Blossom the same he saw on a handkerchief which she dropped. It turned out that Miss Dorothy Blossom was the Elder Miss Blossom—there you are. The plot has been used over and over again with variations in force comedy. It was suggested for Mrs. Kendal to invest such a story with tragic interest and a happy ending.

Richard Mansfield, the real thing in Caroline, was there last week at the Garden Theater and got a warm reception. Mansfield has made a number of changes in his Cyrano cast since it was seen here last Winter. Katherine Grey has taken the place of Margaret Anglin as Roxane, and Prince Lloyd and Sheridan Block now play the Parts of Christian and the Comte de Balfe respectively, instead of William Courtenay and Arthur Forrest.

Clay M. Greene, formerly of San Fran-
cisco, is the author of a clever burlesque on William Gillette's Sherlock Holmes, which is at the Garrick. Greene's burlesque is at Koster & Bial's. Among the hits at Sherlock Holmes' eye and giant brain, the burlesque says when the theater is dark: "I can see that every seat not taken is unoccupied." And later he says that he knows a certain thing is sure to happen because he is the author and he wrote it so.

The biography pictures of the Jeffries-Sharkey fight are being shown at the New York York. With the exception of the last half of the last round the pictures are genuine. The photographic films ran out at the critical period and a sham part of the twenty-fifth round had to be taken. One of the humors of the situation is that although Jeffries was cut in the face and Sharkey looked as though he had been run over by a slaughter house wagon, when Sharkey was photographed the pictures he exclaimed: "There now! Can you see where I got the worst of it? I should at least have been a draw. But I won." That's about what Sharkey said when a blow from Fitz in the eight round brought up the curtain at the Cyclone's Pavilion in San Francisco; and what he said when, after Corbett punched him all around the ring in this city Corbett lost on a foul because his own second jumped into the ring in the ninth round. In view of Sharkey's many unearned victories, Jeffries, the loser, was justified in feeling that he had a decision over the sailor, notwithstanding that Sharkey retired with a broken rib and wasn't able to box for two weeks.

Alice Nielsen in her fifth week at the Casino in The Singing Girl has no cause for complaint. Her stay at the comedy opera has been a financial success and an artistic triumph. The music by Victor Herbert and the story and lyrics by Harry B. Smith and Stanislaus Stange are not any too good, but as a complete comic opera organisation the Alice Nielsen Company is the best bid for public patronage which has been seen at the Casino for many years. In all probability we may look for a long time before we see in comic opera any better than is the best here. The New York Times, writing of the production, was soothly to sing any better than Cowles, he would of course be drawing a larger salary in good opera. And as long as such is there any trace of the human being in a prima donna, it is not likely we shall see in her support any better second woman than Ladilea Wilkins.

The other one Jessie Bartlett Davis in the same company. The fact that Miss Davis got along better than anybody else as her alternate in the Hootonians for three years, but did not like the success of Miss Nielsen in the same company, enabled Miss Nielsen to retain Mrs. Davis' former alternate without any fear of dangerous rivalry. Richie Ling is & as what he has to do well enough. Of the three comedians, John C. Slavin has one of the best natural tenor voices on the stage, and although he makes no pretense to cultivation as a singer, his voice, barring a slight mustiness, is most pleasing and stands out in agreeable contrast in anything in which he is concerned. So much for the singer's who support Miss Nielsen. As for her own share in the comedian's role she may be quickly said that she has improved since she appeared here last year in The Fortune Teller. Perhaps her study in Europe did it. Perhaps she has learned from that great teacher— the public. But at all events, although her voice has no more volume than before, is in a higher stage of development, and her youthful appearance and winsome ways have not failed to charm the fickle, which we have to expect from one of her few years on the stage. The scenery and costumes were much more elaborate than the stage musical direction faultless, so that with such a splendid ensemble if the California favorite does not establish herself as a great comic opera in this country it will be her own fault, for never has any young woman of her experience had better opportunities to display her abilities. It is to be hoped that Manager Frank L. Perley will revive The Fortune Teller for a few weeks before the close of Miss Nielsen's engagement at the Casino to give us a chance to see exactly how well she will play the part and her appearance in that open last year.

Henry Miller has gone on the road with The Only Way, a powerful play made out of circumstances and the life of The Cities. Mr. Miller, as Sydney Carton, the lawyer who made such sacrifices for the husband of his beloved woman, had of course to get beheaded in the last act, and that was something of a disappointment to the matronly girls who always like to see Mr. Miller in some play which "ends well." But the dramatist was too faithful in following Dickens to permit of any such perversion. Dickens, like Shakespeare, is a story teller and does not always let things turn out but like they should, because he stuck very closely to the truth. And the truth in the days of the French Revolution was often led to the gallows. The Only Way, although an interesting dramatization of a part of The Tale of Two Cities, is not "the only way" in which that particular story by Dickens may be worked into a play. As I read the story, after seeing the play I could not help thinking what a wealth of unused material still waited in that story for a good dramatist. In the version in which Mr. Miller appears there are many strong situations, such as the trial scenes in the Court of the Republic, which condemned the heads of aristocrats with such relish. But it will take another play to bring out many more of the same stirring scenes painted by the great novelist. Some dramatist, a follower of Henry George perhaps, will take A Tale of Two Cities one of these days, and he will use the force of the plot and the dramatic interest of Dickens collected in his story, to weave into a play which will make vacant lots out of the common plank on the play. The Republican citizens sliced off the heads of the French monopolists. But the dramatist of The Only Way was in not too deep to the subject at the present time, because what is not understood by the people in general would not be popular, and therefore would not succeed. There is no doubt whatever that Mr. Miller will be a great success in The Only Way and he will be a great service to the country as a part of his repertoire to California next summer.

Among The San Franciscoans in the cast of David Helayo's new farce, Naughty Anthony, are Blanche Bates and Frances Jolliffe. It will open in Washington next month. I often wonder whether Miss Frances Jolliffe is as conscious on the stage as her beautiful sisters who stayed home and married well. Once I when I entered upon her at Yasser College, she said she would never get to the reached the top of the ladder. Then she might retire. But suppose she should marry to become a play as Mr. Julius Arthur is? Then she might continue starring with her husband's consent and continue instead of in opposition to his wishes as was the case with Blanche Bates.

The Actor's Fund Benefit entertainment realized $1,500. The drawing magnet was Sir Henry Irving. When Irving was here before on Christmas, every member of his regular company took a personal check as a token of his regards, and even every extra man and woman in the company got a good-sized extra bill in the salary envelope for that day. Ellen Terry's contribution to the Actors' Fund at the benefit was in keeping with the generosity of the distinguished English tragedian. And to think he is not going to get to San Francisco this year. It's too bad that he is not going to land on Christmas.

Several of the daily newspapers of this city have said that Maud Lillian Berri of San Francisco is the most promising soprano that the Castle Square Company here has had for some time. She made her initial performance last week with that company, in Lucia.

Ron Kev.

CARSON

Special Correspondence

Carson, Nev., Nov. 27—You Vosun Company played here last night a far a good house, and gave a good performance. Played in Virginia City the 15th, and Reno the 23rd.

Breach of Promise played here last night to a fair house. The play is of the vaudeville type, but every one in it is an artist. They play at Virginia City the 2nd, and Reno the 23rd. I hear that Gorton's Minstrels are heading this way. Hope it is true, as I am sure they will have a packed house every town on this circuit.

The Nevada State Band of Carson have been engaged to render music for the Golden Jubilee at San Jose. The Band will be made up principally of musicians from Virginia, Reno, and Winnemucca.

R. B. MADER.

ST. LOUIS

Special Correspondence

St. Louis, Nov. 23—Olga Northrop's saucious production of Sappho at the Olympic Theater last week certainly created a sensation. The daily papers handled the production as they should, condemning the impropriety of the play. Sappho is certainly the most immoral play ever offered respectable audiences. In a line, nothing is left to the imagination.

Manager Pat Short is offering us A Runaway Girl at the Century this week. It is an operatic comedy worthy of merit. In the cast are James Powers, Rachel Booth, Ethel Jackson, May Baker, Van Renzelaer and a chorus of fifty girls, the majority of whom could capture purses at a beauty show. Joseph Jefferson, like Christmas, comes to us once a year, and he is still appreciated by the theater-goer as much as a child is entertained to Santa Claus.

Managers Tate and Middleton are giving their patrons a new farce comedy, Who Is Who. It is in the style of Hoyt's farces, but it is useless to say not so clever.

Jolietie Bennett, the clever comedienne, assisted by Willis Swoztew, Nellie O'Neill, Harry Loddle, Tony Melhous, James R. Smith and Oscar Figman are at Halvins in Blane's new farce, A Feminine Drummer.

Pat Flynn's biggest sensation show is pleas-
the guests at Manager Bolter's Standard Theater.

Digby Bell heads the list of vaudevilleans at the Columbia this week. Other features are Sam, Kitty and Clara Morto, Whitney Brothers and James McAvoy.

Hopkins & Estey Piano Company is magnificently doing The Silver King this week. The scenic effects are superb. The vaudeville features are a Hawkins troupe who have been singing to packed houses. Mr. Southwell has made legions of friends in St. Louis. There is plenty of chance in their true native style, and Charles A. Lord and Otto Kem- mendorf.

C. M. Southwell of the Castille Square Opera Company is delighted with the success his magnificent lyric organization is receiving in St. Louis. They have been singing to packed houses. Mr. Southwell is the man to do it. Martha is the bill this week with Adelaide Norwood and Alma Powell alternating as Martha, Mauve Lambert and Mary Luck singing Nancy, and Miro Delamita and Rhyys Thomas as Lionel. New and the Castilles sing Margery.

Anthony Hope's two novels, Rupert of Hentzau and Phroso, are underlined next week at the Century and the Fox. James K. Hackett as Rupert, and Odette Tyler in Phroso.

W. H. West Ministrels, with Joe the contra tenor, Carroll Johnson, Tom Lewis and Fred Warren, are the Thanksgiving offering at Havil's.

A Wine Guy comes to the Grand next week, and Sam Devere and his torrid bar- beques are at the Standard.

Lawrence Hanley leaves for the coast next week to play a six weeks' engagement in Frisco. It is entirely recovered from his recent illness and is eager to be back on Market street.

Emma Nevada sings at the New Odeon next Friday night.

Mainly because of the success of Hopkins' Theater is in Syracuse, New York, visiting his wife. GAVY PALLEN.

CAJADA Special Correspondence

ST. JOHN, B. N., Nov. 27.—Opera House, O. A. B. M. 25c. Mr. and Mrs. W. H. Flood, who have been here a month and a half, will open here Monday for a season of business is fairly good. Mrs. Miranda Brown has been receiving on tours from Klinee, and has received a season of business. Mrs. Miranda Brown has been receiving on tours from Klinee, and has received a season of business. Mrs. Miranda Brown has been receiving on tours from Klinee, and has received a season of business.

TEXAS Special Correspondence

TULSA, Tex., Nov. 27.—Darkest Russia played at the Grand last night to a small but appreciative audience. The nominees will hold the boards Monday, the 17th. E. HAYWORTH.

DENVER Special Correspondence

DENVER, Colo., Nov. 27.—As usual, the Taber, Lyceum and Denver Theaters opened to packed houses Sunday night, the 8th. And yet there is some talk of trying to close the theaters by the 8th, but I think that is where it will end, in "talk."

Frederick Warde and his excellent company of legitimate actors, began a season's engagement at the Broadway on Monday night, opening with Henry Guy Carleton's play, "The Girl of the健康的," which had an excellent performance of Paul Di Navarre; the supporting company was good throughout, Miss Titillie being especially clever. Mr. Chas. Herman, whom we had the pleasure of seeing here last sea-

CRANBURY, N. J., Nov. 27.—Is Mrs. Maud Gore, the house manager, when Miss May Warde were entertained on Tuesday afternoon, by the Jewish Women's Club of Rahway.

Douglas Fairbanks, a Denver boy, is now a manager of Warde's company. Bill, who for a number of years has led Lincoln J. C. Currie around the country, is abroad of Alfred's Midstrels. I understand that our neighbor across the Colorado, Springs, is to have a new Opera House in the near future. The students of the Broadway Dramatic School will be seen in the new act comedy, "Confusion," on December 5th.

Your correspondent, who has one of the most distinguishable signs of profession of the New York papers, America, received last week an excellent photograph of Sir Henry Irving, made quite fresh by Hiller of London, and I bear the esteemed actor's own autograph.

ROB BILL.
THE SAN FRANCISCO DRAMATIC REVIEW

Dec 23rd, 1899

Pacific Coast Correspondence

LOS ANGELES Special Correspondence

LOS ANGELES, Nov. 26.—This being Thanksgiving week, the various places of amusement have their own ideas. It is to be said that the managers and professional people located in this city passed the holidays in the proper manner, and there were no complaints of thanks to the kind fates which have so far this season smiled on the business in Los Angeles, and incidentally to request their leave this city on next year’s smiling list.

Salal, the violinist, who has been delighting the tephensian audiences, is taking a short rest in this city, and will visit several of the surrounding towns before taking up her work again.

The Frawley Company, when they play their return engagement here in April, will not be at the Barbary Coast, but will play at the Los Angeles Theatre. This appears to be a good move on the part of Manager Wyatt, and, if successful, a step in the proper direction, as it will probably be played at popular prices. Manager Morocean has an Oct 1 Off tour, and looks on his face, while, when interpreted, means there will be something doing at his play-house in April.

El Samna, one of the leading ladles of the city, when she comes to Los Angeles Company, is a Los Angeles girl, and, like the rest of them, is surely making a record for herself, and creating new limits of beauty.

The stage carpenters and scenic artists of the Barbary Theatre have been busy enlivening the past four weeks completing the scenery for the Nance O’Neill engagement. George Bell, one of the best artists in San Francisco, has been brought down here to help in the work.

A small fire started in the Barbary Theatre the 29th inst., and about $500 worth of damage. The origin of the fire is unknown, but the rumor has been set about that a spark of Frawley’s genius had been burning to Morocean’s plans for next April, and in its endeavor to get out of earshot of the Los Angeles fire, fell into a box at the Circle Theatre, with some of the Cumberland 61 threat varnish, and spontaneous combustion ensued.

Los Angeles is enjoying the novelty of having two pieces by the same author played at different theaters at the same time—Thursday and Friday at the Los Angeles Theatre, and What Happened to Jones at the Barbary. George H. Broadway is the author of both.

The Universal Encyclopaedia of Music is the title of a book recently completed by Adolphus Willard of this city. The most wonderful thing about the work is that it has taken forty years to complete it.

The Los Angeles Theatre, Why Smith Left Home, was playing good houses November 30, December 1-2 and will be followed, 4-5-6, by Frederick W. Robertson’s play, A Lion’s Mouth.

The Los Angeles Symphony Orchestra, under the management of Mr. J. C. Nelson, gave their customary concert of the season, at noon of December 1, which was largely attended and judged from the sale of seats, was a very successful concert.

At Monaco’s Barbary Theatre, Harry Cronin, noted London, England, actor, playing What Happened to Jones to the house, read the S. R. O., sign, sightly. After a week’s successful engagement the play has again blossomed out with its former playground. Next week Nance O’Neil and her Company complete their engagement with Maggins. 3-4-5-6 and Pig Warlings.

The Orpheum has one of the finest bills ever presented here, and the attendance is up to the high water mark. Manager Bronson is doing extensive advertising, and that it pays is proven by the patronage his Theatre receives. The bill includes Margaret Cortielle, Ryn and Richardfeld, Cherilmie Simpson, Jerome and Alger, Grogan and Davies, Bing, Rudy Roland and Leo Carle.

HERBERT L. CORNISH

OAKLAND Special Correspondence

OAKLAND, Nov. 29.—Oakland has had a week of successful attractions in the shape of live. Nance O’Neill closed one of the most successful engagements in the history of the Macfieborough Theatre last Saturday evening.

The play was given away at all the performances. Miss O’Neill returns in about six weeks for an engagement before leaving for Australia. On Monday and Tuesday evenings of this week Why Smith Left Home was the attraction and did a fairly good business. The company contained all the common people, among them Lottie Williams, who three years ago was sonorete of the company and Thedie, her friends, had not forgotten her and she received a hearty welcome.

The season opens at the Macfieborough this evening for two nights and a special Thanksgiving masque. Business promises to open strongly. The advance is good. In Old Kentucky comes December 4th for another, to be followed by L. R. Stockwell, the popular comic, in My Friend From India for the last of the week, with minueto Saturday and Sunday. At the Dewey Opera House the Grand Stock Company. A great attempt to please large audiences with The Westerner. The management have spared neither pains or money in perfecting the stage and the cast is in capable hands. Landers Stevens and Fanny Gittle are in the cast and d. exceptionally well. Miss O’Neill and Stevens announces an elaborate production of the well known play, Oliver Twist.

HERBERT L. CLARK

SACRAMENTO Special Correspondence

SACRAMENTO, Nov. 26.—The Eliffe Opera House in good houses Sunday night, for two weeks. Given paid admissions were registered at the box-office, an indication of the popularity of Billy, Eliffe and Jessie Norton and prices. The pieces to be presented during the week are as follows: Sunday night, Lost Lovers, Tuesday night, December 2-3, Tuesday, Uncle Dudley, Wednesday, The Idler, Thursday mansion, A Nutmeg Misch; Thursday night, The Black Peg, Friday, The Gally Slave; Saturday mansion, Lady Audley’s Secret and Jack and the Beanstalk; Saturday night, Lost in New York; Sunday, Mrs. Partington and her son Bke.

STOCKTON Special Correspondence

STOCKTON, Nov. 30.—Theatricals in Stockton can be said now to be good—something it used to be only at intervals. Not so, even at intervals, Yos Vincent, with Arthur Donaldson, in the role made famous by Gus Heege, was at the Yo Semite Theatre, did a busi- ness. The company is a good one.

Thanksgiving night Gorton’s Minstrels played to a large house, and it is an excel- lent one. Murray and Mack and My Friend From India fall to the Yo Semite.

This company has some professional talent being seen and heard during this week in the great six days’ golden anniversary of the Central Theatre. Their business being more pretentious than anything yet attempted in the line.

Stockton has never had such a list of attractions as Manager Charles F. Hale will give next month. Some excellent com-

SANFRANCISCO DAILY TELEGRAPH

paines are booked for nearly every night in the week.

Miss Klade Concert I wrote about last week, too much cannot be said of the artists, but, beautiful, Miss Maude Fay, who is as beautiful as a consummate artist.

The Glee, Banjo and Mandolin Club of the California University was heard Saturday night and was a great hit, being unusually meritorious.

On Sunday afternoon, December 3, the Richmond Opera House will be held at the Yo Semite Theatre. Manager Hale giving greatly reduced price for the company. The company is an affair of the season and rivalled that given by San Francisco. Gen. W. H. L. Norton and Tom McConnell, J. B. Osborn, CITY, and C. E. Evans, the Salatatory. The stage will be elaborately decorated and a program of the highest artistic merit will be presentcd. Stockton Lodge No. 218 now ranks as sec- ond to none on the Coast. Numbering 174 in membership and containing the principal business men of the city.

The fair given by the Catholic ladies of Stockton for the benefit of St. Joseph’s Home is a great hit. A sale was arranged for the week and set up to close. Among those who participated in the event were C. Bren- don, Joe De Morgan, Joseph McGannon, J. Ford, J. Collins, T. Coy, M. Cannon, C. De Young, L. Kalts, H. Harkins, J. Blake, L. Whitehead, J. Gadsby, J. Joyce, F. Clapham, W. Byrnes, Misses A. A. Rawlston, Ettta Ginoncho, Maggie Mystic, Daisy O’Brien, Lillie Castle, Ger- trude, Kate Granville, Hazel Sullivan, Vergie Laufenberg, Lillian Wright, Kate Thomas, Martin Karkeek, Renee Smith, Misses Simpson, Misses Sallins, Missus Hume, Missus Granville, Missus Grafield, Missus Aitabiolette, Ernestine Rachel, and Misses Dawn and Edna Gisselle. Miss Peterson, A. Fruelle, Miss Chevalier’s bargains, Carman, Bellissiquin, May Burke, Roy Bear and many others, those concerned getting up the literary and musical program.

SALT LAKE Special Correspondence

SALT LAKE CITY, UTAH, Nov. 27.—Shenanigans at the Salt Lake Theatre. No local events of the season were known at the theater for many a day. The house was packed to standing room at every performance. A few weeks ago the house was unable to gain admission. While the stage effects are among the most startling that have ever been attempted in this city, and the performance was a decided success, the company presenting the play is not well known, and those that were watching at the time that will be for some years to come, if Henry Miller appeared in the leading role of Coi. West
t-Lake City Opera Company revives Medallion, Nov. 30.

The Rays in a Hot Old Time did a big business at the Grand the 20-21. A Bunch of Promises appears to-night. The Salt Lake Opera Company presents a return engagement of their pro-

DUCTION OF MEDALLION ON TUESDAY;

R. R. B.

ODGEN Special Correspondence

ODGEN, Utah, Nov. 25.—The Ogden Opera House has been back for the past ten weeks. A Bunch of Promises appears to-night. The Salt Lake Opera Company presents a return engagement of their pro-

DUCTION OF MEDALLION ON TUESDAY;

R. R. B.

FRESNO Special Correspondence

FRESNO, November 28.—Eugenie Blake has been here, and has gone away, much to the regret of the majority of those who saw her at the Opera House in a Lady of Qual-

ity. Hilterich she has been little known in this city, in consequence of which the house was never full. She is rated as a first class show down. Those booked thus far are Greater America for Co., and The Great Caravan for the se-

ounds for Dec. 16th, with probably Mr. Plaster of Paris for Christmas.

I. MANNING KING

FRESNO Special Correspondence

FRESNO, November 28.—Eugenie Blake has been here, and has gone away, much to the regret of the majority of those who saw her at the Opera House in a Lady of Qual-

ity. Hilterich she has been little known in this city, in consequence of which the house was never full. She is rated as a first class show down. As it is often the case with traveling com-
panies, there was only one real artist in the company, and that was, of course, Miss Blake. William Brannwell did fairly well as Sir John Oxon, but he did not bring out the proper shades of the part. Mr. Valavoo was, however, to act a coarse and repugnant part without the coarseness appearing to any great degree, and the artistic instinct seems always to predominate with her. Her portrayal of the difficult part was excellent, and Miss Mullen, as Miss Blake, and case that speak volumes for Miss Blake’s ability and training.

Harry Corson Clarke showed us What Happened to Jones last week. Of course there isn’t enough to the comedy to allow an actor to show any great degree of talent outside of a fair ability to make a laugh. But Clarke brought out all there was in it,
being ably seconded by each member of the company, is, no-far as they had anything
to do.

Nance O'Neil, Fresno's favorite, appeared last night at the Alcazar, and this night will pre-
sent Peg Wellington. It seems as though she is more magnificent every single time she comes
here, but there are two little things which I wish she appeared quite so often in her
acting—one being a desire to pose, and the other is a touch of affectation. In the first
place, she is perhaps too greatly magnified in any position. And secondly, her
portrayal of character is hindered rather than improved by affectation. McKee Raskin
made the same favorable impression as of old, and Clay Clement did well, although
he was handicapped in Magda by appearing for the first time in a new part.

Francisco A. Dastarze, the San Francisco scenic artist is here, having entered into a
contract with Manager Barton to re-paint the scenery of the Opera House. This was
all that was needed to make this house one of the very best on the coast, for the stage,
so far as proportions go, is already one of the best. The selection of Mr. Dastarze
to do the painting is in keeping with the good judgement which Mr. Barton has shown
throughout his management of the house.

Benjamin C. Jordan.

SAN JOSE
speaking of another.

SAN JOSE, Nov. 29.—Gorton's Minstrels
were at the Victory for two evenings, last
week. They had rather poor houses, but had a good show all the same.

On Monday evening last, Von Johnson,
played to a large and well pleased audience.
It was one of the best of the Minstrel Billy's.

The San Francisco Concert Company
gave its initial program on the 28th inst.
The Elks made it a feature to present in a
city. The vocalists were at their best, and the
audience was delighted. The concerts promise to be popular here, and will always
draw a good house.

Irving M. Scott lectured at Normal Hall
last Tuesday evening on "Our New Posses-
sions.

Foreign Correspondence

LONDON
Special Correspondence

LONDON, Nov. 11.—The Wrong Mr. Wright, the long-talked-of-three-act farcical
comedy by George H. Broadhurst, after a trial at Rithorne's, Nov. 3, was produced at
this Strand Theater on Monday evening. The piece has enjoyed considerable popular-
ity in America where all the "wrong" that could be discovered was in the title.
The very decided success attending the perform-
ance must be credited chiefly to that clever American comedian, Mr. Thomas A. Wise,
under whose direction the piece was produced, and to whom the author is under
heavy obligations. The novelty call for the principals and the author after the fall of
the curtain seemed to say that The Wrong Mr. Wright was "the right man in the right
place." Wise should be given a revival at the Princess's Theater. It is not
very high class drama; but Princess's audi-
cence being fully conscious of the fact that high-class drama is very often dull drama,
are quite ready to accept the lower quality provided it furnishes the amusement, inter-
est and excitement they have in abundance of when they part with their money at the
doors. Mme. Melia sent $2,000 to the Sol-
diers' Widows' and Orphans' Fund, being part of the proceeds of her concert at the
Albert Hall on Saturday last. The canta-
tria's tour was immensely successful for a long-
termical period, during which she will visit
Holland, Germany, Austria, and finish with a series of operatic performances at
Monte Carlo. We are likely to have a new
American comedian in London. This is
Mr. Charles W. Swalu, the actor who so
delighted play-goers in the States by his
delightful performance in 'The Beauties.' Mr.
Swain will join DeWitt Horn's Company shortly. The number of families that
managed to see Thursday morning by the war is already
having an appreciable influence on the quality of dance at the West End theaters. The
messengers feel that war plays are too realistic to be popular for some time to come.

NOTES.

Charles Wyndham is turning his business in a company of 'Clementina,' 'Cruelty,' and
Wyndham Theaters,' with several drawer.
Mr. Wyndham will remain at a salary of £250, and a percentage of the profits.

Calamos D'Arville better received at vaudeville pictures than at vaudeville business from simply a
consciousness of his powers as a vocalist and as a drawing card are such that it is doubtful if she
ever received so much unanimous and enthusiastic recognition on the stage of comic opera that she
has since she adopted the plan of appear-
ing alone. The beauty and richness of her voice seems to have improved since
she was last heard in this city four years ago. She was the one big and immediate success at the Orpheum
this week and the quality of her work is such that she is really worth the highest salary paid to a vaudeville
artist. Therefore, Mme. D'Arville won't do well to remain away from the uncertain comic opera stage. There
were, as usual, several other new first class features on this week's bill. Pete Bakar, who is billed as the
"foremost favorite Dutch dialect artist," lives up to the sendoff and more too. He is well and cheerful and are exceedingly
clear. Like D'Arville, this is Baker's first appearance here in vaudeville.
A. D. Robbins, a trick bicyclist, does some wonderful riding on wheels. He
was another bit of the new features. Albert Conner with his "Clothes
dom, seen, made a great impression. The
holdovers this week were Rice & Elmer, Lucie Verdi, Little Mignon, Cora Stuart and company and the
American Biograph.

The Orpheum

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The Olympia

HASTINGS and Hall demonstrated the fact that they are a clever vocal unit also at the Olympia this week.
Their act was a big hit. Carl Wilson has lost none of her attractiveness, and her work goes with the Italian touch.
Marie Wood is good for a long engagement, and Coke and Coke are deservedly popular in their aerial stunt.
The balance of the bill is good, and consists of Carlton and Royce, May Neelson, Dora Mervin, Canadia, and
Dot Stanley.

The Chutes

BRANT and Oudow, singing and dancing comedians, and the Moll-
ing Brothers, acrobats, are the new people at the Chutes this week. Mat-
tie Nicholls returned after a short absence and received her usual ap-
plause. Major Mite, Frank Hall and the lion Wallace, Addie and the pic-
ture-machine make up a good bill.

Charles Hawtrey, after disconnecting his
shoulder in the second act of The Messen-
er of Mars, Nov. 22, pluckily played out
the piece, but fainted at the last curtain. As
a result of the accident, the house has been
closed until November 27. Mr. Arthur
Sullivan's new opera, The Rose of Persia,
will be performed at the Savoy Nov. 29.
Mme. Patti re-appeared at Albert Hall, Nov.
22, but the event passed practically unnoiced. She will celebrate the fiftieth anniversary of her first appearance before
the public at a charity concert in 1900 in New York City.

THE ORPHEUM

The Orpheum

MURDIE MONTAGUE, descriptive tenor, has been delighting ober-
on audiences the past week. Mr. Montague has a strong voice, which
is fully equal to the poor acoustic properties of the house. Herbert E.
Medley and Gaal Goode repeat their success during last week. More, and the
projectoscope and American Ladies Orchestra complete the program.

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LOCAL NOTES.

ALFRED KELLEHER'S CONCERT.

Mr. Alfred Kelleher was tendered a testimonial dinner at the residence of Mrs. Alfred Kelleher, on Friday last week, Sherman and Clay Hall being crowded to the doors and a delightful evening enjoyed. The interesting and successful event was under the patronage of Messrs. M. H. De Young, C. T. Mills, A. G. Sanborn, L. Lowenberg, W. B. Harrington, J. H. Merrill, L. L. Dunbar, Jno. Zoostey. The program opened with Andantini and Finale from Rubenstein's Sonata in A minor. The number was well received and an encore demanded, but the fiery style of the pianist, Otto Bendix, was rather too much for the violinist, Nathan Lansberger, but the second appearance, in which the Hungarian Rhapsodie [Hauser] was most artistically rendered and won tremendous applause. Mr. Bendix played piano solo, Midsummer Night's Dream, Mendelssohn's Lieder, the familiar melody with its beautiful variations being a favorite in Mr. Bendix repertoire, and was played with the required brilliancy and skill. Mrs. C. J. Wetmore sang Aria from the Queen of Shabah [Gounod] Spring [Maude White] and encores. She has a very good voice of fine range and quality, but she lacks warmth, her rendering being passionless and cold, while she executes well. Mme. Breitschuh-Marqueti, having a treat in an exquisitely rendered harp solo, Il Paragallo [Parish-Alvers] receiving warmest appreciation but declining an encore. Sketch from the Widows' Be-witching was given by Mr. and Mrs. Alfred Kelleher, who made a wonderful success. They are old favorites upon the operatic stage and their appearance was the signal for round after round of applause, a welcome that was good to hear. Mr. Kelleher does not act the gallant gentleman and the love scenes were deliciously done, Mrs. Kelleher being coquetssh enough to turn any man's head. She had a very fetching way of standing upon her toes when taking her clear, birdlike notes, and the pretty, old-fashioned costumes were very picturesque. Occasionally Mrs. Kelleher's sweet voice was hardly clear, the result of her recent illness. He gave a most graceful bit of acting, in which spirit, refinement and artistic effects were blended and the music was rendered with delightful style and finish, the curtain falling with the dancing of the minuet and a kiss upon the lady's hand that brought down the house.

HENRY HOLMES' CONCERT.

Lovers of music enjoyed a treat in the second Chamber Music Concert Tuesday afternoon at Century Hall. The executants were: 1st violin, Henry Holmes; 2d violin, Hother Wismer; viola — Arnaud Solomon; cello — Theodore Mansfield; vocalists — Misses Benlah George and Zueltta Geery. Accompanist to vocalists, Fred Maurer. The program opened with: String Quartet—Satay in C minor [Schubert], followed by a duet, the Birdie and The King [Dvorak], by Misses George and Geery, pupils of Mr. Pasmore. Brahms' Quintet in F minor op. 34 for piano forte, and strings was splendidly played. It is a noble work, beautiful with its light and shade, and the strong, artistic spirit of Mr. Holmes could not fail to arouse in the younger players greater depth and power. My young favorite, Wismer, quite woke up and played with more fire than I ever heard him. What a privilege for young players like these to work with such a man as Mr. Holmes, for such artists as he are not often given to the world — and next season will doubtless see vast improvement in their style from such guidance as they now enjoy. At the close of each movement rousing applause was given, and the cry of bravos was often heard, most enthusiasm being felt in the Andante and Scherzo movements. Emotions of a different kind was called forth by the beautiful Beethoven String Quartet in C No. 3 op. 59. Exquisitely lovely were the strains that fell upon the ear—rich in harmony and poetic charm, and the face of the old violinist wore an expression almost holy in its reverence for the work of the master he loves perhaps above all others, and at the end a perfect ovation was given and was richly deserved. Mr. Solomon did good work with his viola considering that it is not his chosen instrument, and it would be hardly fair to expect perfection at present. Mr. Mansfield played earnestly, and with his usual care and taste, and I can best express Wismer's work when I repeat that he "woke up." He is always artistic and sympathetic, but the warmth he sometimes lacks was there. Mr. Holmes has requested that the audience arrive promptly at 2:30 in the afternoon concerts to avoid interruption.

STUDIO ECHOES.

The McKenzie Musical Society gave a successful concert in Odd Fellows' Hall Thursday of last week. As usual there was a crowded house, repeated encores and rousing applause, for the society of young people has many friends. Miss Minnie Powell made a great success and was recalled three times after her song, Little George Kroger and Miss Wheeler also being favorites of the evening.

Mr. Harry Brown, who possesses a particularly good voice and who is organist and director of the choir of Holy Cross Church, is studying with a view to being an operatic singer.

Mrs. Eva Tenney's sweet soprano voice has been an acquisition to the choir of Trinity Church in the operatic services lately. Mrs. Tenney has a pretty new studio at 1199 Bush Street and a constantly growing class. Mr. Alfred Kelleher is also at Trinity and Alfred Wilkie tells me that he also is singing there during the absence of Mr. Fortescue.

Three free organ recitals will be given on the beautiful organ at St. Dominic's Church during December by Mr. Franklin Palmer, who was appointed organist after the resignation of James Hamilton Howe. Mr. Palmer is a thorough musician and a rare treat will be enjoyed, for the magnificent instrument will be eloquent indeed under his masterly touch.

Mrs. Jessie Dean Moore reports steady progress with her classes and hopes to give a concert soon with some of her advanced pupils.

—Mary Frances Francis.
A Wordy Nightmare

My friend from India, the Gay Mr. Bender, Uncle Josh Spruce-by, and Aunt Jerusha, Charlie's Aunt, were stopping at The White Horse Tavern. They were holding a Rag-Time Reception and having a Hot Old Time. Speeches were in order.

Hazel Kirk, A Female Drummer, spoke about The Power of the Press, and how The Rising Generation should give Ten Nights in a Bar-room The Marble Heart.

Sister Mary called The French Maid to make ready A Turkish Bath, and informed us it was All a Mistake; that Padd'nhead Wilson was A Model Husband. Then She cried, Because She Loved Him So. Jack's Wife wanted to know What Happened to Jones, when The Widow Parlington shouted: "Have You Seen Smith?" "No," answered Our Malinda, who added, "but Brown's in Town visiting Dr. Jekyll and Mr. Hyde, The Village Postmaster."

Mr. Plaster of Paris, The District Attorney, and His Better Half are attending Maloney's Wedding Across the Potomac. They were Jolly Old Clums in Alabama, where they had Money to Burn. They are members of The Irish Four Hundred, and are Respectable People.

Just Before Dusk, A Bell Boy appeared, with A Bunch of Keys and A Scrap of Paper, but My Uncle Tom from New York, with A Gripe of Steel, threw him Over the Fence, and he struck The Sidewalks of New York.

At Eight Bells our party on The White Squadron started Through the Breakers on a trip Around the World. O'Brien, the Contractor, was The Ship's Master, and Little Lost Faunt-leery The Captain's Mate. Damon and Pythias, Two Jolly Rovers, and relations of The Late Mr. Jones, spotted The Cash Box with The Eye, and made A Clean Sweep For a Million.

We hoisted A Milk White Flag, and The Telephone Girl rang up The Mysterious Mr. Bugle, who wore a pair of Blue Jeans, and claimed to be in the Secret Service. He started on A Merry Chase after The Burglar. The Man of Mystery was A Kentucky Thoroughbred and took The Inside Track, but shouted Keep It Dark and Don't Tell My Wife.

It was A Celebrated Case. They held the Trial at Midnight. The prisoner said he had Fallen Among Thieves, and by The Temptation of Money, and that to be An American Millionaire was too much for him. We-uns of Tennessee had Human Hearts, so we gave him The Glad Hand and shipped him to Devils' Island.

We landed In Atlantic City and started on A Trip to Chinatown to see The King of the Opium Ring. It was His Busy Day, but we were Friends, and For Her Sake he said that On the Stroke of Twelve he would tell us How Smith Met Jones.

Just Beyond the City we Drifted Apart to meet again At Piny Ridge, Under the City Lamps. — Story McKean, Jr.
The Leaders in the Dramatic Review Beauty Contest

In this week's Review are reproduced the pictures of the two leaders in the beauty contest—Miss Hannah Davis and Miss Laura Joyce, both of the Wayne of the Grand. The voting has been lively for the past few weeks, and the contest has become one that is expected to be spirited as the contest will soon come to a close. Admirems of handsome characters and charmingly good-natured women will no doubt express their views in your votes for your favorites. One year's subscription is good for fifty copies of the Review. Six months' subscription is equivalent to twenty-five. Every copy of the Review contains a vote. Boys, get in line!

Sardou's Method

"Sardou's method of writing plays is unique," says Lawrence Irving, "He goes about it in a mathematical way. At first he selects no characters, no scene, no historical setting. All he starts with is a climax; and he does not even assign his principal characters names—he lets them. A, for example, may be a jealous husband, B, the wife, and C her lover. He twists these letters around until he gets the great scene for which he has been maneuvering, and then he fills in the other characters and the other scenes. After the plot has thus been constructed, he looks about for some historical setting. He is a profound historical student, and usually has no difficulty in finding a period into which his plot will fit naturally. Then he fills it all out, and in a short time—for he works at a rapid pace—the play is complete. It was in this way that Robespierre was written. It was sent across the Channel by act. And with it came the design for the scenery; and for the costumes, and even, in many cases, for the stage properties required. It is interesting to remark that Sardou has never seen the play performed. We tried to get him to leave Paris for this purpose, but he could not be persuaded. "In spite of Sardou's absorbing interest in his subject, he is a very easy man to work with. He is always open to suggestion, and presents the manuscript at a playing date but who doesn't mind being cut. My father always found him willing to cut out whole speeches, and in one case a whole act. As originally written, Robespierre did not end with the conception scene, as it does now; there was another act, which gave a historical account of his death. Sardou wrote with the French idea of a four-hour play in mind, and only wanted three. After the situation was explained to him, he was perfectly willing to cut the play. We occasion-ally did, it is true, as to the parts to be cut. He was anxious that what he called la logique should remain intact. "Coupé, la logique ne coupe pas logique!" he would say. But I am afraid that a great deal of la logique has been cut, nevertheless.

Stories of Digby Bell

Many a laughable yarn is told of comedian Digby Bell, who is almost as well known as a reader of hard luck stories founded on personal experience, as he is as a fun maker. Here are a couple that have gone the rounds of the dressing rooms, but I think have never before appeared in print. One bright Bell's company was making a long jump, Bell and his wife, Laura Joyce, were trying to make themselves comfortable. Bell, in full Bellman's role while the sleeping car conductor came through, called Mr. Bell to one side and said something to him in an undertone. Mrs. Bell's curiosity was instantly aroused, and she asked what the conductor had said. "Nothing much," was his answer, "Laura, go to sleep," he answered. Which, of course, was a useless reply did not satisfy Mrs. B. "I don't think so," she said with finality, "what is the matter, now?" But he said, Digby, "you know what it was going to be, but you knew by the phrasing of the "something." "Well, yes, he did say something, Laura," he continued, "but don't you think it was just as well to stay awake all night trying to find out what he said to you!"—this prevailed. "Well, if you must know," drawled Bell, "he said that there's an engine running wild behind, and if it tags us, we're it. Now go to sleep, Laura, and don't worry any more."

On another occasion the company played a second steamer at a New York and Newport-wife were asleep in their cabin when Mrs. B. awoke. The conductor, awakened by a commotion on deck, a horrid rumbling noise was in her ears, and there was a trampling of feet with an occasional curse. He interrogated, everything could mean but one thing, that a collision had occurred, and that the ship was sinking. After many exclama- tions and alarm she would sleep, her husband to bed. "Get up, Digby," she shrieked, "the ship's sinking and we're all going down!" "Neverwise, Laura," returned Bell, "we're safe enough. But I know you cried, for the hysterical woman, there's an awful noise up above, and you must go and see what is the matter. After much protest the shrieking comedian was at length forced to crawl out in his dishabille, to face a raw foggy morning, only to find the boat tied up at the Newport pier, and di-cover that the ship was not sinking. After many exclama-tions and alarm she would sleep, her husband to bed. "Get up, Digby," she shrieked, "the ship's sinking and we're all going down!" "Neverwise, Laura," returned Bell, "we're safe enough. But I know you cried, for the hysterical woman, there's an awful noise up above, and you must go and see what is the matter."

A Cheerful Liar En-route

Reports from A Cheerful Liar Company now touring the state are most encouraging, and speak well for the prosperous condition of the interior towns. At Watsonville and Redwood City they turned 'em away, and the other theaters they have visited have also shown their approval by packing the houses. At Redwood City the company was entertained by the Cheerful Liers' Club, a local or-ganization, where a regular actor's banquet was served—sandwiches of all kinds, beer et al. The Club also attended the performance in a body. Among the members of the organization who have made individual hits, Max Steinble deserves especial mention. He plays the part of a country cou-stable, and his comedic work has caught on immensely. He also sings some of the latest comic songs with good effect, besides a couple of his own parodies. Stella Bomar is also a big favorite with the audience, and her singing is a feature. Robt. S. Haw-croft, the company's stage manager, is also said to be A-No. 1 in this popular form of entertainment, and the whole cast are thoroughly able in their respective parts. The Cheerful Liar has evidently struck a pay streak, and the Review wishes them every success.

NEW PLAYS

Mrs. Sarah Cowell Le Moyne will make her stellar debut in January in a new comedy, The Greatest Thing in the World, by Mrs. Henry C. De Mille and Harriet Ford, under manage- ment of Liebler and Company. Mrs. Le Moyne's Duchess in Catherine last season, and her Mrs. Lorimer in the Moth and the Flame the season before, have been among the most striking impersonations of recent years.

La Fiesta de San Xavier is being re-hearsed and will be put on at the Los Angeles Theater the 15th and 16th of December. It is said to be full of pretty music and effective scenes. Indians and cowboys lend striking western color to the opera.

The leading lady of the Frederick Wardke Company this season is Mrs. Clarence M. Brune, whom the people of the West will remember as Minnie Titch, an actress of great popularity on this coast four years ago.

Subscribe for THE DRAMATIC REVIEW.
**The San Francisco Dramatic Review**

**DECEMBER 20th, 1899**

**Grove-Street Theater**

*Judge Coffey* last week refused to confirm the sale of the Grove-street Theater property, between Polk street and Van Ness avenue. It belongs to the estate of William B. Dolan, of which Mrs. Rose Dolan is the executrix. It was appraised in 1895, when Dolan died, at $153,500. In 1897, on an auction sale, John Hinkel, who offered $45,000, was the highest bidder. Out of the bid costs amounted to $4,541, were to be taken. The matter has been brought before Judge Coffey several times, and each time he has said that the property was worth more. He stated that he would not consider a bid of less than $50,000. The heirs in Ireland have been desirous that a sale should be made, but Judge Coffey observed that he was regarding their interests in refusing to have the property sacrificed. He said that next year its value would be much greater. The matter was postponed until Jan. 4, 1900.

**Big Receipts**

The engagement which Henry Irving and Ellen Terry have just closed at the Knickerbocker Theater was one of the most remarkable engagements ever attempted in New York.

When the statement for the entire engagement is handed to the actor, before his departure for Boston, where he goes to fulfill another three weeks’ engagement, it will show that the business he has done exceeds that of any New York appearance of his since he first came to this country, sixteen years ago. The total amount received was about $8,000 for twenty-five performances, or $327 per week, and an average of $8,240 for each individual performance. The seating capacity of the Knickerbocker is 1,750.

*Maud Berri a Hit*

Maud Berry, a Kentucky girl, married to Col. George Berri, has made a distinct hit at the American Theater in New York, where she joined the company of the Castle Square Opera Company last week. She appeared last week in the title role of Lucia di Lammermoor, and was accorded an unusually enthusiastic reception. She was frequently recalled, and several times encorees were insisted upon. Her engagement there has been lengthened, and at its close she will appear with the company at Chicago and St. Louis. She is singing better than ever before.

**Mrs. Kendall Interviewed**

Mrs. Kendall, the English actress, had a unique experience in Philadelphia the other day. She was interviewed by a young gosling of a reporter, who asked her if she had been in London long enough to give her impressions of the city, and whether she had heard her husband’s latest monologue? He had somehow gathered the impression that he had been talking to Mrs. Ezra Kendall.

The new opera by Sir Arthur Sullivan, in which Ellen Beach Yaw, the girl who mixes the ale with the King's C's, is to make her debut in London, is Persian in character and deals with the topic of hallucination. The cause of the hallucination is the drug hashkhee.

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Mrs. Craigie on Wagner.

Mrs. Craigie, better known by her pen-name, John Oliver Hobbs, the English dramatist and novelist, has been to Bayreuth for the festival and has gone home to London, chock full of impressions, a part of which she gives herself of in a column and a half article in the London Times. It is a most violent attack on Wagner and all his works and concludes thus:

"As a composer, even if he has mastered the technique of Bach and covered more ground than Beethoven, Wagner has never caught the spirituality of the one nor approached the heights of the other. When he might have soared, he relied upon the scene-painter and imitation clouds on gauze. But where he is supreme among the greatest is in his representation of nature. Wagner alone has seized the music of the earth. No one else has caught and enchanted forever the mysteries of life 'outdoors' — the sound of wind in the trees, the fall of night on black mountains, fiercest gales, and the melancholy of sunset, the spell of a spring morning, the break of day, the madness of the storm, the flow of the river, the singing of rushes in a pool, the rage and hunger of the sea, and the wrath of the tempest. For these physical forces he shows an unerring and serene sympathy; so 'personal equation' disturbed his genius in this regard, or drove him, out of sheer hostility to human nature, as he found it, to utter the word too much. It is the cruel reproof of time and destiny that a man of Wagner's genius should come to be regarded as the pessimistic sensualist who twangs the old song of self-indulgence in a louder, and therefore newer, way. He was a great man, but the greatest man is not so great as mankind. His art was too personal, nervous, overcharged; and the vast crowd who are ever waiting in the market-place to dance to any piping—no matter how inferior—on the sensuous strings, go to him, not for his incomparable gifts, but because he seems a sensation-monger with a hurdy-gurdy."

Between Acts

Director Milburn of the New Alhambra orchestra, is producing some of the best music that is to be heard at any of the local theaters. It is just as essential to have good music as anything else about a theater, and the policy that has been adopted by Managers Ellinghouse and Mott in this regard cannot help but meet with the approbation of the theater-goers.

Richard and Pringle's Georgia Minstrels bill is like a circus, and when Advance Agent Woods gets his heavy work this week, every man, woman and child in San Francisco will know that the darkies are at the New Alhambra.

PERSONAL.

At Chicago the other week, Mansfield was talking of his hard first days as an actor, when he was a sort of private party entertainer, and cut pretty little musical and mimetic capers at London houses. At the close of one bit, bad mouth he fainted at a performance, having had scarce a meal of nourishing food for days.

R. D. Maclean is the stage name of Mr. Shepherd, of Shepherdsville, Virginia, one of the show places of the State. He is the possessor of an estate of over 1,000 acres and of Odette Tyler as a wife.

Edwin Hoff, formerly first tenor in the Bostonians' Company, and now choir master in the Way Down East company, is composing an opera for Frank Daniels.

William Gillette will later take Sherlock Holmes to London, just as he took Secret Service.

Stuart Robson has enlisted Jeffrey's Lewis for his new season in Gus Thomas' Oliver Goldsmith.
THE SAN FRANCISCO DRAMATIC REVIEW
A weekly record of Dramatic and Musical Events

No. 14—Vol. I  SAN FRANCISCO, DECEMBER 9, 1899

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CHARLOTTE BECKWITH

Vaugha & Kern, Photo
Some Stories the Elder Sothern Told

'The elder Sothern was a good story-teller and he particularly liked to dwell on his experiences at the outset of his stage life, when he was a minor member of the John McCullough company,' said the old time theater-goer. "McCullough was playing in Texas, and in one town where he was billed to play Ingomar, through some accident on the railroad, the necessary costumes were delayed. "The manager was equal to the situation, however, "He went to every butcher's shop in town and hired all the sheep and cowhides he could to dress up his supers. "When McCullough came on the stage that night the flesh fell back upon the stanch of the hastily improvised clothing worn by the barbarians. "What do you think of them?" Sothern laughingly asked McCullough, pointing to the supers as the curtain rolled down. "They neither act like, look like nor talk like barbarians," curiously growled the tragedian, "but by heaven they smell like them." "Another time," Mr. Sothern used to say, "we were to play Damon and Pythias in a small country town, and for the scene where sentence is passed upon Damon we managed to fill the quota of four senators who announced the decree of death from our own ranks. But one of them being taken ill, an ambitious youngster who hung about the theater was reluctantly cast for the fourth senator. It will be remembered that the first senator announces, 'I do averse this is the vote,' and each of the other senators in turn says, 'And I.' "At rehearsal, when the scene was reached it was discovered that our new fourth senator was apparently inseparably attached to a pronounced cockney dialect, and during repeated trials he persistently spoke his single line, 'And I.' "'My dear fellow,' said McCullough, 'don't say 'And I.' The speech is 'And I.' "'The young man tried but failed to speak it differently. McCullough, despairing, said to his stage manager: 'This won't do. You must get another man.' "'Please,' Mr. McCullough, 'don't take it away from me,' pleaded the young man, 'I know what you want and it will be all right at night. It will, Mr. McCullough, sure.' "McCullough's good nature overcame his judgment. When that scene occurred at night, and the first senator—myself—declared: 'I do averse that this is the vote,' the second senator, in clear, sonorous tones spoke the words 'And I,' which were very nicely repeated by the third senator. Our poor fourth senator, however, mindful of the rock against which he had previously split, but thoroughly imbued with the spirit of the scene, shouted with vociferous earnestness: "'Me too!' "'Tyrant, prisoner, nobles and audience joined in a burst of hearty laughter, and the performance was perfunctory and unpersuasive for some moments thereafter."

Rusco and Holland control the greatest colorful minstrel aggregations at present in the business. They pay salaries to 105 darkies who make up their three road combinations. These are Richard and Pringle's Original Georgia Minstrels who open at the New Alhambra theater to-morrow night, Rusco and Holland's Famous Minstrels, and the Nashville Students.

We call attention to the new and artistic studio of Mr. Lewis Thon, 806 Market St., Phelan Building.

John Drew Coming

Charles Frohman has made arrangements to send John Drew to San Francisco in the early spring under a contract with Gotlib, Marx & Co., guaranteeing the amount of the receipts of every performance from the Missouri river to California and back.

Mr. Drew and his company will travel in their own private car, playing thirty-two times between New York and San Francisco, and giving only eight performances in the California Metropolis at one time. This car will be equipped with the necessary equipment and the New Alhambra Theater.

Returning, ten cities will be played, and the organization will reach New York early in June. Mr. Drew will probably spend the remainder of the summer in Long Branch.

Lederer's Quintetona will keep the hair healthy.

A Lucky Manager

E. H. Woods, the genial business manager of Richard and Pringle's famous Original Georgia Minstrels, who open at the New Alhambra Theater to-morrow, is a firm believer in the horseshoe as a harbringer of good luck. "No one can ever shake my faith in the horseshoe," said the bustling advance man the other night as he chatted with a Review man in the box office of Managers Ellinghouse and Mott. "When a horseshoe comes my way all my troubles cease. Have never known it to fail. One time in Prescott, Arizona, having nothing to do one afternoon, I took in the horse races. My seat in the grandstand was close to the track, and in the very first race as the horses dashed by me, the finish, a shoe was kicked off and thrown up into my lap. That was enough. Although I very seldom bet on a horse race, I put up a wager on every race that was left on the program, and picked the winner every time. That night at the hotel I got into a game of craps and broke the bank. All on account of that horseshoe. A short time ago I was in Fresno trying to get a certain date from the manager there. Another attraction had the one I wanted, and refused to give it up. I had to have that date or my route would be knocked cockswife. The third day there I was crossing one of the main streets when suddenly a shoe was kicked off by a passing horse. I dashed around to the theater. Guess I got that date, don't I? I shouted to the manager." "That's right," replied he. "here is a telegram just received from ——, cancelling his engagement here." "Of course it was the horseshoe."

Subscribe for THE DRAMATIC REVIEW.

December 9th, 1899

The following American professionals appeared in London—a program, arranged in London, for the benefit of the American hospital ship fund. It was in charge of Mrs. Potter and showed the ladies of the chorus of The Belle of New York and El Capitan companies, who sang several numbers, and some national airs. De Wolf Hopper sang a special song, and the famous Sousa March was played by the entire orchestra from the Comedy Theatre. There was also a song to singing, sold liberty silk national flags, which had been presented by the Countess Hatzfeld, and Ted Sloan sold pictures of the hospital ship—the Maure, Miss Bertram Humphreys, an actress well-known in America, sang Luigi Arditi's valse-song, "Se Saran Rose," and for this special occasion Signor Arditi kindly consented to retire from his retirement in order to accompany Miss Humphreys. Miss Nellie Stuart, Drummond's favorite pantomime prince, also had a prominent place in the program, as did H. G. Knowles, Eugene Stratton, Miss Ellen Beach Yaw, and others. Mrs. Potter received a star from "God Save the Queen," the national anthem being sung by the entire company. There were separate tables of tea, as well as an American bar. The occasion was most successful and netted a large sum of money.

Reynolds and Hopper to Quit

After producing The Charlatans in London—or rather after the run of this opera in the British capital is finished—E. R. Reynolds will retire, temporarily at least, from the management of De Wolf Hopper. The American couple, who have been the remainder of his stay on the other side of the water, will be seen in Waagh, and will be backed by Jockey Ted Sloan, who goes into the venture, not because he is particularly anxious to become a theatrical angel, but in order that his friend, Harry Neagle, may have a chance to make money and reputation as a manager.

Mr. Reynolds drops out of that part of the affair because he is also John Philip Sousa's manager, and he doesn't propose to exploit Mr. Hopper in operas not composed by Mr. Sousa. That is the whole story in the smallest kind of a nutshell.

Mr. Reynolds fully expects that when Mr. Hopper comes back to this country next year he will produce the new Sousa opera, and will return to the Reynolds management.

At the New Alhambra next week will be seen James A. Watt, the beautiful ballad singer, with Richard and Pringle's Minstrels. Watt has been with this combination for the past seventeen years and is better now than ever.
Elsa's Chagrin

A pretty girl and a winsome smile proved of so avail upon the four pullous, hard-hearted professional jockeys who rode against Miss Ryan at the New Alhambra Friday night a week ago in the race scene in Old Kentucky. There were too much for the intrepid little lady and fourth place was the best the heroine of In Old Kentucky could do in the race where she was supposed to ride the winner. This is the second time such a misfortune has befallen In Old Kentucky’s heroine during the seven years the popular piece has been here before the public.

The entire plot of the play almost hinges upon the victory of Magde on Queen Bess and when she fails to land the prize but comes trailing along at the tail end, the result can but be imagined than described. In such an event, of course, the hero must lose little girl, you will be, who has grown more viciously that night than ever, triumphs over all.

Friday night Miss Ryan, usually so cool and self-possessed, was visibly affected. As the time for the race drew near, her nervousness became more and more apparent, for rumors had reached her ears during the day that the professional jockeys against whom she was to be pitted that night, had planned to defeat her. When the four jades made their appearance behind the scenes all ready for the race, Miss Ryan looked her prettiest, and although eyeing them suspiciously, she was none the less cordial in her greetings when the introductions took place. Just before the mount she singled out Jockey Joe Piggott, and with a smile that would have put life into a marble statue, she said, "Now, Mr. Piggott, please don’t beat me tonight. That entreaty was too much for the jockey, and grasping the outstretched hand with the double-handed grip he replied tenderly: ‘Don’t fear, little girl, you will be, who will win all right.’ Miss Ryan thanked him with another of those winsome smiles. And yet it was Joe Piggott who won the race.

When the five horses lined up for the start, the four jockeys jostled Queen Bess and excited their own mounts to such an extent that Miss Ryan had great difficulty in maintaining her correct position. Just before the signal was given Queen Bess was bumped into and swerved half way around. Before Miss Ryan could head her in the proper direction, the race was on and Piggott was off like a flash, leaving the heroine to trail across the stage in fourth position. The look that Miss Ryan cast at Jockey Piggott as she dismounted and made her way disguisely to her dressing room, chilled the atmosphere back there on the New Alhambra stage like an Alaskan blizzard.

Simon Bonomoure’s troop of acrobatic Arabs who appear with Richard and Pringle’s Original Georgian Minstrels at the New Alhambra to-morrow are said to be the cleverest of their kind in the business. They appeared with the Buffalo Bill show all through Europe, and attracted great attention in Chicago during the World’s Fair.

The Louvre, Juneau, Alaska, closes its doors Dec. 10. The bottom seems to have dropped out of Juneau.

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Dramatic Review

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SOUTH BROADWAY HOUSE
NEW YORK CITY

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The Review has the largest circulation of any theatrical paper in the United States outside of New York.

Entered at the postoffice at San Francisco, Cal., as second-class matter October 5, 1899.

Inconchanted.

He gazed upon her fair young face,
Her starry eyes, her form of grace,
And leaned to listen when she spoke—
These were her words—"That ain't no joke."
—Chicago Record.

TOD SLOAN has been induced to become an "angel." He will lose his Simoleons in backing a vaudeville show in South Africa and Australia. Tod made his money easy and he seems bent on dropping it in like manner. Sloan has about decided that he would make a good actor. This young man is really taking himself seriously. He has a guardian at once.

With the air of you-must-do-as-I-say, Ashton Stevens, dramatic roaster of the Examiner, is trying to drive Manager Moracco back to melodrama. It's very peculiar how some people are always meddling with somebody else's business. Ordinarily, we admire Mr. Stevens' writing, but he is nearly always so unjust in his dramatic criticism that his opinions are really worthless. Mr. Stevens is yet young; therefore, he has plenty of opportunity to reform. Let us hope that he may.

A WRITER in the New York Telegraph says that the vaudeville business is sadly needing some new features. He also roasts the majority of the present turnus, and says the following should be cut out forever: Clog dancers, jig dancers, singers of public school anthems, acrobats, clowns, trapeze artists, horizontal bar teams, old negroes, burlesque quartets, musical comedy acts, dog circuses, monologues, "artistic" female impersonators, Dutch teams, trick bicyclists, Indians, etc. The members of the latter will sing my new song while waiting for Jack to come. If that list of turns is omitted, the vaudeville manager had just as well close his shop. It is true that there are some acts that are not worth the trouble to drive so many variety people out of the business? We are afraid that the complainant is a cynic.

THE girls of the Belle of New York Company are now playing in London, sold kisses the other day in aid of the Soldiers' Fund. Edna May's first kiss brought $50; Mabel Love's brought $10, and some of the chorus girls' kisses went slowly at $2 and $5. Finally, a young idiotary extravaganza between women was so common that everybody got kisses for nothing. This is a new scheme for charity, but it is surprising even for such a purpose that such an insignificant thing as a kiss should bring more than a shilling.

PAUL LINDAU, whose play, The Shadow, we had the rather dubious pleasure of witnessing recently, has become the director of the Berlin Thea-
tres, succeeding Herr Gruber. This has induced Mr. Wagner, who made it the most fashionable playhouse in the German capital. The preceding director explained his reason for retiring when he introduced his successor, Herr Gruber, to the audience. He said that there were too few successful dramatic authors in Germany today to make a theater profitable unless it got all the good plays which were alone able to attract the public. He mentioned the operatic production of a Schiller play that was said to be unprecedentedly fine, which, drawn on the second performance only people enough to fill seven rows in the parquet, while a popular actress who disappeared after a long absence drew only $1.50 to the actress. The Berlin Theater is not subsidized. Ter-
esina, Gesner, Nutcha, Butze, Marguerite Tondeur, Helene Olddon, who began his success there, Ludwig Stahl and other popular German actors were all members of the company under Lad-
wig Barnay's control. But that state of prosperous affairs ended five years ago, and now Dr. Lindau has been engaged for what he has to do towards conciliating back the popularity of the Berlin drama.

THE Rounders left New York for Chicago, whereat the Chicagoans immediately raised a howl. The piece ran for months in New York and we fail to see why Chicago should protest, unless it is certain that what is entertaining for New York is only ribald vulgarity for other cities. Critic Glover hands The Rounders in this style: "I am assured that vulgarity is permissible in The Rounders because that vaudeville does not pretend to be a drama and cannot be taken seriously. The argument may be a trifle obscure, but I presume it is quite satisfactory to those who advance it. On the same principle the contention of the members of the club who consider their plays filthy if they were flung at the passer-by in sportive mood, and a man might wade in a sewer with great pleasure and an entire absence of disgust if he could only convince himself that the man was not taken seriously. This new philosophy of imagination opens us an interesting study in ethics, the basis of which is the proposition that the actor or the man who pretends to assume a vulgar character, utter indecent words and vile suggestions, just for fun, must be acquitted of all impropriety. More than this, when licentiousness is made a merry jest and ribald language is tossed about this stage between women who are half naked and men who pose as hopeless degenerates, respectable people may understand that it is quite proper for them to observe and enjoy these manifestations on the ground that the artists are only acting like indecent people for the fun of the thing, and to show how amusing it is for anyone to be a rube, a rounder or a woman without sense of shame. It makes all the difference in the world how one views these matters, and while it may be difficult for many old-fashioned people to lift themselves up to such abstractions as these, and understand that dirt is not dirt when it is funny, they must either do this or be considered provincial—a truly pain-
ful alternative. In the light of this novel theory the manners and methods of the demi-mondaines and their fictitious friends as expressed in The Rounders is to be esteemed as a very interesting and edifying. Under ordinary social or dramatic conditions it would not be considered proper to see a man hiding in a woman's dressing-room to play the part of a peeping Tom on the pretense of being the image of some indecent people. In such a case we are satisfied that it is different. The nastiness is only fun, and may not be taken seriously."

MAURICE GRAU seems to have a just complaint against Chicago. The people of that city decline to support grand opera. This leads the papers there to discuss the matter in an en-
deavor to find the cause. It couldn't be found. One man interviewed summed the situation up in this wise: "I think it is a shame and a disgrace that the opera is not patronized more liberally. The magnificent aggrega-
tion of talent which Mr. Grau has oilered to the musiealizing people of Chicago deserves more appreciation. The prices are not too high, and there is no justice in the claim that they are. When it is considered that you have to pay $1.50 to see an ordinary opera, there should be no complaint when $2.50 will secure a good seat at a per-
fomance of the standard of excellence which Mr. Grau presents. Otherwise, there are enough people in Chicago who love and appreciate music, and can afford to pay for it to maintain a season of grand opera. It is the duty of the Thomas Orchestra to understand this art, and I for one will be glad to subscribe my share toward it. We have helped support the Thomas Or-
chestra, and we should help to support grand opera. The extent to which the Thomas Orchestra has expended a musical sentiment in Chicago is hardly appreciated. It has done much toward cultivating this art, and we should keep on with the advance in this line. There is no lack of talent in music in Chicago, but we cannot ex-
pect to be able to support big operas until the government leads a helping and encouraging hand. The success attained in Europe is due to the assurance of support which it lends, and I think it is the duty of a nation to encourage fine music. I would be sorry to see the opera dis-
continued, and hope that Mr. Grau will change his mind. Three perfor-
mances a week might work better, and I think we should insulate full houses. Seven performances are too many, as one is liable to grow tired when the operas are presented so frequently. If I remember rightly, only four perfor-
mances were given during the New York engagement last season—Mon-
day, Wednesday, and Friday nights, and Saturday matinee. This is a feature which I think Mr. Grau overlooked in complaining of the lack of appreciation of his efforts in Chicago. There is no excuse in the statement that the operas are not new, as a person has to hear an opera a dozen or more times to thoroughly appreciate it. So there are even to be extended in Chicago a more general appreciation that is wanted, and I think there are enough people in Chicago who really love music to make the opera season a suc-
ness."

"I FIND," says James A. Herne, "that a man who devotes himself solely to one occupation to the exclusion of other interests, becomes narrow-minded and stereotyped. Thus the actor or playwright who lives entirely in the mimic world, and fills in the intervals of his stage appear-
cances with other people's tomes, his tribe, soon forgets the great, busy, progressive world around him, and in course of time ceases to be a true reflector of life. The average actor knows little about politics, and is still less about the vital problems of soci-
ology and political economy, which should be studied by all intelligent men."

Adriene and Frankie Kennedy are now working as a team. They are considered the best flat-footed buck dancers in America.
THE SAN FRANCISCO DRAMATIC REVIEW

December 9th, 1899

Personal Mention

C. B. Stone, the brewery magnate, has donated $50 to the theatrical benefit.

James A. Haene is said to have recently returned to San Francisco staging the Children of the Ghetto.

Frances A. Dastarac has been engaged by Manager Barton of Fresno to furnish his cozy theater with new scenes.

The Wrong Mr. Wright is pleasing London theater-goers. Thomas Wise is the Singleton Sites of the company.

Jack McDonald and Clarence Montaine will replace Charles King and E. M. Bell in the cast of Mr. Pluster of Paris on the road.

Melba has contributed $2,000 to the Soldiers’ and Widows’ Fund, now being raised in London, as the result of a concert she recently gave for that purpose.

Frances Saville, a native of San Francisco, is winning golden dollars with her performance, an engagement at the Imperial Opera House, Vienna, until 1903.

Mr. Char. Thall left last Saturday for Santa Cruz to join the Friendly Fraternity Company as business manager; Mr. Cook having taken his post ahead of the company as advance man.

Louis James, balladist, goes out with W. H. Wheeler’s The Man From Japan Company. The company opens at Martinez, Tuesday night, playing north to Portland and Seattle.

Howard Scott is another Californian boy who will soon be seen on Market Street. He leaves the Lewis Marshall’s Frederick the Great Company, and will go on to the Alexan soon.

In Chicago last week, W. H. Howard, who poses as conductor of a dramatic agency just from California was arraigned, charged with swindling three pupils he had promised to put on the stage.

Ollie Morose, manager of the Burbank, Los Angeles, writes as follows: “My business here is simply record-breaking every week. We took the management of the house.” Good for Mr. Morose.

Ernest Hastings, a great favorite with San Francisco audiences, will soon resume his old position as leading man of the Alexan Stock Company. He has been with the Dearborn Stock Company in Chicago.

Laura Crews arrived from Los Angeles Monday and will open in Dr. Bill at the Alexan after the run of Mother’s Day. The management is to be congratulated upon the return of an old favorite.

Daniel Bandmann has again come out of his retirement, and last week produced The Man From Missouri with his wife and students of the Stute University making up the supporting cast. Mr. Bandmann is called as the greatest living Shylock.

Charles Richard, who acted here with Blanche Bates, when Stockwell & Ellingshouse operated the Columbia, is said to have left his home for Santa Cruz, Calif., said to be in the employ of Miss Mary Gray, a prominent young society girl of Troy, N. Y. They have long been friends, and their engagement was not a surprise to their intimates.

Lucille Ulmer Thordiine, the well-known character actress, contemplates a short trip East in the near future.

Cissie Loftus is coming to Cali- fornia this winter. She will appear at a local theater, probably the Orpheum.

Alice Newhagen, playing under the stage name of Alice Neal, with the Shrenandoah company, is a San Francisco girl.

The long-expected has happened—Julia Marlowe has applied to the Birt- lington, Vt., court for a divorce from her husband, Robert Talber. Cause, neglect and lack of support.

Rory Hayes, a pretty chorus girl of the Grand Opera House, was mar- ried Wednesday to Samuel D. Sim- mons in the Mansuergs of the Man- achea Theater. She has retired from the stage.

Etta Butler, the Frisco girl now at Koster & Bial’s, New York, is one of the most promising of advancement. She was given half of the front page of the Telegraph last week. She is a very promising one.

Walter Durocher and Mme. Godski, the bright, particular star of the Melba season last year, will appear here in concert in April.

Danieleman, the baritone, will be with them.

A crank sent a threatening note to Mme. Emma Nevada in New York and the papers published a big story about her life being attempted. Her husband, Dr. Palmer, paid no attention to the writer of the letter.

Gertrude Lewis, a handsome San Francisco girl, has returned from a de- tention in Gotham’s audiences. She is appearing in Frohman’s Lyceum Company as Jane. She is rich and very beautiful.

May Buckley, the former Alexan actress, is to leave the cast of San Toy, the new Chinese opera at Daly’s Widows Bedott Company, taking a serious role which has been cut down to little or nothing, and she desires to continue in such a minor capacity.

Bob Graham, the well-known comedian, who was a big hit in the first Little Tycoon Company, has been engaged by the managers of the Soda Palace, and is appearing through the death of a Scotch relative. Bob says that the fortune is no longer his, but is by law bequeathed to the managers.

Managers C. H. Hall of San Jose, Ficks of Sacramento, and Barton of Fresno, met Tuesday with J. H. Todd in his office in the theater building and concluded some arrangements that will have an important bearing on the theaters they manage. They are providing better entertainment this season than the people of San Jose, Sacramento, Stockton and Fresno have ever known.

Harry Corson Clarke and his company evidently pleased Los Angeles, as the Capital says: “Mr. Clarke was engaged to come here as the box-office men say, and has given money’s worth to every patron who has been there. His humor is pretty, and several of them have talent of no mean order. Laura Crews is the best of the number, and one can see from her that the Los Angeles patriotism is not strained either in saying that.

Miss Cecelia Castelle

What’s in a Name?

One of the strangest theatrical comedies of the season, the notice happened this week at two Los Angeles theaters. The curtain raiser at the Alexan this week was called Up to Watkins and the second was a clever skit. However, on journeying up to the Alhambra to see Mr. Pluster of Paris’ company, Miss Castelle’s piece proved to be almost identical with Up to Watkins. All the situations are the same, and the plot, which has at least three-fourths of the lines. An investigation shows that both pieces were written by the same person, who entitled Your Turn Next and neither manager was aware of the fact until Wednesday of this week.


Robert Elliott, leading man of Alex, is off to the Columbia for a few days. He is a long-time friend of the company, and says the little romance is connected with the prospective ceremony. Thanksgiving night, when the company played a part at the theater in a box, Mr. Elliott noticed the young lady, fell instantly in love with her, and invited her to dinner next day as an introduction through friends, pressed his suit with such earnestness that the young lady capitulated, and tomorrow she will be Mrs. Robert Elliott.

Widow Bedott Co.

Horace Ewing and company, who have been playing in Northern California the past two weeks, have returned to San Francisco for a few days lay over. They played at Fortuna, Ferndale, Eureka, Blue Lakes and Healdsburg, to large and well pleased houses. The following are members of the company: Alex, Bevan, Harry Rowe, Arthur Stewart, Martin Franklin, Estelle Cleavland, Ruth La Croix, Cecelia Castelle, Horace Ewing.

Charlotte Beckwith.

Before Miss Beckwith had any idea of becoming a footlight favorite she was a student at Mills College, and had for a fellow-student Nancy O’Neill: “I made my first appearance in Moth’s at the California Theater two seasons ago, playing the wicked Duchess, more for the fun of the thing than anything else, and have been working ever since.” Last season Miss Beckwith played Minerva in What Happened to Jones, and in that part I must say I saw a pretty face, and being possessed of a sympathetic contralto voice, for the Duchess and hearing above that usually found in opera, it is safe to predict for her a very successful future on the operatic stage.

Front De Camp writes to the Review from Cleaveland that business has been good all along. In Fresno, they played to big houses, receipts for Thursday night being $600.
At The Local Theaters

The Alcazar

First Production On Any Stage.

Mother Earth

By Frank Harris
Cost of Characters.

Gloria Martinez
Caroline Monahan
Miss Juliet Crocey
Senora Martinez
Miss Marie Howe
A Dancer
Miss Kitty Hayes
A Gaucho
Miss Frank Opperman
Andreas Alcerares
Mr. Gen. P. Webster
Miguel Garcia
Mr. Frank Opperman
Pacheco
Mr. Carlyle More
Pacheco
Mr. Frank Dentithorne
Captain of Rattles
Mr. Herbert Delcl adults
First Mexican
Mr. Herbert Poppens
Second Alcerares
Mr. Then Kent
Guimaro
Mr. Jack Morris
First Villager
Mr. Charles Wilkison
Miss Martinez
Mr. Ed. Morgan

Once again Francis Powers has demonstrated that he is possessed of a unique ability in play writing. His new and latest play, Mother Earth, as presented for the first time on any stage in New York Monday night has much of the vivid strength and uncommon treatment that made his previous efforts so remarkable and, like in the latter, he has caught to a great degree the local color and spirit of the people he has put on the stage.

His story of Mexican life is not developed as evenly as was First Born. Nor is it as convincing or as coherent, yet it has many moments of intense dramatic treatment and, through an unusual measure of interest. There is a vein of wild philosophy running through the play, which has the effect of adding to it a distinctive tone. Both acts take place out of doors, which gives opportunity for picturesqueness in both action and animation. Act one shows the street just outside the home of Gloria Martinez.

Andreas Alcerares, who is about to wed Gloria Martinez, is accused by Manuel Sanchez of having become enamored in love with Gloria, with unfaithfulness to his promised wife and they part in confusion. Andreas, however, decides to go to a neighboring town to attend a fandango and while there meets and résolves to marry the woman of his passion, Mercedes Muñoz, his old sweetheart. Gloria, unable to bear the suspense from the infatuated friends who have given her of her lover's insincerity, sets out across a strip of the desert to the town in which the fandango is given to find her lover. A windstorm springs up and poor Gloria is blinded by cactus briars. She returns home, and there finds Manuel. Soon after Andreas puts in an appearance, as it is the day set for the ceremony. He has not seen Gloria nor does he know of her affliction, until she is led out by her mother. Andreas' heart turns to stone and he proceeds with his preparations for his coldness; trouble ensues and Manuel severely wounds Andreas.

The scene changes to the house of Gloria blind, in the doorway of the church, where she is met by Manuel. As the two stand in the rain, Manuel confesses to Gloria the tale of the approach of Andreas and Caroline to be married. Manuel swears to her that he will not be her husband and Gloria begs him to give her his knife and she withdraws. As the couple pass by Manuel possess upon Andreas and is killed by the latter; at the same time Gloria stabs herself to the heart.

The play was extremely well acted and costumed, and the scene painter is deserving of great credit for supplying really vivid pictures of Mexican outdoor life. Three of the cast were so exceptionally good as to leave a distinctly marked impression on the audience. They were George Webster who was to the very life the arrogant, bounteous, and rather foolish Mexican King, and his antics with the impoverished king were most amusing. The re- appearance of the king, which was to be his first performance they were cut out. The houses had been fair throughout the week and each succeeding night of the production of the piece has added to its laugh making qualities.

The Columbia

The second week of the great war drama Sherrill Gordon produced, and Messrs. Gohlb, Marx & Co. are to be congratulated on their unprecedented success.

The California

Notwithstanding the adverse criticism of the daily press, regarding the presentation of the play The California at the King, the California has been favored all this week with a splendidly filled house each night.

The theater-goers of San Francisco are not always influenced by the dramatic critic, but to judge from the success of the merits of a play and the capabilities of the members of the company presenting it. An Enemy to the King was a hit drama which attracted the bringing out of the principal roles with fine feeling, appealing to the sympathetic and tender emotions of the audience. Miss Hamlet, played by Mr. Frawley, as Erneston de Launay, and Mr. Hampton as Julie de Varin, falls into this important responsibility. To Miss Hampton must be accredited the greatest praise, as she is at ease with a line of smooth manner and excellent execution. The various other characters were in most cases very well managed, and there are many thrilling and interesting features throughout, the entire production is one that certainly is very entertaining.

New Alhambra

Mr. Plaster of Paris, a farce comedy, was given its initial San Francisco production Sunday night at the New Alhambra, before a large audience. The plot of the piece seems decidedly familiar and there is a reminder of several of its farcical predecessors in the play, but put together so ingeniously as to make a thoroughly enjoyable play. Nels Plaster stepped into the part of the counter cast, and was capably played by E. J. Blunkall. His makeup, dialect and general impersonation were faultless. E. M. Bell, an actor of much ability, made a hit as the lamented Mr. Plaster, and Ward, with a spirited and energetic performance of the male portion of the cast, however, overwhelmed the female members. Miss Lilian Atwood as "the soul who put her into it," and Miss Keene fairly clever as Selina Binks, the old maid, but Helen Hargraves, the Irene, Miss Plaster, a victim of circumstances, while a charming young lady to look at, was hardly up to the requirements of the piece. On Sunday night some time was spent introducing two specialty acts of rather doubtful quality, which were jeered by the audience, and certainly first performance they were cut out. The houses have been fair throughout the week and each succeeding night of the production piece has added to its laugh making qualities.

Rare Old Violins

We have just added to our many departments a department of fine old violins. If you are interested in this line send for our beautiful illustrated catalogue of these instruments.

Our Fine Strings

We have without doubt the finest oil of Italian tested strings that has ever been brought to the Pacific Coast, and will exercise great care in selecting them for our customers.

Kohler & Chase

San Francisco

Be Sure to Send for the Catalogue

Manager Dunphy

One more San Franciscan is in a fair way to make a reputation in the theatrical world. This time, in the capacity of manager of the New Alhambra, which is quite well known in this city, has just been made business manager for one of the most prominent men of the city, Mr. R. H. Davis, who is the son of Mr. Davis, the well-known and respected manager of the New Alhambra.

Will F. Dunphy is only twenty-three years of age. He was born and brought to his present position by his mother, Mrs. Annie T. Dunphy, is well known to the theatrical profession and the business community, being regarded as an unusually good business woman. Billy has the best wishes of a host of friends.
At the California next week The Fatal Card will be seen. It is by the same author who made a success of Captain John and it is clever and quite up to date. Its story starts in a mining town at the foot of the Andes, where the reader is introduced to the adventures of a man who is a friend of Austin's, a good-natured, indolent fellow who is the object of the attention of the young woman who is the heroine of the play. The first act of the play is a scene in a saloon where the characters are gathered together and are discussing their plans for the future. The second act is a scene in a boarding house where the heroine and her companion are staying. In the third act, the hero, who has been away fighting in the war, returns and is reunited with his love. The fourth act is a scene in a church where the wedding takes place. The play is well-written and the acting is excellent. The performance is highly recommended for anyone who enjoys a good drama.
The San Francisco Dramatic Review

December 1899

THE THREE CANYONS

A Greek Slave, which was also a London success at one of George Edwardes' theaters, was produced at the Variety Square Theater last spring. This was for the first time in America. Dorothy Motion, who is thinner than she was on her last Western trip, was the prima donna. But Minnie Ashley, a singing dancer, also made a good impression and got a good laugh for a sweet little dance. Hugh Chilton, who was at one time thought to be the husband of Della Fox, was the principal. The principal personage also advertised his teeth to his full satisfaction. Albert A. Farr was his partner as Greek slaves. 

The story is the old one about a statue coming to life: the trick of waking the statue up and making the life-like image. The fact that the audience sat until nearly 12 o'clock to see the finish of the play is a proof of the judgment that A Greek Slave is going to be a success. If Augustin Daly could only have realized how much money Fred C. answer to jokes of any semblance to it, he would have got his last season.

Emma Nevada has decided to make Philadelphia her American resting place instead of New York. The contrast between gay places and Philadelphia must be so great that the famous California singer ought to feel delightfully quiet among the Quakers.

Ben Hur, the dramatization of Gen. Lew Wallace's novel, was put on at the Broadway Theater last week. It is a scenario with sixteen characters and one cast list. It is a very mechanical chariot race and plenty of Romans. The worst Roman of them all was W. J. Ennis, who played the role of a Roman. Although he were in a Bowery melodrama. Mrs. Morgan as Ben-Hur played emotional parts with great physical emphasis. Cora Radinco, the Egyptian Iris, played well. The press agent is already getting the minutes to discuss the question of who is to be the 'life' on the set, so it ought to be a go.

DENVER

Special Correspondence.

Denver, Nov. 29.—Well, here it is—Humpty Dumpty. Denver, presented under the personal direction of James B. Dickson, book by Edmund E. Price and produced at the Broadway Theater, with a wealth of gorgeous scenery and fifty people in the cast. They introduce everything from church music to a bag-piper and a man in a suit of armor. The play, on Sunday, the 27th, to a splendid house, and business continues good. Eddie McDonnell as the Duke of York who manages one of the best concert acts j has ever witnessed. Miss Mae Raymond as Placidia, Queen of the Romans, was a real Romeo and won sing and was beautifully shown. She was formerly a member of the Castle Square Opera Company. The Brunswick Sisters danced themselves into favor. The audience kept the Treadoiler Quartette singing until they could sing no more. Miss and Goodrick, the Australian roller skaters, were good, but, had they seemed very much out of place. If the turn were changed from the second to the third act, it would go better. The balance of the cast were all splendid; and the transformation scene. The Birth of Day, was simply beautiful, and each scene round after round of applause. You who live away out west will not have the pleasure of seeing this "big show," as they call it in New York next Sunday.

At the Tabor we have A1 Field's minstrel show of the season, which will run for three weeks. They opened Sunday, the 26th, to the Tabor's usual S. R. O., with hundreds turning away. The "dit" and "dot" (as the agent would say). Judging from the advance sales, they will do the business. The Average Street parade is great, and the talk of the town.

This is another attraction you will miss, as it will go no farther west than Denver. Next year they might try the spring.

The New Lyceum, since Monday, has had a good bill, thanks to some slight changes made by Managers Hayes and Hurley. On Monday night, however, some of the turns went by junks, possibly caused by nervousness of the performers, as Manager Mays was sitting down in front. A customer on another day about a joke told by a performer which did not please the audience. He afterwards told me that from the box office, he saw the rear of the stage and they are taking their seats in the front row and make note of anything that was in any way connected with "The Old" and make sure the act was not to be missed. He closed at once. After the first "sitting" the house was closed and many supposed jokes cut out; so that on Tuesday night the performance went with a dash and at least worth mentioning by way of remarks. Let the good work go on. Gertrude Haynes closes her second Saturday night. The Davis children are making a favorable impression this week. Delaoye and Plets, DeForest Sisters, Fox, Jose and Chapman and Du Bell make up the bill.

Side Track opened on the 26th at the Denver Theater to S. R. O., the box office being closed at 12 o'clock. Only two weeks new to the patrons of the Denver, having been played there several times by Jules Weil, they are a farce, and was played by Mr. Walters' talented brother Elmer. Next week, December 3d, Paul Lincoln, Manager the Master and the Dawn of Freedom.

James Dickson, manager of Humpty Dumpty enterprises, is said to be in the process of changing the old firm of Brooks and Dickson, theatrical managers, who at one time handled all the big companies in Boston. For years Mr. Dickson has been located at Terre Haute and Anderson, Indiana.

John Billings, who last season sold tickets and cards at the Grand Central Theater, has been engaged to perform the same duties at the New Lyceum. His courtesy has won him many friends among the theater goers.

I have learned since the departure of Mr. Wood's company that the reason he did not produce his new play here, fortune, was, because he feared the "boy critic," as he called our local critics, would say unkind things, and thus ruin the future success of the play, so his actors are not at fault, not to mention that.

Telephone Girl comes to the Broadway the week of December 12th, and following that we have Joseph Jefferson's sons playing.

Yours truly honored this week by the receipt of a portrait of Miss Ellen Terry; last week by Charles K. Warren, The Storm in The Christian (with Viola Allen).

ROB RY

ST. LOUIS

Special Correspondence.

St. Louis, Dec. 1.—Anthony Hope's comedy of evidence in evidence at Pat Short's Theater this week. That starring romantic actor, James K. Hackett, is doing a surprising thing in the performance of Rupert of Hentzau. The play, like the book, of course, is not as strong as it was in the novel, but the whole with Hope's masterpiece cannot but praise Mr. Hackett's conception of Rupert. His support is excellent. Odetta Tylor made her debut in the stern fumilious of the Century this week in Pharo. The stage environment of the production is unpre- ceeded by the feature. The story is a rehash of the character of Pharo, which mingles the light heroic with comedy just suits Miss Misser's talents. Her work is delightful. D. MacLean, J. H. Benmoss and Frank R. Roberts, the new star has adequate support. Mrs. Dapper is a very good performer. Miss Harpham is doing Miss Harpham, who, is offering their patrons a California "slug" and the one who can give an appropriate sobriquet for the play. The vaudevillists at Hopkins' are the musics, Monroe and Hart, eccentrical comedians, Stover, Risa, Quiblist, and Humpert, the famous acrobat.

George M. Cohen's uncial form, A Wise Guy, is the Thanksgiving offering at the Grand. It was formerly a twenty-minute vaudeville act, and has been embellished into three acts, for fifty dollars a week. And Litton are the featured players, and they are assisted by Reno and Richards, Ray L. Johnson, V. H. Davis, C. McCallum, Moreland Thompson and Roberts, the Allin sisters, Maude Detty, Lissett Reville, Ethel Easton and other attractions.

Managers Middleton and Tate of the Columbia are serving us a menu of vaudeville acts. The offerings are, Mr. & Mrs. D. Harvey and Mrs. D. Halen and Mollie Hat, in a new sketch, A Darper Perfect Joe Fysho monologist, Ora, Bernhard and Oso, the Golden Trio, in a comedy sketch, Scenes in Chinatown, the Leauser sisters, equilibrists, the Car- montelle sisters, Mlle. Nevella and Harty Leavitt, jugglers, Sheldon and Plattanui, black face artists, and several other vaude- ville teams who help to assist to make the continuing variety program.

W. H. West's Minstrels are at Havlin's this week and Manager Billy Garey can con- gratulate himself on the success of his first priced minstrel organization on the road. Mr. West is assisted by Carroll Johnson, Joe Gardner, Will Davis, O. Deary, Fred Warner and other connoisseuses whose names, however, do not appear in black type. A new minstrel song, "Jim Butter's "turkey" attraction is Sam Devere's aggregation of burlesques. The Female Rondounders and The Crab, a burlesque on The Turtle, are two as esthetic rivalry as has ever been given at the Temple of Jollity, which is a proper offspring of the Standard Theater. Mr. Devere's vaude- villians are O'Brien and Buckley, musi- cal comics, the Eight Lady Cripple, in the capacity of the foreign artists, the Walker Sisters, ducetia, the two Leon, Newboy Quinette and the only Sam Devere.

John Havlin, proprietor of Havlin's Theater, purchased a half interest in the Grand Opera House from the Midsteeple Theater Company. Billy Garey will manage and Arthur Gerrin will be his assistant. The Company Manager is said to con- tinue to pack the Expedition Music Hall. Manager Soutthwell is of course wreaked in smiles, he could not be in this bill this week. Basil Illman carries on her St. Louis engagement next week in Maratha. She will receive a warm reception, as she is in her own element. As you know, she is a native daughter of the Golden West. Miss Ferri is a Mrs. Fisher in their productions.

The underlings for next week are Sol Smith Russell at the Century. Mrs. Leslie Carter in Sara at the Olympic. Showing the Wind at the Grand. Hoyt's A Day and a Night at Havlin's Rose Hill Folly Company at the Standard. Shaw No. 2 and vaudeville at Hopkins and continuous vaude- ville at the Columbia.

Miss Schueller, who was open to the New Olden last Friday, was canceled on account of the failure of the iron workers who struck, though Falmouth, the company's "slug" to produce by low and Egerton cottage, called The Bride of Jonive. GAT FALLER

SALT LAKE

Special Correspondence.

Salt Lake City, Dec. 4.—The local theater news is little of importance. Manager of Salt Lake Theater, Nov. 30-Dec. 1. Three of the largest audiences which have yet attended a vaudeville show during the engagement. This will in all probability be the last production of the house, as the owner's creditors have forced the members of the chorus to belong to the Tabernacle choir, and will go East with that organization on its coming concert tour.
Mile. Fif opens a two nights’ engagement at the theater Dec. 7.

A Breach of Promise played the entire past week at the Grand, doing a very good business. A Romance of COon Hollow opens to-night to fill the first half of the week, and will be followed by the Renata-Strebel burlesque Company. A Stranger in New York comes to the Grand Dec. 11.

The closing scene of the death of Oscar Elision, the Mormon Wizard, in Sydney, Australia, reached this city Thanksgiving morning in the following cablegram received by the magician’s brother-in-law, Paul Haummer, from Mile. Edmunds: “Oscar shot dead.” This being the only word which has been received, it is not known how the tragedy occurred. The general belief is, however, that he met death in performing the Hermann bullet-catching trick.

J. B. H.

EL PASO

Special Correspondence

EL PASO, Texas, Dec. 1.—Paul Gilmore appeared here last night as D’Artagnan in a new version of Dumas’ Three Musketeers, and every scene was literally packed. The talented young actor was a favorite with his audience from the first. He overdid nothing, but was always D’Artagnan of Dumas’ creation.

Mr. Chandler, advance agent of Prof. Lee, the hypnotist, is arranging for that attraction to give us a four-night engagement beginning Wednesday, Dec. 6. They make the jump from Memphis to El Paso, and expect to show in Sacramento about Dec. 18. The Paul Gilmore Company will appear here in a return engagement of Freedom’s Dawn.

CARADA

Special Correspondence

ST. JOHN, Dec. 1—Opera House, A. O. Skinner, Mgr.—The Robinson Comic Opera Company, under management of Frank V. French, opened a two weeks’ engagement on Nov. 20, producing Boccaccio to a good house. Between the acts are introduced the bloop scene views, Amazon marches, and The Soldiers of the Queen, sung by baritone Frank D. Nelson, and the full chorus in appropriate costume. This specialty is said to be received with storms of patriotic applause that must be heard even reverberating around Pretoria. The bills offer a good range of subjects, from Marianna to Pinafore. Second week opens with The Vaga-bonds. Mechanics’ Institute, Chas. A. Everett, Mgr.—Col. Rogers and his Vericose held forth Nov. 23—24, exhibiting what claimed to be pictures of the Sharkey-Jeffries late unpleasantness. Whether authentic or not, the views were certainly very clear and seemed to be appreciated by the band of dead game sports who patronized the rare intellectual fixture.

PRACHEY CARNEHAN.

Wilson Eno’s Good Work

The closing week of the Woodward Stock company in Omaha brought out some good notices in the daily press in behalf of Wilson Eno, a former San Francisco favorite, and his wife, Miss Berkeley. The Omaha Bee, after commenting on the repertoire, consisting of Noffs, The Musketeers, The Northern Lights, Charley’s Aunt, etc., says:

“Wilson Eno, under whose personal direction all the plays were staged, is deserving of the highest praise, not only for his ability as a stage director, but as an artist as well. All of his work was done with a finish that showed much ability. Miss Berkeley, or Mrs. Eno, as she is known in private life, like her husband, deserves to be at the head of a company and it is the sincere wish of their many Omaha friends that they may some day have the pleasure of seeing them in that position. Miss Berkeley is, without a doubt, one of the most versatile actresses in the stock business. She is a deep thinking little woman and her work shows that she carefully and thoroughly analyzes all her parts. Her characters are always true to life and she makes them up so that they are really studies. Her versatility is proven by the fact that one week she plays a French girl, the Indian Girl, in The Girl I Left Behind Me, and the next that of a society woman—two characters so far apart as possibly can be. Her gowns always attracted attention by their style and fit, and the assiduity of which she possessed seemed to be almost unlimited.”

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LUCILLE ULMER THORNDBY

COMEDY AND MUSIC

Address this Office
At Hazard's Pavilion Ptl. R. Miller's The Hottest Coo in Dixie played the boards 3-4-5-6, and did a fair business. The show is very good for that class of a performance, but may not be as popular with the general public as the white male makes the best theatrical coo.

HERBERT J. CONN.

MUSICAL MENTION.

November 26.—The presentation last night at the afternoon performance of the Los Angeles Oratorio Society, under the direction of Prof. Y. A. Bacon, was a marked success in the musical program presented. This wonderful composition still holds the position in the world of music that it attained in London over a century ago. The performance was a magnificent one, which gives him to the voice by smooth and brilliant orchestration, without giving undue prominence to the instruments. The tone-pictures of Choses are wonderfully contrived with the exquisite air, With Virtue, a song that was sung by Miss Georina Johnstone-illsho, whose artistic finish and perfect mastery of the score blended throughout with the character and spirit of the oratorio. Another bit of nature, in Native Worth, was well rendered by Mr. A. Miller, whose tenor voice on this piece, in hisRolling in Follwing Billows brought out Mr. H. S. Williams's wide range and good quality voice.

The ensemble of the chorus was good, especially in the Heavens are Telling, which still remains one of the noblest of oratorio compositions.

The audience last evening, in its keen interest and intelligent appreciation, was one of the finest ever gathered in our city to honor a musical master. Simpson's Tabernacle was crowded to its fullest capacity. Several red carpeted doors that the manager has decided to re-open the oratorio on Tuesday evening, December 5th.

STOCKTON.

Special Correspondence.

STOCKTON, Dec. 5.—Cortin's Minstrels did the high's big. Among the features of the Yo Semite, playing to S. R. O., and their bill was an exceptionally clean one and the company showed usual4ly fine business management.

Murry and Mack did a large Saturday night business. The women are all coming and do their parts well, and Fussinger's Bal 'took' here. As fun producers Murry and Mack are good.

My friend from India held the boards Monday evening and played to large business. L. R. Stockwell is very popular here. The company is a good one and lost no advantage to get everything possible out of the characters. J. E. McCarthy, a good and capable young man, former treasurer of the Yo Semite Theater in this city, is in advance of India for its present tour. Special mention should be made in this play by Miss Mabelle Bowman, who is the sister of Mr. J. R. Bowman and has naturally by her historic abilities, Mrs. Hall having supported Wades and James with great success. Miss Bowman made a distinct hit.

I want to call attention to Mrs. S. Caulderwood, whose picture appeared in the Call last week. Mrs. Caulderwood, rated as a coming stellar attraction in the musical world. She has studied for grand opera and was a well known and advertised singer at St. Frances de Sales Fair in Oakland was pronounced of high class. The audience, from the opening of the act above twenty were in the house. Mrs. Caulderwood is a Stockton girl, having been Miss Lottie Barrie, daughter of Mr. H. Barrie. She has been a great help to her relatives that she will soon appear at the Albambah at the head of an excellent company, and will afterward start for Australia.

The golden justice of the Methodist Church has pronounced the Carnivals of Nations. The rendition of Mendelssohn's Hymn of Praise, spoken of last week in the great performance, is given here. The following solosists from San Francisco were heard to flattering adulation: Stella Freden, won a large audience, and is a wonderful singer. Mrs. Roper Van Ronen, Miss Cecelia Decker, Miss Florence Boston, Miss Lula Fiedelheim, Miss Brian, Miss Seite, Miss Fanny Denny and H. H. Sellers.

Among the local singers were Miss Mabel Gross, James Jones and Arthur Vincent. One of the most promising tenors voices in this city is that of James Rhea, who is fast coming to the front as a solo artiste. His voice is rich, smooth and well expressed and is one of the most welcome effects. No other tenor now heard in the local church choirs.

The Yo Semite was jammed Sunday afternoon at the Elks' Lodge of Sorrow. Brother Francis E. Beck of San Francisco No. 3, delivered his sermon. In Old Kentucky ended the week's engagments here, and played to a big house. The company is a fine one, as good as has been seen in the favorite Southern play. Eugene Blake and Souza's Brite Fleet follow at once and are sure to please all. Archie Levy has given the Tivoli Music Hall a good singer this week in Miss Annette Gerdes, Business Manager. E. R. Hardy brought with great satisfaction of the success of his boon friend, Harry Conner Clarke, at Los Angeles in Jones. G. E. McMarr

SPOKANE.

Special Correspondence.

SPOKANE, Nov. 30, 1899. —Auditorium Theater, H. C. Hayward. Mr. Capt. Harry Wells, Oregon Vols., lectured on Our War Dead in a session attended by an appreciative audience. Mile. Fl., 26—Good performance, Black Patt's Troubadours opened November 30 for three nights. Large attendance last evening night. H. F. Waite as the successor of Ernest Logan, gave a clean and protogeous performance. He made many friends since he has been declared superior to his illustrious predecessor, now of Australian fame. The Operatic kaliedoscope of Mrs. Cardin, Miss Parks and Miss Murphy, a trained chime, in selection from Ermine, Fanst, Tannhauser and L' Afrique. Week ended November 4th, the Shaw Carol's repertory. DOLPH.

SANTA BARBARA.

Special Correspondence.

SANTA BARBARA, Dec. 1.—Santa Barbara has been in a condition of almost volcanic excitement this last week, at least it has seemed so in contrast to its usual condition of extreme quiet. Thanksgiving day brought a series of festivities which made the little town0 tidy with its whirl of gaiety. One really had to choose between a football game of local interest and the matinee. True, it was only a minstrelstr, but to have an afternoon performance was something, though the evening the minstrels appeared—only the Georgia wild men were a crowdhouse, for both football teams and their friends were there and were gen- erous with applause. The people behind the footlights seemed to urge encouragement, for they looked and acted tired and stiff.

This present week we have another colored attraction, The Hottest Coo in Dixie; Miss Lottie Warde, who has something extraordinary. It may be, for those who like a continuous performance of "O. P. O." Nature has taken a hand in the entertainment of last week by sending in rollers mountain, and was over the Hayward, and bounded the water front and causing considerable destruction. The wreckage was announced by huge placards on the cars, and very one has been running, I

mean going. No one rushes here, not even the elect who, from the height of the huge gap and what was much better worth the eight, the long, rolling swells that would come sweeping with a mighty bound over with an unbroken crest fifty feet long and beautiful to see. But this is neither dra- ma, nor song, nor music, but just a show of it of so much interest I could not refrain from it mention.

The Oratorio Club of Santa Barbara is doing good work for the progressive spirit of the town by the excellent program offered to the public. A wonderful variety of views are some of the features presented by the Club.

Mr. Gordon Carter and Mr. Lewis Thwaite, both organizers of representative teaching the public ear to appreciate fine music, and at the same time giving the music lovers at their liberal treat, which come once in or six weeks. Mr. Thwaite is organist and chairman of the musical Church, and gives fine music at the Sunday services.

Between the local talent and occasional vis- itors from other cities, the prospect for good musical and dramatic entertainment during the winter is very bright and encouraging. How well ought to be well interested in what they can get rather than getting exactly what they want.

E. F.

HONOLULU.

Special Correspondence.

HONOLULU, Nov. 8.—The first four weeks of sixteen performances has passed, giving the local citizens a chance to renew their encouragement and continue until finish their season of thirty-two opera. Everything goes through with a rush. All were pleased with the company, though the the theater- going portion of the inhabitants is very lim- ited, as the same number of people is in each night. Saturday night a special train is run to give those living on the plantations an opportunity to see the opera. This train leaves this morning and arrives on Tuesday in time for all to see. It is an opportunity to go to business in knowing how to have a good house on Saturday afternoon. All schools are provided with tickets, which are given to the scholars, and when presented at the box office by them a ticket is sold at half price. The local theater is open on the last Saturday night of each month, as well as was shown by the last two matinees.

The Neill Company proposes coming here in February. W. E. TAPPAN, M. B. Curtis and wife, late of Australia, are stopping here on account of Mrs. Curtis health.

The Orpheum was playing poor houses for a few weeks for want of talent. Raul, H. Spiller, Mr. and Mrs. H. Spiller, leave for the Coast the 20th. The muscians, W. Camp, and Harry Bean, together opened, opened the zyl. Lillian Sisters from Australia, in operatic selections, opened the zyl.

H. A. FRANK.

OAKLAND.

Special Correspondence.

OAKLAND, Dec. 6.—That ever popular and pretty story of Kentucky life, In Old Kentucky, is now playing at the theatre from pit to dome Monday evening, Dec. 4, and delighted the large audience.

T. E. Stockwell, the popular comedian in the roaring part, my Friend From India, opened at the Macfionough last night for a season of six nights and a matinee, and was greeted by a large house. Mr. Stockwell is in a great favorite with Oakland audiences. It is encouraging to say that business will be very large.

On Monday and Tuesday evenings, Dec. 11 and 12, the last week of the performance of The Strand on Sherman will be the attraction. At the Dewey Opera House, Oliver Twist has been a popular attraction. It is artistically mounted and presented by a large cast, the principal characters being in the hands of Landers Stevens, as Bill Lytes, Fanny Gillette, as Nancy Lytes, Driscoll as Tigg, and
THE SAN FRANCISCO DRAMATIC REVIEW

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Oliver Twist, and E. J. Holden, as Pagin the Jew. The audience has been large the entire week.

Week commencing Dec. 12, the Grand Stock Company will be seen in The Knocks of Ten Thousand.
The Elk's Lodge held memorial services at the Macaulough Theater last Sunday afternoon.

MUSICAL NOTES.
Both the society and musical elements are much interested in the first production of P. C. Allen's pastoral, Adria and Aros, at Dieta Opera House next Friday evening. The occasion will mark the first opportunity afforded here of hearing a work composed by Mr. Allen in one of larger forms of composition.
The next concert of the Hughes' Club will take place after the Christmas holidays.

SACRAMENTO.

SACRAMENTO, Dec. 9th.—The Filmore Company began their second week Monday night with Ten Thousand Miles Away.
The evening was given during this week Tuesday, The Ensign: Wednesday, May Blossom, Thursday, A Nutmeg Match; Friday, The Idler; Saturday matinée, Robinson Crusoe: Sunday night, The Black Face. Sunday night's performance is to be left to the patrons of the Cluny Opera House, they being the highest bidders.

Thursday night is to be Newsboys' Night, Manager Fickie and Jessie Norton having re-arranged the orchestra and invited the boys to be present.

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THE ORPHEUM

The Orpheum

THERE are a number of new features at the Orpheum this week. The excelsior program, that different Millar, whose expert playing of the cornet was a pleasure to the delighted hearers. Emmonds, Emerson & Emmonds in their jolly skit, One Joe Joke, were received with upcurious applause and must have been more than pleasantly welcomed by the audience. The crowded house demanded a recall, and their take-off of an Orpheum audience was very laughable and fully appreciated. It is to be hoped some of the thoughtless women were affected and may be affected by the theater hat episode, but it is too much to hope that this class can or will learn anything. The Tennis Trio, two athletic fellows and a pretty girl, gave an exceedingly good Indian club performance and were applauded to the echo. George Fuller Golden jumped into immediate high favor. His new Casey jokes are rich, rare and racy. Peter Baker continues to delight the house and a hearty encore gave the Red, White and Blue. A. D. Robbins, the trick bicyclist, is a wonder, but D'Arville is the greatest attraction for the time being. Her sweet, thrilling voice touches the heart and she carries her audiences with her. She sings with exquisite expression coon songs of a high order, if that term can be applied to coon songs, but her charming personality renders them tender and sweet and above the ordinary vaudeville singer.

VAUDEVILLE NOTES

Lira is a big Los Angeles hit.

Smith and Ellis, sketch team, are in town.

Jim Post and May Ashley go North in a few days.

Walter Parker is at the Casino Theater, Sacramento.

The Mohring Bros. open at the Olympia Monday.

Adele and Valentine, child artists, are coming this way.

Garnet and Vic Lewis open at Victoria December 11th.

Joe Valencia is leading the orchestra at the Randsburg house.

Tint Walsh, the orphinst, opens at the Chutes on the 11th.

The Morrells are at the Peoples Theatre, Seattle, Wash.

Madge Hall opens at the Orpheum, Randsburg, on the 11th.

Joe Watkins opens a dime museum in the Baldwin ruins tonight.

Mindel Fern Dreyfuss is very ill in Honolulu with malarial fever.

A letter from Junie McCree and Matt Payrers reports "All's well."

Sue Blanchard, now playing Spokan, will arrive in this city shortly.

Ruby Rajsly, a pleasing serio comic, opens at the Stockton Tivoli December 11th.

New York vaudeville managers are greatly worried over the lack of vaudeville talent.

The suit of Marie Wilbur against Manager E. A. Fisheer of the Oberon, for breach of contract and six weeks salary was up for trial in the Justice Court Wednesday. The testimony was all admitted and the Court took the matter under advisement.

The Verzenos, new candidates for public favor, will soon make their formal debut.

The ZolaSisters and Annette George are new faces at Kapp and Street's Grotto on the 11th.

Onnial, the Jap equilibrist, is booked for an early appearance at the Chutes and Olympia.

May Kemfert the soprano vocalist at present playing New York, will soon be seen in this city.

The Rands got back from Honolulu this week. Phil Rand is very sick with pulmonary trouble.

The Mohring Brothers are meeting with approbation at the Chutes. As gymnasts they are supreme.

Travelle, Margie Addis and Annette George are underlined for the New Venus Buffet December 11th.

Forman & Howett, bungoists, and Sid Baker, aisle wire juggler, will leave the 13th for Honolulu.

The Garretts and their Royal Marionettes are at Park Theater, Anderson.

They are in the last leg of their tour.

Archie Levy is arranging an Australian tour for Seabury, the high diver and Cora Stuart and Company.

Lester and Williams, Harry De Lain and the Millions are features at Banks Exchange Opera House, Galveston, Texas.

Mindel Fern Dreyfuss will play four weeks more at the Honolulu Orpheum on her recovery from her present illness.

The Williams are tendered good engagements with Mr. Plaster of Paris Company and with the Greater America Company, but could not accept.

They are completing plans for a tour of Portland, Seattle, Vancouver and that country, coming back so as to open with the New Oberon.

Mabel Maitland, the well known contortion dancer, has just arrived in this city.

She opens in this city at an early date.

Lillian Smith, gun and pistol expert, and the Washington electric serengetie dancers, opened Wednesday night at the Orpheum, Honolulu.

John H. Wilson and his troupe of Hawaiians, arrived from Omaha a few days ago. Seven of them will play this city, the others return to Honolulu our regular steamers.

Hastings and Hall, the clever and popular vocal duo, are a decided hit at the Olympia. Their rendition of popular songs were received with marks of approval, and the numerous recalls they received is a sure test that they have already established themselves into popular favor.

Cordray's Latest

MANAGER CORDRAY, Portland's progressive manager, is soon to introduce an innovation at his theater in the shape of a graphophone, which will be used to make announcements to the audience concerning the attractions which are to come to his theater, as well as of items of news in which playgoers will be interested. The instrument was ordered in the East. It will soon be in working order, and ready for business.

Records will be taken of the songs and other specialties that may make a hit during the engagements of the various companies playing at the theater, and they will be used to entertain the audience between the acts of current productions. At times of public excitement, such as the evening of an election day, the returns will be announced from the stage by means of the graphophone.

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THE SAN FRANCISCO DRAMATIC REVIEW

December 9th, 1899

In the World of Music

Mr. Alfred Kelleher's successful theatrical concert given in Sherman Clay Hall two weeks ago recalls some interesting points in the career of this esteemed singer and his wife, formerly Miss Susan Galton, who stoned in comic opera years ago, and whose graceful acting and sweet voice won the commendation of the press when they appeared together from Whittaker, boxighted at this recent and gratifying event. When a boy Mr. Kelleher was noted for his good voice and was brought up in Broomton, London, leading the boys' choir. His voice reached high C with surprising ease, and he attracted the admiration of the Dowager Duchess of Argyle, who made a pet of the little fellow. His studies were pursued under Garcia Plaisted, Lily Post, Helen Merrill, Lilian Coleman, Lizzie Boyer, Carrie Roma and others claimed him as their first instructor. Mr. Kelleher is a member of the choir of Trinity Church and is also a master in the San Francisco Conservatory of Music. Mrs. Alfred Kelleher, nee Susan Galton, is a niece of Louise Pyne, the great English opera singer, who first produced Lurline, Satinelle, Rossa of Castle, and Martha. At five years of age Miss Galton appeared in public as pianist, continuing in concert work until the age of fourteen. Her mother Mary Pyne Galton, a gifted musician, who played in London concerts with Joachim and other celebrities, gave her the first instruction in piano and singing, after which she was sent to Paris. Miss Galton was prepared to come out in the Opera Comique in Crown Diamonds, but illness forced her to abandon her cherished plan. Her education received its crowning point in a course of study with Sig. Schira, and she appeared at Her Majesty's Theatre in London as Amina in Sonnambula, singing Marguerite in Faust, Lucia, Traviata and other operas before the Royal family. When only sixteen she appeared at a monster concert at Drury Lane Theater, where Miss Galton was known as the child singer with all the great artists of the day, Trebelli and Rudersdorf, also appearing at the London Pops when Halle and other Concerts attracted thousands of people. For a time she was a member of the American Opera Company, but returned to Paris where she sang in 1868. Miss Galton came to America with her mother, Mr. Whippin and Mr. Kelleher and during the first two years they introduced English comic opera in this country. After a successful season in London, Mr. and Mrs. Kelleher retired from the stage. In Mr. Kelleher's pleasant studio in the Clay Street house, he showed me the portrait of his wife—the face of a sweet girl in her teens,—"When she was a younger, she was said with a smile, as she pointed proudly at the pretty flowing hair. Their home life is very lovely, and five girls and a boy are a living monument of motherhood, dearer to Mrs. Kelleher than the applause and florishes that rained upon the stage in the days gone by.

MEMBERS CONCERT Y. M. C. A.

Mr. Robert Lloyd directed the members' concert of the Y. M. C. A., which was a very pleasant affair, and held at the Associated Students Building. Encores were the order of the evening, every participant being compelled to satisfy the demands of the audience. Mr. Lloyd, in his double encore, the sweet strains of the violin making a happy contrast to the two sopranos. Mr. Lloyd seems to please wherever he appears. He plays with great care and feeling. He has a good voice, as he has proved, and Sarusate, doing some brilliant work. His encore was even more charming, when the applause produced the second encore. Adair, the pretty air that one knows and loves. Mr. Lloyd was in very fine voice all the evening. We have heard him. His robust, ringing tones brought much applause. Mr. Lloyd rolls his r's perhaps a little too much. His numbers were Canticule de Noel [Adam] and a hearty encore, and a duet with Mr. Ogiville, Benedict's The Moon Hath Raised Her Lamp. Mr. Ogiville also sang Romany Lass. He has a good voice, as he has proved, and seemed to be her best number, receiving much praise. Miss Clara Atkins sang Emery's Hurst Ye Apple Buds, very prettily. The American String Quartet appeared several times and made an excellent impression, but they are in no need of encores. There's One That I Love, and encore. The quartet comprises Miss Lena Hartman, Miss Rose Whippin, Miss John Madden, Mrs. Arthur Lewis, pianist. Mr. Franklin Palmer was the accompanist for the entire program.

—Mary Frances Francis.
Behind the Scenes During Rehearsal

"Keep out during rehearsal—this applies to all," was the greeting at the door. Merely a sign and ineffectual, so I turned a table in my passage to the office of the police things, the best place to push for instance, and slid in. They were hard at it. Mr. Webster held the center of the stage wound around you actor, as full of frowns and as easily persuaded to either.

"Now then, we're ready." Miss Patton sat in a corner mending a Mexican ditzy and thumbing an imaginary something with both of her hands.

"Bully!" said I—pot a fine word, but it telegraphed well. She caught it with a grin and pounced on. In fact, all her little dollops and sayings were so good, so characteristic that even in the baldness of an undressed stage, she created a Mexican atmosphere I was to wager a point of Mark's against a box of gloves he makes a hit on Monday night. (She did play up and make them Dead's). She lounged upon words to all who asked and their treatment of them, except by Monsieur, who has a talent for tongues, called the "pony whose name was Dappie Gray." Every little while a character thought over that bit of new business, and woe to the prompter if he interrupted its performance. He was withered with a glance. How would you like to be—the prompter? Mr. Moore doesn't mind—he is too busy to say at grey stones, for beside being prompter he is anybody, everybody, at a moment's notice male or female, from Hamlet down. He has played more parts than the world will ever know.

Mr. Ormoude's seemed the coolest head in the cast. "I'm developing" he would say, simply when times he did not need were handled him. Good things came to him as the act progressed, and he expressed them freely. Mr. Bryant encourages this. Discipline need not suffer because an actor thinks, and it does not.

"Mother of an angel!" said some one suddenly to Miss Howe. She gave her a shove forward to be worthy of the dignity, but it went a shade too far and the effect was killing. I looked up and caught the eye of one Kitty with a shock of merry curls. We had the joke together. O Kitty, it was wicked of you. She has not, only a bit of headlong and she has time and heart to smile. The others snatch every pause to cram for the next entrance. I except Mr. Opperman. He seemed better perfect and hied him to the wings to yawn. It seems one of these happy people who knows what he wants and takes it without affairs.

"I love the pleasures of life—" said Miss Howe laughingly. I thought the sentiment held him, but the truth was he lacked a line.

"Over and over a situation is tried until it fastens and no one loses patience. I learned a lesson that I shall not even forget." The second act was moving well. "Who of some one stalwart to his mate, "Watch this. Here's where we do the body snatching act." and Mr. Deuthorne died again all unconscious of the fate in store for him.

Two good old-model chairs were the church doors and the crowd fished in with never a thought of incongruity. The bell ringer in his own tongue and pulsed the air vigorously. The sober way these people eat without food, sew without needles, wash without soap, buy and sell without money is a joy to the beholder. But the manner of death is most wonderful. The last curtain finds Ormoude and Miss Foster standing erect on the stage. Dead for a duke. "Your tie is askew," says corpse Gloria to her Manuel. Corpse Manuel shakes a thread from her shoulder and the courtesy is even.

"Ten thirty to morrow. please," calls Mr. Bryant as they separate and everyone nods "sinecure."
Concerning Tragedy and a Tragedian.

No change in the theatrical inclinations of our people in the last few years has been so greatly commented upon or so generally deplored as has the decline in interest in our tragic or legitimate drama. That this is so is by popular sentiment conceded to be for the reason that we have no great actors remaining, sufficiently equipped, to successfully essay the great roles that have been made famous by their predecessors. Now, while this is in a great measure the truth, still as there are in all things exceptions, which prove the rule, so it is in this regard, inasmuch as a judgment, harsh as the above undoubtedly is, does not allow for the really fine actors that by the grace of God still continue to ornament and elevate our theaters.

Comparison,—that great and meritorious standard by which all are judged, at least in the theatrical business,—aided by the sentiment attaching to the memory of deceased tragedians, more than anything else, is responsible, I believe, for this state of affairs.

Now, it is evident and unquestioned, after a careful study of existing conditions, that given the proper play, a capable manager would find little or no difficulty in casting it and finding the actors to successfully produce it, no matter what its requirements. This being admitted, it follows that the decline of popular interest in the standard play is due, not to the want of players but rather to the lack of playwrights, competent to evolve a great tragic play. Most of the tragedies, with the exception of Shakespeare's, that still survive, were originally written to meet the requirements of some particular player and I have all the faults of the "star" play in its worst forms. Now, however, that these particular stars are no more, there is neither the inclination nor the desire to witness their production or revival. Besides this, most of these old tragedies have been constructed on lines and by methods no longer in use and have been written in antiquated style and consequently have ceased to attract either attention or respect.

From this we arrive naturally at the conclusion that were some of our present-day tragedians supplied with a proper play, there would unquestionably ensue a revival of interest in the legitimate drama.

Take for instance, the case of Frederick Ward, the distinguished tragedian, soon to appear at the Columbia Theater. Here is an actor, equipped both by nature and education with every endowment necessary to his art, but who has been hampered and restrained by the difficulties which he experiences in obtaining a suitable play; one that, while it would give room and opportunity to the display of his splendid talents, would be, nevertheless, new in every particular.

Nor can it be said that Mr. Ward has not been enterprising in this regard, for on the contrary, he has seized upon every play that has presented possibilities and with a magnificent indifference to monetary considerations, has been more than lavish in giving them proper and adequate productions. From Gallo, the Gladiator, to The Rise of Iskander, he has risked and lost immense sums in his endeavor to find new plays that would answer his purpose. Not only has he been enterprising in the production of new plays, but his revivals of Shakespeare's and other tragedies have been noteworthy and stupendous undertakings.

From the commencement of Mr. Ward's independent career as a tragedian, he has labored earnestly, honestly and intelligently towards the advancement of his high purposes and the position he at present occupies in the theatrical world is a tribute to his industry and genius. There is no actor before the American people today that deserves so well his success as Mr. Ward, and it is with feelings of the sincerest regard that I look forward to his forthcoming production of another new play at the Columbia Theater, in the hope that he may be enabled to find the man to which he has been seeking and that there may accrue to him the reward of his long continued application and endeavor.

December 9th, 1899.
ARCHIE LEVY'S
Amusement Association

the Theatrical Exchange of the Pacific Coast.

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I hereby name
The Frawleys at Home

The Frawleys are home again, having been away for over a month, and now that they are back, they are planning and looking forward to the fall season. They have been away for several weeks, and during that time, they have been working hard to prepare for the opening of their new season. The Frawleys are known for their successful and dramatic productions, and their fans are eagerly waiting for their return to the stage.

The Frawleys have a number of new productions planned for the fall season, including a new musical, a new play, and several new revues. They have also invited some of their favorite actors and actresses to join them on stage, including some of the most talented performers in the country.

The Frawleys are known for their ability to create a warm and welcoming atmosphere on stage, and their fans look forward to seeing them perform once again. The Frawleys are dedicated to providing their audiences with the best possible entertainment, and they are committed to creating productions that will leave their audiences laughing, crying, and thinking for days to come.

In addition to their new productions, the Frawleys also have a number of special events planned for the fall season, including a charity benefit and a fundraiser for a local children's hospital. They are looking forward to connecting with their fans and giving back to the community.

The Frawleys are excited to be back on stage and ready to entertain their fans. They are looking forward to a successful fall season and hope to see you all in the theater very soon.

The Frawley Company

Management of Mr. FRANK MURRAY

California Theater

WEEK BEGINNING, DEC. 10th

and for Four Nights only

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Simon Bonomari's Arabian Acrobatcompany

The Whirlwinds of the Desert

Managers in Oregon and Washington closed up. They are enroute your way.

THOS. J. CULLIGAN, Manager. E. H. WOOD, Business Mgrs. G. R. ALLEN, agent

THE SAN FRANCISCO DRAMATIC REVIEW

December 9th, 1899

After the Minons Comes the Whale

Alhambra Theater Week December 10th

RICHARD & PRINGLE'S

Famous

GEORGIA MINSTRELS

Direction Roscoe Holland

50-People-$50

2-Bands-$2

2-Special Cars-$2

Mr. Plaster of Paris

The Laughable Cyclone

Mr. Plaster of Paris, the great comic performer, will open the Alhambra Theater on December 10th. He will bring his latest and funniest act, "The Laughable Cyclone," which has been causing a sensation throughout the country. The act is a hilarious pantomime about a man who is convinced that he is a bicycle. The audience will be split between laughter and applause as Mr. Plaster takes on the role of the bicyclist and the audience joins in the fun.

Tickets are available now, and the show is sure to be a hit. Don't miss your chance to see the great Mr. Plaster of Paris and have a laugh that will last a lifetime.

Alhambra Theater

Week December 10th

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Stage Aspirants Who Are Successful

"SUCCESS upon the stage," said Julian Mitchell, can be summed up in the middle distance between over-confidence and timidity; between lack of and the vaulting ambition that o'erleaps itself. The extremes are peculiar to nine-tenths of the girls who apply for a chance to "go on the stage," whether in opera or drama.

"You can tell them in a minute. Perhaps to the uninitiated it is not apparent, but to the stage manager who is called upon to pass on the merits of a dozen or more stage-struck girls every day or so, the girl who will never make a success can be told at a glance. To those who care to study them the types are clearly defined.

"There is the fashionably-gowned girl, who has a perfect passion for theatricals. She generally writes a perfumed note requesting an appointment, and comes tardily to keep it, dressed picturesquely, though faultlessly, in the latest mode. She is certain of every line of her figure, and carries herself with all the swagger airs of the fashionable cult. She looks upon herself, and is careful to so impress it upon the stage-manager, as quite the proper thing. Indeed, her debut will be nothing short of a sensation. Her wardrobe is already on the entity of the smart set. She asks particularly about the privacy of the dressing-rooms, and languidly stipulates the parts she will sing. She is, as you see, lofty in her ideals and exclusive to a degree.

"That girl never succeeds, for she never gets on the stage.

"She offered a place in the chorus, Star indignantly refuses, and that is the end of it.

"Then there is the girl who has been told by all her friends, and they are legion, that she has a wondrous talent and such pretty ways. She knows it better than anybody else, and is careful to have it clearly understood that she is no novice.

"She has acted before—in private theatricals. She has studied Delaure as a matter of course, not of necessity, since she has always been praised for a graceful carriage ever since she was a child.

"She has taken a course in elocution—not because she needed it, but it was a fad with the other girls.

"She has taken lessons in acting—just to get the local color, don't you know, and, well, to acquire repertoire. (This last with a very Frenchy pronunciation.) She seldom accepts the proffered place in the chorus. If she does, she spends more time in trying to overwrite the other girls with her superiority than in serious effort to apply the studies she has made a far. Her humiliation is generally swift and sure, and entirely of her own making, for the chorus has its own peculiar way of eradicating cast from its ranks.

"Then there is the girl who comes to the stage-door just after rehearsal, and asks to go on in the chorus. There is nothing gay or gaudy, frivolous or affected about her. She is plainly though neatly dressed, with just a suspicion of an effort to wear something approaching the popular fashions of the hour. She has nothing to say about ambition; no self-laudatory praises to sing of her studies at home or abroad; no high ideals which include a sweeping reform of the stage. She wants only what she asks for in a matter-of-fact, unromantic way—to go on in the chorus.

"She is the girl who has been on the stage before—in the chorus, and having fallen into the grind of it all aspires to nothing higher. Training has made her indifferent to everything but the stage-manager's orders, which she follows mechanically, and enthuses over nothing but pay-day.

"Quite different from any of these is the girl who approaches the interview with the stage-manager with timidity. Her manner is usually very apologetical, though she watches everything with undisguised interest. The conversation is generally one-sided, because she is too much embarrassed to talk much.

"The trying out of this girl's voice is a positive ordeal for both herself and the stage-manager. Invariably she is too much frightened to sing, and has to be encouraged at a second and even a third rehearsal before she has demonstrated, as she does with surprising sprightliness and a pleasing vivacity, when she has recovered from her first attack of nervousness, that she has talent in plenty.

"That is the kind of girl who generally makes a success upon the stage.

"She is the kind of girl who has not wasted her time on lofty ideals and freakish fads.

"She is not overconfident—over-confidence has ruined the chances of more actors and actresses than lack of talent ever did—hence she works hard in fear lest she fall through insufficiency preparation.

"She is the kind of girl who takes her place in the chorus without a murmur or a grimace. That was not the position she was aiming for, but she is quick to take advantage of every stepping stone, and the chorus is a big span over the gulf between the beginner and success.

"This is her school of practical acting, and she is a close student. Every moment not required for her own part she spends in the wings studying the actions and the business of the stars.

"If it is opera she aspires to, she is the girl who learns to forget dress during those first years of her struggle and devotes every cent she can scrape together in cultivating her voice.

"She is the kind of girl who is generally pretty of face and shapely of figure—two elements most potential in the ingredients that go to make a success on the stage—for she is practical and energetic, which usually result in an equal mental and physical development. Then the proper training makes her a graceful dancer, a good actress and a pleasing singer.

"She is the kind of girl who very soon works her way into small parts, and, as not infrequently happens, into instant public favor."

Letter List

Members of the theatrical profession may have letters addressed in care of this office. No charge will be made for advertising such letters in the columns of the Review or for forwarding.

The great London Adelphi success, With Flying Colors will be the New Year's week attraction at the California Theater. Mr. Frawley has received a complete set of the scene models from London, and rehearsals began last Monday. There will be over forty people in the cast.

Good-bye Wallack's!

The Star Theater, formerly Wallack's, in New York, during the early era, at the corner of Thirteen street and Broadway, must go, as the owner, William Walhof Astor, has learned that it no longer pays interest on the investment. A twelve-story office and commercial building will be erected in its place. But as the Star goes down, the walls of the New Republic Theater on Forty-second street, adjoining Hammerstein's Victoria, are going up under the watchful eye of Hammerstein himself. As a builder of theaters Hammerstein is irreproachable. He has secured Sag Harbor, James A. Hearne's new play, as the opening attraction for the Republic in September of 1900.

The Mechanics Institute has awarded diplomas for superior work to Mr. Louis Thors, Photographer, 556 Market St.
A QUIET TIP
Oh, you who fail would scare the wold of powerless sound,
And while the sun is shining bright, would wake to lose your own.
Just switch your ear this way a space and lock unto my lay.
Don’t talk your manger saying in Chicago Board of Trade,
Nor join the ever-enduring hope-inspired caddie.
That’s crossing o’er the Chilcott Pass with furnished pick and spade.
Don’t want your priorities youth behind the counter of a store.
Nor rush your train world’s dusty by for sailing walk o’er.
Too see your cabaret blow in upon some stranger Mr.
Don’t rush a locomotive long a tangled steel chess-board.
Nor plunge into the Transwach with drawn saber and sword.
Nor elevate church “pillars” with a shepherd’s knotted cord.
Now, or ye none of these vain things—or others if I might name.
You’ll find that they all family will yield you coin and fame.
And that the spluttering candle is worth more than this game.
But go upon the stage, my son, and as you pass along
This fair, but very kind of ours, just right a being out.
And advertize that you will never sing a rag-time song!
—Poecky Cornish.

A Box-office Episode

Treasurer Will Empey of the New Alhambra Theater was sitting dreamily at his post in the box office the other morning, wondering why he was up so early. He was suddenly aroused from his revery by the appearance of a somewhat seedy looking individual in front of the window opening, who promptly presented one of the regulation New Alhambra passes. Upon it was written “Give bearer two seats for tonight” and was signed “O. B. Wise.”

“My good man, I can’t give you any seats on that order,” said the genial treasurer, blandly, “there is no such person connected with the house.

“Now look here, young feller,” replied the seedy individual, excitedly, his red nose getting redder, “you can’t bluff me. I want them seats or there’s going to be trouble. That’s a bony fifer order alright and if you don’t recognize it, I’ll just clean out your whole shebang. Come now, cough up. Understand, I’m not looking for trouble, but I don’t take no bluffing.”

It finally took a little persuasion of the forcible order to convince the seedy individual that a pass signed by “O. B. Wise” didn’t go at the New Alhambra.

PERFECTLY SATISFIED

Editor San Francisco Review—Dear Sir,—In justice to Mr. Harry Clarke and myself, I want to refuse, through the columns of the Review, the statement of some of the city press to the effect that I quit Mr. Clarke’s company on account of unpleasant relations. On the contrary, both my social and business relations with Mr. Clarke were of the most pleasant and satisfactory nature. It was understood at the time of engaging myself with his company that it was only for the special engagement. Myself and mother have only the kindliest feelings toward Mr. Clarke.

Cecilia Casella.
Mr. Mansfield was talking of his hard first days as an actor, when he was a sort of private party entertainer and had to pay the bills. He says little music and minia-
tetic capers at London houses. At the close of one bitter bad month he fainted at a performance, having had scarce a meal of nourishing food for days. "You know," he said, "there is little do-
urence to be placed in a party diet of chicken salad and intermitent ice creams." What a blessed thing is a sense of humor! The hard days had not made the man hard—rather
dowered him with a great tenderness for the people, for those who knew that tale, for that tender moment. Somebody across the table asked him what seemed to him the explanation of a certain relaxed state of dramatic art in America just now. He an-
tered, "The good actors in New York are good bad and bad plays with good actors." From one in a bundle of letters expressing the satisfaction of some people who had seen The First Violin he read this much: "My husband and I want to tell you how much we loved that play. Perhaps it is because we have a little baby of our own—" There he paused and laid the letter aside, saying: "That's the key I love to strike, and it seems to me that it shows plainly enough what the public wishes. It is the old 'heart interest' idea which is always so new—the children, the home, the cleanly love. I like to look back and think that I have never produced a play that could make somebody ashamed in the seeing."—Jas. O. Brunetti.

David Harum, which gained won-
derful popularity as a book, is to be
seen on the stage this winter. Charles Frohman, who long owned the stage rights to the book, and has decided to produce it as soon as the necessary preparations can be made. He has selected William H. Crane to create the part of David Harum.

**Theatrical Breaks**

It is strange but true that this has been a year of bad breaks in the theatrical profession, and the very worst of the breaks have been made by those who should have known better.

Then there is one sort of bad break that has been indulged in all too
frequently. It is that of the comedian aspiring to be the real thing in the tragic line. Many have tried it, and most of them have failed dismally. Last year it was The Wolf Hopper, the many married man. This year it was Francis Wilson.

Everybody remembers how Francis tried to outdo the impressive and
doleful Mansfield at his own game. In. Where the Breeze Be Best, his nose was longer and so more aham. His poses more dramatic. His delivery of
his verses more impressive. It was to be real tragedy, and now that it is over, let it be confessed that he didn't do very well to venture that. If public could have disassociated Wilson from his giddy post, and the giddier Lulu Glaser, they might have applauded. As it was it was only a bad break, and one which counted many dollars out of the comedian's pocket. He has gone back to rough and tumble jesting and being and is lauded and growing wealthy.

Still another and worse sort of bad break was that made by the firm which put on the Zangwill play, The Children of the Ghetto. They had no excuse except an ardent faith in their infallibility, which was really won-
derful. They had seen one really good play go to the bowers in spite of good acting and much well
wishing. Still they said, "We can't be wrong. We have this piece, and because the dear, foolish public swallowed The Christian and Hall Comedy, we must also blow down Zangwill and The Ghetto." The critics told them the public would not have it. The public itself said the same by stony silence. Then the firm raised the clamor that they were victims of a plot, and gave it out that they would spend thousands to force the play upon the public. They advertised it as "the venomously abused success" on big yellow billows.

Now, there were several really bad breaks in this line. One firm had spent the same amount of money in exploiting their play where it was not known, for every play is known to the New York public without a word from the critics after it has been. It was New York three days, they might have made money. Then to call it "venomously abused" revolted the understanding of all right thinking folk who read the papers, for they had seen for themselves that there was not an ounce of malice or venom in the criticisms.

Another ill advised gentleman was Stuart Robson when he produced The G A f l y . He knew it hit upon a sore

spot in the social makeup, and he gloried in the fact. Other managers, wiser than he, had turned the play down. He, through his press agent, ex-
ploded its most objectionable features. It was held up to the public as some-
thing to be wondered at, and Mr. Robson was a great being for daring to produce. Of course, the dear little play was interested—to the extent of a first
night audience. Then it was all off. They had heard all about it, and it was all over. They wouldn't have it at any price, and Mr. Robson was out of pocket, and probably much wiser.

Then there was Nat Goodwin's little talk in Cincinnati, but probably there was much in that which was merited.

And so it goes. There have been hundreds of them made this season, such as Commodore Mohler putting out a company and the like. Taking
shows out on shoestrings has been another form of the party. Now that the real season has started everybody hope that everybody else will be good and that there will be no more real bad breaks made in the theatrical world.

**Tim's Preference**

I heard a funny story about James O'Neill the other day, and in-
lessly about "Tim," for many years head porter of the Continental
hotel in Philadelphia, writes "A Woman of the World" in the New
York Telegraph. It seems that "Tim" had personally attended to the
actor's baggage, and Mr. O'Neill decided to show his appreciation of this
lordly condescension by giving him a pass for the theater.

"Do you like to go to the theater, Tim?" he asked, taking out his book of passes.

"I do, yer aham," said Tim.

"Are you married? Shall I give you two seats?"

"Well, I'm not exactly married, but I do be spinning' a leddy. Yiz can make it two. Thany, sir," said he as Mr. O'Neill handed him the pass.

"An' what play might ut be, yer aham?"

"Monte Cristo," was Mr. O'Neill's reply.

"Tut, tut," muttered Tim, shaking his head. "Everybody says Monte O'Chirsty doesn't be wurt a minute. Sure, I wonder if yez cud give me a pass fer th' Chestnut."

"What's playin' at the Chestnut?" asked Mr. O'Neill.

"An actor be the name of Gillet, in Hild by the Er' av me, and they say he's foin!"

The bonfire thrower of Europe is at work again. He released last week at a Madrid performance, fortunately killing no one. We can thank our stars that this pleasant pastime has never been popular in this land of the free.
Clarence Montaine left the Alcazar Stock Company Sunday night.

J. H. Love sails the 27th for Honolulu to pave the way for Nance O'Neill.

Jane Plunkett is now known as Jane Irving in the What Happened to Jones' cast.

Argyle Tully, late of Harry Corson Clarke's Company, has returned to San Francisco.

McWade Chilcott has changed his position a little. He is now manager for Harry Corson Clarke's Jones' Company.

Virginia Vaughn has taken Laura Crews' part of Cissy with Harry Corson Clarke. Miss Sears rejoins the Alcazar Stock Company.

E. A. Braden and Harry Hardy are coming to advance Minstrel A Hot Old Time, which will occupy the New Alhambra early in January.

Emile Brugiere, a local young clubman with musical proclivities, has composed some of the incidental music for Mother Earth, now running at the Alcazar.

Paloma Schreamp, the wonderful child pianist, is home in Los Angeles, after a triumphant tour of Europe. She is in perfect health and has gained much in her playing.

Estella Dale, leading woman of the Shenandoah Company, is in private life Mrs. Pitcher, wife of Dr. Pitcher, U. S. A., who sailed last week for Manila with his regiment.

Gertrude Foster, the popular leading woman of the Alcazar Company, leaves the first of the year for New York. Miss Foster has been very popular with Alcazar audiences.

W. L. Curwin, who has been in the cast of several Alcazar productions, has been selected to create an important part in Bert Coote's New York production of A Battle Scared Hero.

Andrew E. Thomson has left Harry Corson Clarke, and is now ahead of the Cheerful Liar Company. He knows the interior towns on the coast as well, if not better, than any advance man in the country.

George H. Allen, who was here with E. H. Wood in advance of the Original General Minstrel, now appearing at the New Alhambra, has the distinction of being the only man who ever billed the Strand in London. He was the advance man for Barnum and Bailey's Circus upon its European tour.

NANCE O'NEIL is doing a tremendous business at the Burbank, Los Angeles.

Virginia Vaughn has left Harry Corson Clarke's Company, and will come back to this city.

Clarence Brune, of the Frederick Wardle Company, came up from Los Angeles a pretty sick man. He is on the mend now, however.

Mr. Tunis F. Dean, well known by virtue of his long connection with the Academy of Music, Baltimore, in the capacity of manager, has arrived here in the interests of the Liebler's The Christian.

J. B. Johns has parted with Harry Corson Clarke and is now in San Francisco.

Word has been received here that Willie Collier will produce during his San Francisco engagement a new play by Augustus Thomas.

Lule Warrington has been very ill for the last few weeks, and at present is in such a critical condition that by the doctor's orders no one is allowed to see her.

Ida Wyatt, one of the best dancers and soubrettes in the business, is arranging the ball at the Tivoli for the Christmas spectacular piece. This means that the ball will be a most pronounced success.

A. T. Shamon, treasurer Frederick Wardle Company, was for a long time a popular newspaper man in Washington, being for seven years correspondent at the National Capital for the New York World.

Black Petty, whose magnificent voice will be heard for the next two weeks at the New Alhambra, has won fame in every part of the civilized world. Her recent tour of Europe was a continuous series of ovations.

Baron de Bush and Pauline Joran, the American prima donnas, were married in London November 24th at St. Margaret's Church, Westminster. She sang with the Carl Rosa Opera Company in London and in Great Britain and was a great favorite abroad.

Kathryn Kiddie is said to be contemplating retirement from the stage for the quietude of domestic life. It is further rumored that a promising young lawyer in New York named Hitchcock will be the groom at this prospective wedding.

At the last moment Grace George, who, in private life is the wife of Manager Wm. A. Brady, resigned the role of Esther in Ben Hur, and Gretchen Lyon was engaged for the part in which she gave a good account of herself for the limited time she had to study up in it.

George L. Monteserrat, the young actor who recently landed in New York from San Francisco, was discovered one day last week to be in a condition bordering on starvation. He was too proud to appeal to relatives or friends, and his condition was only learned when his wife appealed to friends. The couple will be cared for by the actors charitable organization.

Laura Crews' Return

The return of that very charming little actress Laura Crews to her old position in the Alcazar Company, calls to mind her first appearance before the footlights, which was in South San Francisco several years ago, with a company managed by the irrepres- sible James M. Ward, and Laura was billed as the famous child actress. They played to such a good house that enough money was raised to take them to Eureka, where they played a week of repertoire, pleasing the people so much that applause and packed houses were the result. Laura, "the child actress," because such a favorite that her every appearance was the signal for showers of money on the stage.

Strong Attractions Booked

J. J. Gottlob of the Columbia, who has just returned from New York, tells of great theatrical prosperity in the East. Nearly all of the new attractions are booked for long runs, at the conclusion of which they will be brought out here. An unusually strong list of attractions will follow in rapid succession at the Columbia.

The Dramatic Review contains all the news. Subscribe now.

Side Lights

Miss Hobbs has passed its one hundredth performance at the Lyceum Theater, New York, and seems destined to play out the season at that theater.

Barbara Frischie is doing an immense business at the Criterion Theater, New York. The play is strong and unusually interesting, according to the critics' opinion.

Wylie Collier and W. H. West's Minstrels are both in Chicago this week on their way to this city. Collier is anything but a provoker in his comedy, Mr. Smootch.

The management of the Columbia Theater announces that all orders for seats for The Christian must be accompanied by the money for same, otherwise they will not be considered. The advance sale begins Thursday.

The Viceroy, the new comic opera by Herbert and Smith, will have its first production by the Bostonians at the Columbia Theater, Chicago.

Alden Benedict has secured Charles W. Chase's dramatization of Henry Sienkiewicz's famous novel, Quo Vadis, and will make an elaborate production of it. The play was tentatively produced in a small town in New York State recently, and the result was satisfactory. In his dramatization Mr. Chase has adhered closely to the book.

The ashes of the late Charles Coghlan will be placed in a sepulchre on his estate in Prince Edward Island. Andrew Robson will continue in his play The Royal Box, and Gertrude Coghlan, who has been ill in Minneapolis, may appear in Mr. Coghlan's last play, Her Laidsbip.

The Cockney Coon

"The successful week just closed here by In Old Kentucky and its present success in London, by an English company, brings to my mind some very humorous remembrances," said Fred Peel, to a Review man last week, just before he was winding up the Shenandoah business. "Here, at home, we all know exactly what the nigger is, so well even, that the white man makes even a better black man than the genuine article. But over in London it is different. There the colored man furnishes amusement with the most wonderful cockney dialect and coquetry mannerisms that could be imagined. They furnish the derisive as they imagine him and have never yet arrived at that stage where they could appreciate the fact that there might be something different, if they would only get away from their British conserva- tiveness. At Moore and Burgess' minstrel show, one of the features of London, the same impossible darkies salute each other in choice cockney and the audiences laugh and are amused and vote the derisive a most amusing cuss."
The Columbia

We have Frederick Warde with us once again, presenting pretty much the old familiar plays that have long been indentified with his name, and surrounded on the present occasion by a very competent and well-balanced company. This week, with the exception of Thursday night and Saturday matinée, has been given over to Anthony Guy Carleton’s charging story of Venetian life, The Lion’s Mouth, the best thing Carleton ever wrote, and a play that affords Mr. Warde an opportunity to display his histrionic talents to very great advantage. He has tried many new plays, and read many others, but somehow the right one has failed to show up, and The Lion’s Mouth still remains a great favorite with him and with audiences. Mr. Warde, as he presents his creation of Rinaldo, makes a virile, picturesque figure, and is seemingly as much at home in this dashing romantic role as in those heavier characters he is so fond of. Charles D. Herman, an actor of magnificent bearing and great artistic skill, who really has few equals in this country in characters demanding tragic force was Fra Angelo, and his characterization has been as much appreciated as that of any in the cast.

Minnie Tittell Bruine, one of the talented Tittell sisters who used to call San Francisco home, was a very charming Linora, daughter of the Doge, and May Ward, as Marcela gave quite as delightful a performance. The remainder of the cast was in thoroughly competent hands, and with an acknowledgment of the beautiful scenic accessories, it may be said in conclusion that The Lion’s Mouth is as we have seen it this week, one of the most completely satisfying stage presentations we have witnessed in some time. Romeo and Juliet was given Thursday night and Saturday matinée.

The California

The name of C. Haddon Chambers as co-author of The Fast Card, was sufficient guarantee that the play is full of dramatic interest and a very interesting melodrama. It proves to be in the hands of the capable Frawley, Harrington Reynolds makes the villainous George Forrester, who has a streak of good in his make-up, a most picturesque character. Mr. Reynolds is a finished artist, and at all times has that indescribable something in his work which we designate as reserve dramatic force. Each time one sees Francis Byrne he seems to be more developed along strictly legitimate lines. His Gerald Austin was mainly, forceful and convincing, Mr. Frawley played Harry Burgess, a light comedy role in the delightful manner so familiar to San Franciscans. Mary Hampton strengthens the good impression made in the previous plays, and Mary Van Buren plays the small but important part of Mercedes with discretion and force. Jim Dixon, the weak and utterly contemptible confederate of Forrester, was so well done by Wallace Shaw as to create a real feeling of reparation for the character. J. R. Amory did an enjoyable comedy bit as Terence O’Flynn, and with Miss Phosa McAllister as Aunt Penelope and Pearl Landers as Cecile, furnished most of the comic relief. George Gaston gave a capital portrayal of the money-loving old fellow. The balance of the cast with their smaller roles were up to the Frawley standard and included Frank Mathieu, Charles Warner, Charles Welch, Clarence Chase, Reginald Traway, Harry Woodward and Marion Barnay. The play was beautifully mounted and showed careful stage management from the very fact that the scenes fitted together with that lack of effort and exactness which one sees in only truly good performances. The Sporting Duchess was presented the last three days of the week.

The Alcazar

The large attendance at this, the second week of Mother Earth, at the popular Alcazar demonstrated that San Franciscans are only too glad to see any new play and to justly judge its merits. Messrs. Thall and Belasco, and of course the author, Mr. Powers, should feel delighted at the success of the new piece, and no doubt its success here will be duplicated elsewhere.

On one occasion a few years ago, Henry Miller invited his business manager to a supper with some of his friends after the performance. In introducing him, he said: "Allow me to introduce you to Mr. So-and-So, my business manager. He goes about the country telling the people what a good actor I am, but he always leaves town before I arrive."

New Alhambra

A crown that was limited only by the walls of the house greeted Richard’s and Pringle’s Minstrels at the Alhambra Sunday night, and a crowd so pleased, it was that at times the walls seemed near collapse. This organization is undoubtedly the foremost of real colored minstrels in the country. It has been said that the colored man is funny only when he does not try to be so, but the peals of laughter on Sunday night seemed to disprove any such statement. No one has ever claimed, however, that the darkey in his native State could not sing and dance; in fact there is music not only in the black man’s voice, but also in his feet. The old familiar part was the best part of the show, and C. A. Hughes is the best of the singers, while Julius Glenn and James Crosby furnished plenty of amusement with their antics and anec- dotes. Of part two the most acceptable feature was the tarantisms, the Bonomones did some clever acro- batic stunts, and La Serpe performed well on the slack wire.

The Tivoli

This popular Opera House reopened on Saturday night to a crowded house with the jolly comic opera Tar and Tartar, on which occasion Perris Harman, so dear to the Tivoli patrons, was received with uproarious applause after two years’ absence in the East. It must have delighted this versatile comedian to feel his old time, well earned prestige still bound the people to him. As Muley he was funner than ever and kept the house in a continual roar with his local hits, not even sparing himself in I Want a Situation. Schuster, as Cardona, looked, sang and acted his part with his usual spirit and vigor. Tom Greene, the tenor, as Yussuf, had but little opportunity except his solo in the third act, Only to Love Her, which was heartily encored. Phil Branson as Kharton was as funny as funny could be. Wheelan as Rajama, the Court Physi- cian, certainly has no equal in this role. Caroline Knowles as Alpaca, was a tartar wife to a T, and her heavy contralto was especially fine in the woman’s chorus, which by the way was unusually well sung, though the choruses throughout were sung with much expression. Anna Lichter as Fauria sang a charming solo. She was beautifully gowned and was in good voice, not showing in any manner the strain of overwork in the heavy opera season just closed. Annie Myers as Taffetta was fully of life and graceful earn- estness, was the part she played. She received an ovation upon her return to the Tivoli after some months’ absence. Charlotte Beckwith as Lambsquin had no chance to use her beautiful voice, but as leader of the march in the third act was a striking figure. The finale of patriotic airs was exceptionally fine, Miss Myers’ rendition of Dixie attracting especial attention.

Grand Opera House

This old, tuneful and ever popular opera The Chimes of Normandy was the attraction at The Grand this week, and the crowded houses and applause demonstrated that it was thoroughly appreciated. Too much cannot be said of William Wolff, whose interpretation of old Gaspard was exceptionally well rendered, and shows him to be an actor of no small ability. Hattie Belle Ladd as Germaine was as usual very good, and her rendition of the Norman Way of Wooing was very fetching and sweetly sung. The role of Jean Grenicheux was sustained by Oscar Lee, who possesses a sweet tenor voice, and considering that it was his “debut” did very well, and should be encouraged to sing out with a little more confidence. Edith Mason was in her element as Serpolette, and her impersonation of a Marchioness was very “cute and clever.” Thomas H. Perese as Henri, Marquis of Corneville, was well cast and up to his usual standard of excellence. Arthur Woolley, as the bailee with aspirations to the hand of Germaine, and Winifred Goff, as the notary, were very comical, and furnished the amusement of the opera. The chorus did very conscientious work and really deserve great credit.

ALCAZAR BREVITIES

Ernest Hastings reopens at the Alcazar next week in the title role of Dr. Bill. Fred Belasco leaves for Europe next month to secure new plays and people. Chimmie Fadden, with Forrest See- bury in the title role, especially engaged for the occasion, will be the Alcazar’s Christmas production.
THE COLUMBIA
The second and last week of Fredric March’s engagement will close on Monday night. The repertoire for the second week is to be as follows: Monday and Saturday nights, Virginia; Tuesday night and Saturday matinee, The Merchant of Venice; Wednesday and Thursday nights, This Is My Affair; Friday night, Sunday nights, The Lion’s Mouth; and Friday night, Romeo and Juliet.
The much discussed play, The Christian, will be seen at the Columbia Theater, beginning Xmas night, in all its magnificent elaboration for a limited engagement. The advance sale of seats for this most important attraction is to begin next Thursday morning at the box office of the theater. Orders for seats from the outlaying cities must be accompanied by the necessary amount for the tickets.

THE TIVOLI
Although the management of the Tivoli Opera House only intended that the comic opera, Tar and Tartar, should run for one week, the business has been so large, that in order to meet the demand for seats, there will be an other week of the play. It is rarely that so hearty an ovation is given to an actor as can be witnessed nightly at the Tivoli, when the "prince of comedians," Ferris Hartman, makes his first entrance as Muley Hassan, the tar. While the bulk of the applause of the audience is given to Hartman, a goodly share is bestowed upon his talented associates. Tar and Tartar will be played for the last time next Friday night. On Saturday next there will be no matinee at the Tivoli Opera House, as the annual holiday extravaganza will be produced on the evening of that day. This year’s offering is entitled Little Bo-Peep, and has been arranged by the well-known stage director, George E. Lask. The holiday production of the Tivoli will be as full of good things as a Christmas pudding is of plums.

THE CALIFORNIA
On account of the tremendous preparations necessary for staging Columbia, ‘61, the Frawley Company will devote their time next week only to rehearsals. This afternoon and evening The Sporting Duchess will be staged for the last time. Positively the most satisfying of all the colored artists that have yet visited the Coast will be seen at the California Theater next Sunday afternoon and night, with The Hottest Coo in Dixie Company. The reputation of The Hottest Coo in Dixie has preceded the attraction, and patrons of the California have a revelation and real treat before them.

The engagement will open with the Sunday matinee, and the Frawley Company will renew their season Sunday night, December 24th.

THE GRAND
The Chimes of Normandy is a great success at this theater. Monday evening Die Fledermaus (The Bat), one of the most successful comic operas ever written, will be revived in English after an interval of nine years. It is the greatest work of Strauss, the Waltz King, and will be magnificently scenèd and costumed, and presented with the following superb cast: Gabriel von Eisenstein, Thomas H. Perse; Rosalind, his wife, Edith Mason; Adele, her maid, Iattie Belle Ladd; Ida, sister to Adele, Ethel Strachan; Alfred, a music teacher, Winifred Goff; Prince Orlando, Foster, Beatrice, Miss Millar, Dr. Frank, William Wolff; Dr. Blind, Charles Arling and Frosh, Arthur Wooley.

THE ALCAZAR
Tomorrow night Mother Earth will receive its last performance and will be followed by the revival of the New York Co. press, Dr. Brunel, the handbook of Hamilton Aldo, who adapted the French of Dr. Carre. The Acazar Company to its full strength will take part, and the popular leading man Ernest Hasting, will reappear to play the role of the doctor, which part he made such a decided hit before. Laura Crews will also make her reappearance.

THE NEW ALHAMBRA
The Black Patti Troubadours will be the next attraction at the New Alhambra, commencing to-morrow night. The New Alhambra Troubadours are pre-eminent in their style of entertainment. The personnel of the company, which numbers nearly three score, includes the most talented colored artists known to the profession. Black Patti (Mme. Stoterier Jones) is the stellar attraction. She is one of the most popular prima donnas on the stage.

THE ORPHEUM
There will be five new acts at the Orpheum next week and every one of the holdovers. At the head of the new bill is La Sylphe, the famous French danseuse. Another great attraction on the new bill is Harrington, the tramp juggler. As a juggler he has few equals and as a comedian, he stands alone. The Llewellyn Sisters, two Australian operatic singers, are among the new people. Gertrude Rutledge is a ballad singer with an international reputation. Dan and Lizzie Avery are two chocolate colored comedians who present a clever sketch.

Mr. and Mrs. Milton Royle and company will next week present Captain Impudence, in which Miss Millar and his wife appear at even better advantage than in their first selection. George Fuller Golden will continue to abuse Casey, his own familiar friend, and Hamilton Hill, the Australian baritone, will remain. The biograph will be played at a show;
The picture opened a show the last with the Bostonians. The pickaninnies hillary she sang showed her voice to the best advantage and was received with every sign of approval. Mr. and Mrs. Edwin Milton Royle followed in their new sketch, The Highball Family. While it cannot be classed with Capt. Impudence, the little play they appeared in last year, and which they produce next week, and though Mr. Royle’s talents histromically are hardly yet arrived at, the new play promises a new dramatic hit, yet the Highballs furnished much laughter and amusement. Miss Millar, as handsome as ever, was the same charming actress as of old, taking the part of the mother-in-law of Mr. Royle, the trouper, and Mr. Royle, the baritone, Aide, Rutledge and John Layfoot were a very acceptable supporting company. New biograph views concluded the performance.

THE CHUTES
At the Chutes Theater Fred and "Amy Gottlieb," "exponents of Dutch comedy," keep the audience laughing for over six hours. "Senator" Hamden, a colored gentleman who once starred as Uncle Tom, appeared for the first time in monologue and scored a decided hit. An equilibrist and contortionist, billed simply "Walsh," and himself into seemingly inextricable knots, and Major Mite followed his imitation of Cortez with an English music-hall song. Adgie gave a very thrilling set in her cage of lions.

THE OLYMPIA
Morning Brothers, acrobats of a high order, have been more than making a hit at the Olympia this week. They do some marvelous stunts. Hastings and Hall still have their Dawson City popularity, and delighted audiences with their clever solos and duets. Carl Wilson and Marie D. Wood both have a large following, and the others on the bill are very acceptable and include Carlton and Ryder, Doris Marvin, May Nealon, Not Stanley and Canealia.

THE OBERON
Virginia Cameron, the popular vocalist, has been singing her way into the affections of Oberon audiences this week and Rowe and Cleveland,—the dandies, who have likewise scored a hit, continue to perform with distinction. These, with well selected numbers by the Oberon Orchestra and new pro- jectoscope views have made up a well received week’s program.
NEW YORK

Special Correspondence

NEW YORK, Dec. 10.—Frank Daniels and a capable company came to Wallack's Theater last week in The Ameer, a comic opera, the music of which was composed by Victor Herbert, and the story and lyrics written by Kirk LaShelle and Fred M. Raskin. There is nothing new in the subject matter and no novelty in the story, which is too old, story of the impetuous potestant who endeavors to enrich himself by a wealthy rupturist. Frank Daniels is a real old-style, and being a very short man physically, he finds the necessary foil f( for much of his humor in W. T. Roach's all chamberlain. Miss Helen Redmond is the American heiress whom the Ameer of Afghanistan would marry to raise enough money to pay the tribute required by the British for his military control. George Beecroft was her English husahand. Miss Redmond proved to be a clever imitation of a Scotchman trying to sing a negro ballad. When the performance is trimmed down, the first efforts of the stock burlesque company may prove to be a success.

Word comes from Philadelphia where H. R. Koenig's whimsical romance, My Lady's Lord, was produced at the Broad Street Theater last week that it will need considerable patching up before it is presentable for this city. Miss Jessie Millard is the shrew of the piece, and her Fancie<ApplicationUser>_physical< ApplicationUser> is an English husband. Other parts were taken with more or less success by Sydney Herbert, Sara Perry, Mabel Fenton, Joseph Scherlock, Jr., J. F. Cook, George Osborne, Jr., J. H. Behrins, and F. C. Backus.

The Singing Girl, with Alice Nielsen as the principal attraction, has been enlisted by some new matter injected into the first act. Julia Marlowe will not take Barbara Fritchie to the Pacific Coast.

Thomas G. Seabrook and a good company were playing at the Amphion, Borough of Manhattan, where Charles D. Walcott, who worked so well at the Grand Opera House, is the principal tenor. Comic Seabrook can play this season without fear of being thrown into jail every night after the performance for unpaid alimony. After having been purged by the Federal Court from all the compliments of the Supreme Court, he has just ordered Mr. Bush to pay a wife a week alimony. Bush is resisting the application for alimony took the ground that as his wife, who is now eighteen years old, was a bar maid before she married him, she could easily return to her old vocation.

J. E. O'Neill was at the Grand Opera House last week in Sydney Grundy's version of the old story, with two matinees a week, in addition to six evening performances, are too wearing on the voice. The rebellious prima donna has the good wishes of every singer in the profession. You can see the quick finish of any principal singer who is willing to sing a trying role two matinees a week. Their Sunday matinee is here enough on a singer, but as she has, in the last Sundays in which to recuperate, she generally manages to wear them down. There are some managers in this city who would not hesitate to ask singers to appear two shows a day if the manager thought he could get enough first class singers to do so, but happily for the poor chorus singers as well as the lesser principals there are singers like Miss Morton, Alice Nielsen, Marie Tempest, and Lillian Russell who strenuously object to a Wednesday matinee.

In the profession believe the pretent set forth by Julia Marlowe in her testimony in the divorce case which she brought last week against Robert Taber. The pretent was that Mr. Taber was "Jealous" because she received more favorable criticisms than he did. Mr. Taber always had the respect of the profession who knew him personally, and that respect has been increased by his conduct in permitting Julia Marlowe to bring the suit for divorce upon the ground of cruelty. No one believes that any one could be cruel to Miss Marlowe, nor even her husband. It is also evident that the jealousy was not entirely due to newspaper criticism.

Cakewalking must still be popular, for it continues to draw great applause in The Ameer, Sister Mary, Pappy Willi, Round New York in Eighty Minutes, The Rogers Brothers in Wall Street, and in which gig.

ROB ROY.

CHICAGO

Special Correspondence

CHICAGO, Dec. 4.—The Dearborn Stock Company present, Rosander Matthews' Gold Mine this week with Edwin Arden as leading man. R. D. Blakemore, a light rather than a light comedian, who was admitted to Charlie's Aunt, is a member of the company; also Madge Carr Cook who plays parts in parts and grande dames—but who had no especial play to star her. About all there is in the play is unspoiled by the addition of a Californian, whose principal feature in the production is the man who is always American with his criticisms of everything British—which criticism, in this way, is always good-natured.

Ernest Hastings has left the Dearborn Company to join the Alcazar Stock Company of San Francisco.

This evening, Mr. Goodwin and Miss Maxine Elliott began the last week of their engagement at Powers' Theater with A Gilded Fool for the first three nights, and an American Citizen and The Cowboy and the Lady each succeeding night respectively. A special matinee on Thursday afternoon to which all the leading professional artists were invited is one of the features of their engagements.

At the Lyric Theater the Jefferson-Sharkey fable was presented, and the enthusiastic chorus pictures are probably the finest that have ever been produced.

On Sunday evening, Dec. 5, the German Dramatic Company gave the first production in America of Walther and Stein's comedy-drama, Die Herrsche Sohn (Our Sons) at the Grand Opera House. The limit of Miss Leslie, Carter's engagement in Zaza at the Powers' Theater is twelve nights and two matinées, beginning Dec. 12. The success of Miss Carter in David Belasco's version of Burton and Simon's Zaza is well known. It has been said that we have a new Camille and another Bernhardt. In April the entire organization will go to the Garrick Theater in London.

Anthony Hope's novel, Phreno, which has been so cleverly dramatized, is presented this week at the Columbus Theater by the Grand Opera Company, with Oakes Duffield in the title role. Miss Tyler has made some successes in Shakespearean roles. She also plays in Girl Service. The engagement is for one week.

For one week the boards at McC'Vicker's Theater are held by William H. Weir's Minstrel Company. Among the newcomers are the three Marvilles who join the company here. The Marvilles are goonucle dancers. On Sunday, Dec. 10, the Carpet Bagger, written by Opie Reed and Frank Pickles, both of Chicago, will be presented at the same theater for one night. On Dec. 11 will follow the dramatic versioh of that remarkable "Quo Vadis."

Mr. Smoother to be given this week at the Grand by Mr. Collier is a farce written by himself. It is very well accepted. So

Smith Russell is due Dec. 18 at the Grand, in a revival of his celebrated play, A Poor Relation.

At the Great Northern this week there is a new farce-comedy entitled, A Wise Guy, with Emily Lytton and Edmund Hayes in the leading parts. The farce was originally a sketch, and has been elaborated into three acts by George M. Cohan of the Four Cohans. Among the vaudeville favorites at the Chicago Opera House this week, Helen Mora is billed at the head. She is a woman bargains, of her repertoire includes the newest describable ballads.

The Haymarket Theater has for a star attraction this week, Patrice, a dainty comedienne, in Idly's Ghosts.

At the Studebaker the Castle Square Opera Company are giving the comic opera, Tartarella, by Jacobowski. The repertoire week begins Dec. 11, and includes Isolant, Chiuses of Normandy, March, and Beggar Student. The chorus work is very good. Maud Lilian Berri, Maud Lawrence, Andal Roberts and William G. Stewart are favorites. The company will go to the American Theater. It has a different setting for each act to be given at the repertoire week. The New York section of the company will come to the Studebaker for a season of grand opera, opening with Aida on Christmas night.

FREDERICK BOYD STEVENSON.

DENVER

Special Correspondence

DENVER, Colo., Dec. 7.—Things in the amusement line are a little quiet this week. On Saturday evening as given at the Broadway Theater, the attraction being Mrs. Frederic Smutter, a young society woman of this city, who was given at the Opera House from Europe where she has been having her voice cultivated. She was well received by a small audience, and was aided by Prof. Cavolito's orchestra.

On Monday night at the same theater, Frederic Hill's School of Acting produced Augustin Daly's comedy, A Night Off, an adaptation from Der Rusch der Sabinerinnen. The house was only fair, but the play went well, the honors being carried off by Mr. Hill as Brutus Snap, and Miss Leon Herrold as Nipho. Eddie Smith, a professional comic opera comedian, who was engaged by Prof. Hill's Institute, forgot himself in the third act and introduced several funny falls which were out of place in a piece of this kind, and almost ruined Mr. Hill's best scene. Mrs. K. L. Schultz, the wife of a prominent druggist of this city, made her first appearance and wore some beautiful gowns. The only real draw on this otherwise good performance was Lew Kelly, a brother of our clever comedian Joe Kelly, who starred with Mason in Who's Who. In justice to Mr. Hill be it said that this young man is not a regular member of his school, but his services were enlisted for this occasion only. Miss Irene Lorton gave a capital performance, as usual, and gives every evidence of marked ability. Others in the cast who deserve mention were the Misses Hayford and Polly and
THE SAN FRANCISCO DRAMATIC REVIEW

December 16th, 1899

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THE SAN FRANCISCO DRAMATIC REVIEW

December 16th, 1899

Events that Interest the Pacific Coast

FRESNO

Special Correspondence.

FRESNO, Dec. 14.—The best attraction at the Opera house since my last letter was Von Yonnon with a real Swede, Arthur Dunsdall, in the title role. I have been hearing for ten years how Von Yonnon received, so far fate has kept me away from theaters on which that was billed. But I know that Von Yonnon is brilliant. In the 'Evening Democrat,' the best dramatic critic in Central California, has this to say of him:

"His Von Yonnon is not the loot and the fog, but the sturdy Swedish backwoods lumberman, simple and awkward, but never boorish. It is a clean piece of acting of a part, the accepted stage version of which has been of a great, overgrown dignitary, hooting dangerously close to foolishness."

Judging from the remarks made in the 'Evening Democrat,' those who seek the play, I should say that Grace Hazard and Jennie Morris, was a shining light of the company, well done, as Lavin, the young-risqué, were quite well done, as Lavin, the young-risqué, the great-hearted Irish hotel keeper made quite a hit. I think that the balance of the company were not particularly brilliant, as they were not in a particularly favorable way.

Two-minuted shows have been here lately. Gorton's and Richards and Pringle's, one of the latter being the best: the leading feature of it being the quartet made up of Charles Hughes, John Langford, W. C. Ivery and O. C. Cameron. Each has a musical voice and they harmonize well. Therefore, the darker songs which they sing elicited much applause. Mr. Hughes, solo, My Old New Hampshire Home, was sung with much feeling and was appreciated. Other features were La She, the equilibrium and the five acrobats "imported especially from Arabia." In the Gorton Minstrels Edward Fox, the grotesque dancer, is good, and so is the quartet and Vonder and Mullen, the acrobats. The Cheerful Liar brought to Fresno some people quite well known in San Francisco, principal among whom were Stella Ruman, Emmie Munlock, Frank De Camp and Max Steiner. The band was made up of quite good music, and seems capable of handling the play very satisfactorily. Finfgan's bull was here last Friday night and kept up its roar from the rear that the curtain went up till the play was ended. Murray and Mack, with everyone known, brought out Casey and Finfgan all that there was in the parts, and added something by their personalities. Wacky Walker was more than a smile producer in the hands of Charles Hardy, notwithstanding the fact that he was suffering from a very bad cold and spoke with difficulty. Among the ladies Mayme Taylor deserves special mention as she is a good actress and an excellent singer, yet although she has a good voice, and one which has been well cultivated. Katie Beck pleased everyone by her bright, vivacious portrayal of the part of a girl, and also by her excellent dancing. But of all the singers who have been here in a long time not one has a voice of such natural depth and richness and full of melody as the second bass in the male quartette. The other four of the quartette were good. Each one in the company was above the average and made the presentation of the piece a success, but I will be thinking of that boy's voice long after I have forgotten all the rest. This week is a quiet one.

Benjamin C. Jordan.

ODDEN

Special Correspondence.

ODDEN, Utah, Dec. 10.—Something very much like a famine is threatening us in the theatrical line. Manager Clark tells us that the doors are not as good as they were and that there are not enough shows coming for two months to nearly fill the demand. Last week we had The Romance of Coon Hollow which did a good business. Last night in Old Kentucky played to a crowded house. Owing to delayed trains, the company did not arrive until late, the curtain raising at 9:30, which was very tiresome to the large number which were standing. The play was excellently received, although this is its fourth appearance here I believe. Pudd'nhead Wilson, by Edwin Mayo, is billed for the 13th, and will do a big business.

Last Friday Capt. Harvey Wells gave a successful performance at the Opera House, which was very instructive and entertaining, and was heard by a large number of people.

The general prosperity which keeps the good companies in the large cities is working a hardship upon us. Those plays that do slip over will rear a good harvest from us though.

R. M. B.

OAKLAND

Special Correspondence.

OAKLAND, Cal., Dec. 13.—L. R. Stockwell and his company of clever comedians closed a very successful week's engagement at the Macomber Theater Sunday night. Mr. Stockwell's production of My Friend From India was appreciated by the large audiences that nightly crowded the theater. Mr. Stockwell as Augustus Keen Shaver, with apparent thespian inclinations, is unhesitatingly conceded to be superior to his predecessors in the role. That scholarly favorite of all war drums, Shemashloosh, held the boards at this house Monday and Tuesday evenings, Dec. 11-12, and packed the house at both performances. The company was a good one, and the play gave entire satisfaction. The Warmest Coat in the World will be here the 15th and 16th, to be followed by Frederick Warde, Richard and Pringle's Minstrels, and A Hot Old Time.

At the Dewey Opera House a play dealing with life in Tennessee entitled, Knobs of Tennessee, has been the attraction. The production has been carefully staged. Landers Stevens appears in the leading role supported by a strong cast made up of the following members of the stock company: Maurice Stewart, Carl Birch, E. J. Holden, Wm. B. Mckay, Fanny Gillette, Maude

LOS ANGELES.

Special Correspondence.

LOS ANGELES, Dec. 12.—Los Angeles people have certainly run the gamut in the announcement line this week, from the "faho" of the heavy villain to the sweet notes of music that hascharms to soothe the savage breast.

Nance O'Neill is again delighting the people of this city with her clever acting, and is playing to very good business.

Sorris Ross, trained animal show has been in the city this past week, and as the show is good and they are favorites, they did good business.

Little Paloma Schramm, the child pianist who couched such a fine two years ago by her wonderful playing, has returned home, after an extended European tour on which she played before some of the greatest musicians in the world and received praises that are seldom bestowed upon even older people. She will give a concert here, under the direction of J. T. Fitzgerald, on the 14th.

Frederick Warde, during his recent engagement in this city, put on Fortune's Fool to try it for the first time. The piece did not fail favor with the critics, who say the leading character is totally unworthy of an actor with the ability of Mr. Warde. Mr. Warde appeared to the audience for the piece, which is his pleasant way of admitting that he was glad his play was not popular in Los Angeles, and during his stay visited the High School, Normal School, Whittier State School, and several literary clubs, at all of which he spoke on his professional life and the work of Shakespeare.

Louis Mertens, the popular theatrical maestro who came to this city in advance of the McKee Ramkin Company, has gone north. He will not return to Australia with the Company and has given up the place to James H. Love.

Edward Tynan, the doorman at the Los Angeles Theater, has been elected to represent the mail carriers of Los Angeles at their annual convention next week at Detroit.

At the Los Angeles Theater Murray and Mack played to good business at popular prices, the 10-11-12. For the 14-15 the new opera, La Fieles de San Xavier, was put on by local talent and proved to be a very interesting combination, especially to those living in Southern California, as the scenes of the play are laid in this vicinity, and the composers are Southern California people. In the 16-17 my friend from India will be here, at popular prices.

At Monroe's Burbank Theater the Nance O'Neill Company presented The Jewess on the 10-12-12, followed by the School for Scandal, on the 14-16. So far for her engagement has been very successful, notwithstanding the fact that there were strong attractions at the other houses. She has lost none of her popularity and the house is filled for each performance.

At the Orpheum a bill of crisp, cracking vaudeville dances, as Manager Bronson and Press Agent Eley are pleased to term it, is on. The first glance at their "的不同" in the Times makes one wonder if it is not something good to eat, but by going further into the mystery the reader is made to understand that it is for the aid of feed spoes, not for the stomach. The bill consists of Pete Haker, A. P. Robbins, Coso Stuart and Alex Kearney, Monigan, Sig. Alheli, Barth Neha, Lucie Virdier and Rice and Emerson.

Arthur Marshall Perry gave a violin recital at Blanchard's Hall on the 12th. The reception accorded Perry gave their second concert of the season on the 14th last, which was very well patronized.

HERBERT L. CORNHILL.

SPOKANE.

Special Correspondence.

SPOKANE, Dec. 9.—Auditorium Theater, H. C. Haywood, Manager.—The Shaw Company opened its 16th week in repertory, presenting The Westerner, From Sire to Son, in Missouri, Jack of Diamonds, Rip Van Winkle, Love and Law. The performances were good, but the attendance was not what was desired, but is steadily increasing. Mr. Shaw gives a splendidly conducted orchestra, the latter winning encore after encore every performance.

The Fraternal Order of Eagles of which your correspondent is a member, presented the members of the Shaw Company at an open social Sunday. Each contributor to the evening's program, and the Shaw Company were voted "jolly good fellows" and good Eagles.

The Washington State Band and Orchestral Association, under the direction of Fred C. Hopper, opens a series of eight concerts, at the Auditorium the 10th. Indications are for good business.

Week of the 14th Shaw Company in repertory.

SAN JOSE.

Special Correspondence.

A Lady of Quality, and Finnegans's Ball were on the boards last week.

The Fremont High School students of Santa Clara College presented at the Victory the tragedy Sodalesia. It was a revelation of very acting and fine stage presentation. Very few professional troops stage their plays better than the boys did this. It was for the benefit of the Yolande Fund and the large audience insured a good addition thereto.

The lecture last week by Rev. W. D. McKinnon, Chaplain in the United States Army, was a disappointment. Owing to an unexpected summons to proceed to Manila, the Chaplain was unable to be present, so his lecture was read, and well read, by his brother, Rev. B. J. McKinnon. Then, too, the audience expected to hear of Manila, instead they were treated to A Trip Through Canada.
SACRAMENTO, Calif., Dec. 19.—The Eildey Club continued a week's which two weeks' engagement Sunday night.

To-night, Eugene Blair in "A Lady of Quality City Elks."

13th and 14th, Arthur Donaldson in "You Sons.

18th to 23d inclusive, Lee the Hypnotist. 14th for five nights Renz-Santley Company.

25th for three nights Murray and Mack's Fingnan's Ball.

Vaudville Notes

Joyzam opens at the Chutes Mon.-

La Petite Reina is playing at the Denver Theater.

The Mohring Brothers are a big hit at the Olympia.

Madge Hall opens at the Orpheum, Richmond, Va., this week.

Oscar Lewis, the Soxved comedian, is at the Alcazar, Denver, Col.

Dr. Goossen has disbanded his company until the holiday season is over.

Conlon and Ryder opened at the Savoy Theater, Victoria, B. C., on

the 11th. They scored big, while the Edgerton Sisters are the talk of the week.

Chas. and May Morrell are headliners at the People's Theater, Seattle.

Waldir and Elliot are features at the Cour Noel Bethene Theater, Spokane, Wash.

Chas. H. Whiting is meeting with success at the Fredericksburg, Portland, Or.

Gamett and Vic Lewis opened at the Delmonico, Victoria, B. C., on the 17th.

Archie Levy is now sole agent for the Savoy Theater circuit, British Columbia.

Bob and Mike McDonald, the California Mac's, will return home in May, 1900.

Starkey and Mantelle, bar performers, are at the Parlor Theater, Duluth, Minn.

Pay Templeton will make another try at the Heights. Time not decided upon, but soon.

Archie Levy is now booking a company for Cape Town here before early next spring.

Mr. and Mrs. Geo. Hamilton, a clever sketch team, was at the Columbia, St. Louis, Mo.

Will S. Kising and Lillian Kibble are at the Comique, Spokane, Wash. This is their sixth week.

The De Clairvilles, aerial artists, are making good throughout the North-West. They close their play in this city this Friday.

The Gottobas, Fred and Amy, have no cause to complain at the reception accorded them at the Chutes night.

May Loveland, Meany and Lenora Shannon and Lucien, Cecil Hall and Polly O'Neil are at the Olympic, St. Paul, Minn.

The Healy Sisters, the clever little Frisco girls, are meeting with unusual success with Schellings' Two Married Men Company.

Chas. and Lulu Oro met with decided approval at the Orpheum, Thursday afternoon in Kansas. They have the Castle Circuit to follow.

Mlle. Tiegole, a pretty and shapely little lady, is doing an act similar to Mlle. Lotty. It compares favorably to the last mentioned artist.

Nelle Masing, Margie Addis, Anna George, Marie Willer and Travelle open at the New Vienna Buffet, Los Angeles, on the 18th.

Harry De Lain, Templon Sisters and McNeil Sisters are on the bills at the Standard Theater, Fort Worth, Tex. They are playing this way.

Cissie Lotus has been obliged to contradict the rumor which has been current for some time that she is to marry Lawrence Irving, son of Sir Henry Irving.

O. G. Seymour, of Seymour and Dodge, is busy buying soothing syrup for a bumbling hick who joined his immediate family circle at Boston, Mass., on Nov. 26.

The New Standard Theater, under the management of F. M. Calhoun, open on the 23d. Lucile Adele, Stella Dorey, Sadie Fairclough, Helen Moutier, Ida Black and the others have already been booked. More to follow.

Vontello and Nina, Helen Migmon, Annie De Kaven, Bernett Belmont, May Raymond, Lewis and Lake

Fisher and Wall, Mlle. Tyrene and Mme. Vernon make up a strong bill for the Alcazar Theater, Portland, Col. Harley Dow is stage manager.

Jackson Hurd, who went to Australia to join McAdoo's Minstrels, which soon after left the company, stranded, has arrived in this city from Honolulu. Hurd, during the passage from Sydney to Honolulu, gave entertainments on board and filled with over $250 in his pockets. He is a successful minstrel and very few entertainers, white or colored, can give him much of a handicap.

Cast Naughty Anthony

The full cast of David Belasco's new farcical comedy, Naughty Anthony, to be produced at the Square Theater early in January, will include Frank Worthing, William J. Le Moyne, William Elton, Albert Bruning, Samuel Edwards, Charles Wyngate, Claude Gillingwater, E. P. Wilks, Benoig, Tyrone, Blanche Bates, Maud Holland, Oliver Redpath, Mary Barker, Fanny Young, Frances Joliffe, ETHEL NORMAN, CATHERINE BLACK and Janet Hudson.

SUCCESSFUL BENEFIT.

The Review is very glad to chronicle the success of the theatrical charity fund program at the Orpheum, Thursday afternoon. Every inch of space was occupied— every performer entered heartily into the spirit of the occasion and the large audience was highly pleased. The benefit netted about $25,000. Complete report in next week's Review.

Read the Dramatic Review.

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Tuesday and Saturday Nights

Washington Territory

Tuesday Night and Saturday Matinee

The Merchant of Venice

Sunday Night and Thursday Night

The Lion's Roar

Friday Night

Romeo and Juliet

The Press Club entertained the actors last Tuesday night, and the jolly jinks broke up at 3 A.M. The player folk were treated royally, but they couldn't see all the work being done by non-professionals, all of whom were exceptionally good, so they told stories and sung a slight appreciattion of the Club's hospitality. Frederick Wardle, George Fuller Golden, Teddy Hartman and others told stories, and good ones, too, and Hamilton Hill sang. His remarkable baritone voice caused a great stir and he be had to respond to an encore. Homer Henley, a well-known local vocalist, was also praised highly by Mr. Hill, Mr. Warde and others of the profession. Mr. Warde declared Mr. Henley's voice a wonder. The program was arranged by the Club's entertainment committee of which John J. Harrison is the chairman. The Club Quartet rendered some new songs. President James P. Booth made a neat speech welcoming the theatrical people to the club rooms.

Gossip

According to the Butte papers, a benefit performance was tended several members of the disbanded Electric Company last Saturday night by the theatrical people of that city. The Hottest Coon in Dixie will spend New Year's week at Corday's Theater, Portland. They are at the California, San Francisco, next week.
On the Road

Nance O'Neill
Los Angeles, Dec., four weeks.

Georgia Matthias
Stockton, 14-25; San Jose, 26; San Francisco, 27-28; Merced, 29; Lodi, 30; Sacramento, 31; Stockton, 2; San Jose, 3-4; Santa Cruz, 5; Watsonville, 6; Monterey, 7; Salinas, 8; Hayward, 9; Oakland, 10.

Louis Meisner's Frederick the Great Co.
Kansas City, 14-23; Richmond, 24; Oakland, 25; San Francisco, 26; Chicago, 27.

Cheerful Liar Company
Dunsurul, 16; Sisson, 17; Yeska, 18.

A Hot Time
Tampa, Victoria and Sound country, 10-17; Portland, 24, week; Salem, Jan. 1; San Francisco, 2-5; Stockton, 6; San Jose, 7-12; Oakland, 13; San Francisco, 14, week.

Nun Yonan
Salt Lake, 16-20; Grand Junction, 21; Aspen, 22; Leadville, 23; Cripple Creek, 24; Pueblo, 25; Denver, 26. Ten days.

The Moore-Roberts Company
Vancouver, Wash., 15-19; Olympia, 20; Tacoma, 21-22; Seattle, 23-24, week.

Shenkendoh
Portland, 25, week; Seattle, Jan. 1-4; Vancouver, R. C., 5; Victoria, 6; Tacoma, 9-12; Spokane, 11-17; Butte, 14-15-16.

My Friend From India (L. R. Stockwell)
Ventura, 16; San Diego, 18; San Bernardino, 19; Los Angeles, 21-22-23; Fresno, 24.

Girl From Chile
Council Bluffs, 17.

Daily Stock Company
San Diego, 24, week.

Electric Alarum
Salem, 16; Portland, 18 to 20.

Remember The Maine Company
Seattle, Dec. 23.

Frederick's Inn Town
Seattle, Dec. 27.

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Impressions of Camille D'Arville

There are some things one becomes a happy sharer in, yet can't hand on. I am thinking of the simple gladness of Camille D'Arville. You must talk with her and laugh with her to know it, for nobody's else explanation will make it contagious. Her senses are all alive to the pleasing, as birds are happy because the leaves are green and the sun warm.

Just under the fifth rib beats a great big something that will keep her joyous until the last lullaby is sung, and young, though the years she has be multiplied by three.

The world is several times larger to her than to most people, for she has learned the great secret of letting her full nature come out—of giving to the limit of her sympathetic strength.

You who have listened to her sing perhaps know what I mean. When she steps upon the stage she starts a wave of joy and makes it vibrate to the farthest limit of the audience.

"O Promise Me" finds us all willing, and one of these fine nights, when the wind is high and cool and our spirits are up, we shall forget ourselves and call out, "Why certainly—of course—anything—just mention it."

The man who fancies himself pointed at with one of her including gestures is the most complacent fellow in the audience and if I could have divided the roses she gave me, with the owners of the eyes that coveted them, the story of the leaves and fishes would have been nowhere.

Her expressions and gestures are not brain-spun Delacroix affairs but are left, for the most part, she says to the inspiration of the moment—and it never fails her.

The new is ever inspiring, but to throw inspiration into the old is what counts and we have all heard her do that. With the first bar of the prelude she forgets everything but the song—and sometimes she forgets that.

"Gracious!" she said as she came off, "did you hear the wonderful words I made up for Lulu as I went along? I've been saying them over for a week too. It's high time I knew them don't you think?"

"Courteously suggested my temporizing a bit, but I promptly told her it was—high time. I was rewarded with such a jolly quizzical little smile that I am much encouraged to tell the truth every little while. In fact, truth was rampant for she said San Francisco had a lovely climate for bronchitis.

"Why did I go on the stage? Because I loved it. Yet, had I known the terrible knocks the heart would get before the top was reached legitimately, I should have taken in plain sewing or gone a-governessing. When I did reach the top, it was too late to get any happiness out of it."

She thought she was telling the truth—about its being too late for happiness, I mean, but the very words were followed with the verse of a new song she was learning, because her heart was full of the melody and she wanted someone to share the joy of it.

"A San Francisco audience," she continued, "gave me the most glorious feeling I have ever had since I went on the stage. It was at the old Baldwin Theater with the Bostonians, I had missed a train and could not possibly reach the stage before nine o'clock. Mr. Barnabee explained the situation and said, 'Shall we put on the second prima donna or wait for Miss D'Arville?'

Wait for D'Arville! they called, and when I came they gave me a greeting I shall never forget. It was minutes before I could swallow the sob in my throat and go on with the party."

"From here? Well, I'm supposed to go south, to Los Angeles, but unless I am rid of this cold, I shall not go there or anywhere. They'd all say "Why, of course, you might have known it. D'Arville has lost her voice. That's why she has forsaken opera."

"One of the New York papers said I was the only live dog in vaudeville—that all the others had gone into it when the bark in them was feelable from time and strain. I can't bark up to my reputation with a cold, so I must see to its cure."

By this time the make-up was all off and she sat down cool and clean and fluffy, in her dainty dressing room. I took a square look, trying to fasten some years upon her, but for the life of me I couldn't. I guess she was doing her twelve times and cutting paper dolls about the time that Kipling's first ballad was a-rhyming on the sky. The tales were shaky but the paper dolls were all right!

"Whatever are we coming to?" said a gray-beard I passed in the aisle, "when even D'Arville sings coon songs?"

Excuse me, old man, she sings negro melodies and the gap between the two is wide enough to sprawl over.

Jessie Bartlett Davis wants her to join forces and go into opera again, but if I were she I think I wouldn't do it. It is so much easier not to.

Charlotte Thompson.

T. Daniel Frawley has secured the coast rights from David Belasco of The Heart of Maryland, and will produce this powerful and popular play at the California Theater the middle of January. The Heart of Maryland ought to run for three weeks to crowded houses.
The Drama in Vaudeville

When a periodical of the standing of Scribner's Magazine finds it worth while to devote many pages of serious and favorable consideration to that peculiarly American institution, the "vaudeville theater," it forces recognition of the marvelous change that within a few years has come over the condition and status of the variety show in this country. Only a little while ago the variety show was regarded as the lowest form of stage entertainment. The term "variety theater" and "vaudeville" were synonymous in the minds of the majority of the patrons of regular theaters. There were a few variety theaters in the country, such as Tony Pastor's, that did not deserve, nor bear, this reputation, but they were regarded as exceptional, and were, as a matter of fact, exceptional.

Today there is probably as much money invested in the vaudeville business as in the regular theatrical business. It is practically certain that the vaudeville theaters of the country furnish entertainment every day to a greater public than do the regular theaters. There is probably not a city in the country that does not support at least one theater exclusively devoted to vaudeville. New vaudeville theaters are coming into existence every day. And the patronage of these theaters is of the most respectable character. Their audiences are largely composed of women and children. So completely has the "whirlibog of time" brought in its revenges that there are today many persons who rather shy at the regular theater, and attend the vaudeville theaters with perfect confidence that they will not be offended by indecency. And this confidence is generally justified. The portion of the American stage devoted to vaudeville is the cleanest portion of it. Expressions and "business" that are permitted in even the best plays in the regular theater are strictly tabooed in the best vaudeville houses. In the theaters that make up the most important and most representative American vaudeville "circuit," familiarly called the "Sunday-school circuit," the utterance of an oath by an actor in a performance brings him a polite warning from the management. If the offense is repeated the act is ruthless "cut out" and the actor dismissed from that circuit.

This cleanliness in some measure accounts for the present vogue of "high-class vaudeville," for the American public prefers its theatrical entertainment clean. But cleanliness, in itself, is not entertaining, and there must be some other element in vaudeville to make it so constantly interesting and attractive to so large a theater-going public. This, we are inclined to think, is the dramatic element that has lately become so prominent on the vaudeville stage.

In the old days there was practically no demand and no room for the drama or for acting in the variety houses. Variety performers with dramatic ability or histrionic talent, Denison Oliphant, Thompson, Norrington, My Irwin and others soon left the variety theater for the regular stage.

Now the conditions are reversed. A few years ago legitimate actors, at the invitation of the most able and enterprising American vaudeville managers, began to appear in vaudeville. Theirs "turns" were, of necessity, dramatic in quality. Their work pleased the vaudeville managers. The term "legitimate" came over, some of them for temporary visits, of them to stay. They brought into vaudeville, in their short plays and monologues, the touch of dramatic interest, lacking which scarcely any form of stage entertainment can permanently hold public interest. They made the other vaudeville performers recognize the value of dramatic interest and strive to attain it.

If you will watch a vaudeville entertainment you will see that about every really successful performer "acts," and that his acting contributes not little to the success of his work, even if his "specialty" be only club juggling or something else apparently affording as little opportunity for dramatic effect than the display of historic art.

It is this entrance of the drama upon the vaudeville stage that makes more than any other cause has given to vaudeville, and will retain for it, its present vogue.

Bessie Bonehill

BESSIE BONEHILL, the actress, is a member of the little American colony which is shut up in Johannesburg by the war. She went there to fill a theatrical engagement, and has remained in time for the first fight between the British and Boers. She was given a chance to get away with the refugees, but preferred to stay and play and incidentally take her chances in the future. She writes that she is living largely upon goats' meat, and that, to all intents, Johannesburg is in a state of siege. Martial law prevails and most of the stores are kept closed. Her friends feel no concern for her safety.

Fortune's Fool, Frederick Ward's new play, was produced in Los Angeles. During the evening's performance, Mr. Ward appeared before the curtain and made excuses for some unevenness displayed by himself and players, stating that although on the stage, he was that night a victim to stage fright.

Cumberland 61 will be the Christmas week attraction at the Frawley's in the California Theater. It is not, as its title would suggest, a war play, although it has the civil war for a background.

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"Bring on the Tray"

Wallace Munro reports an amusing incident during the recent engagement of Lewis Morrison at the Tulane Theater, New Orleans.

Florence Roberts had been driving with some friends, totally ignorant of the fact that the matinee would begin at 1 o'clock instead of 2:30, the usual hour. She discovered her error just in time to rush to the theater and begin the performance by sacrificing her luncheon. The first act over, she ordered some sandwiches from a restaurant, and these arrived by a negro waiter as the banquet scene in Frederick the Great was in progress, and Mr. Morrison was explaining, "Bring on the entire!" The darky, with typical New Orleans alertness, dashed on to the stage to the amazement of the players and the amusement of the audience who screamed at the spectacle of a dress-suit negro waiting upon the King of Prussia in the historical realm of Silesia. When the intruder had been abruptly assisted to a hasty exit and the scene ended, Mr. Morrison rushed upon the bewildered colored man and furiously roared: "What the devil made you come on the stage?"

"I see your pardon, sir, I see your pardon," cried the terrified darky, "but I heard you say, 'Bring on de tray,' and I done it, sir." — Dramatic Mirror.

The Butterflies

I was the blissful day when Henry Gay Carleton, the playwright, was engaged to marry Olive May, the actress, he made her a present of his play The Butterflies. Part of the loving dedication reads as follows:

"Inclosed is the formal transfer to you of my wedding gift to you, a play whose third act was written with your beautiful face before me in memory, and with love of you filling my heart with hopes sweeter than hopes of Heaven—a play whose success is more than a little due to your own exquisite self, illuminating it like a shaft of sunshine."

That was in 1894. They were married and later parted by a famous quarrel and a North Dakota divorce. Now Olive May seeks to rejoin Carleton from producing the play. Carleton's defense is that he was ill at the time he made the assignment and only intended it to go into effect after he died. But he did not die. Justice Truax reserved his decision.

CLOSED

The Electrician Company closed at Butte, Mont., on the 1st. Inability to secure favorable dates was mainly the reason for this move. Fred Dailey, in advance, arrived in San Francisco Sunday and will rejoin the Dailey Company in Los Angeles.

Lederer's Quintonics will keep the hair healthy.
The Funeral of a Play

FREDERICK WARDE'S STORY ABOUT THE PLAY THAT DIED YOUNG.

When it gets to plays, the popular adage to the effect that the good die young gets a decided setback. It was the day before the night chosen for the first presentation by Frederick Warde of Epsy Williams' play. Mr. Warde looked a little Hristened, but he brought the old, delightful smile into his face, and greeted the group of loungers in his hearty, genial way.

First it was Johnnie Wray's time to tell a story, and then it was up to Al Lindley, and then I tried one, and finally Mr. Warde imagined that something or other reminded him of a good one. Apologetically, in his happy way, for bringing in shop-talk, he mentioned that the new play would be on that night.

"There is always an uncertainty about new plays," he said, "an uncertainty that lingers until after the first presentation, at least. And while I put great hopes in Fortune's Fool, I can't seem to get myself away from a circumstance that took place years ago, when I was one of the pall-bearers at the funeral of a play."

"During rehearsals it seemed to us like a good play; we all had hopes for it; we thought that it would live. But it fell—ah how very flat it fell. If there is no objection from the newspaper man present, I would like to borrow from him that old, familiar 'dull and sickly thud' to express the sound it made when it struck."

"Several hundred people came to see it the first night. There were several hundred less people came the second night. Then we realized that the thing was dead. It had been a sudden but painless death, and we found ourselves with a ghastly and unpleasant corpse upon our hands. So we decided upon an immediate funeral, devoid of ostentation, and without benefit of clergy."

"Instructions were given to the orchestra leader and the stage carpenter. Then the costumes were ransacked, and by trading around and piecing out, we all succeeded in attiring ourselves in sombre black."

"When the curtain rolled up for what should have been the first act of the play, there was revealed to the audience a hasty improvised scene in a country graveyard. The orchestra played the dead march, and the entire strength of the company filed in on a slow and measured tread. At the head of the cortège, with bowed head, was the author of the play, and behind him the manager. These were the chief mourners. The author carried the corpse—the manuscript of his deceased play."

"At the center of the stage the carpenter had already removed the trap-door over the place where the ghost of Hamlet's father appears in the other play. Around this open grave we gathered in silence, and viewed the corpse for the last time. At a signal, the chief mourners choked the deceased into the hole; the curtain rolled down at the same instant."

"The audience, in a bewildered sort of way, grabbed his hat and quickly dispersed. We didn't know what he thought, neither did we care. He could have had his money back if he had asked for it, but he didn't. We were too full of our sorrow to pay any attention to him. We had just buried a dear friend."

"Ah! well, maybe we will bury Fortune's Fool in Los Angeles; I never believe in trying to revive a corpse, and I think I am gifted with a remarkable discernment when it comes to the point of distinguishing a dead play from a live one."

And then Mr. Warde drifted away toward the theater to see how the patient was getting along.

Winfield Hogaboom.

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THE Frawley Company
Management of MR. FRANK MURRAY
California Theater
WEEK COMMENCING
Sunday Night, December 24th,
CUMBERLAND '61
Tragedy in Repose

To the Editor—We believe with your correspondent in a recent issue that tragedy is not dead, but sleeping. The trouble is that we have no tragedies in English but those of Shakespeare. Who would ever think of playing Ben Johnson, Beaumont, Fletcher, Marlow, Otway or Byron, etc.? None of these writers were poets of a high order, save perhaps Fletcher, and all were utterly incompetent to write acting plays, an art only known to the "Divine Triad" of Athens and the dramatists of the present day. Even Shakespeare only wrote a stage play by accident; that is, when the plot is prepared ready to hand for him by the novelist, and when he has nothing to do but fill in the dialogue, as we see in the cases of Merchant of Venice, Romeo and Juliet, Hamlet, Othello and others. If Shakespeare was compelled to evolve original, live situations out of his material, as moderns must do, all of his plays would be on the stage today, and about meet the demand for this species of entertainment.

As it is, only seven or eight of his works are really playable, and these have become so hackneyed by over-use that people do not go to see them, not from a dislike for the poetic drama, but because they have simply had enough of the one dish. We have all heard of the fact that no one can eat a quail every day for thirty days in succession; likewise, no one can read or see the same plays, however meritorious, continually without getting bored at last.

We believe it possible to combine the methods of Sophocles and Sardou, and produce a higher form of drama, which would be the delight and joy of mankind. Imitate Sophocles in the sweetness and elegance of his literature, and Sardou in the construction of the plot, in the conflict of the false, and the tricks of the trade. The old English drama, outside of a few accidental exceptions in Shakespeare, is dead forever. We do not see how it could ever have existed. Long winded and heavy, with so much business or progressive interest, with scenes laid all over the earth, and chambermaids or valets having the last line of an act, they should have been oppressive to our forefathers as to ourselves. If they gave pleasure, it is only because the latter were as rudimentary as the performances, and anything was good enough for "bellies" that asked no questions. We have happily advanced since their time, but mostly in the mechanics, and not in the spirit, of the art. The skeleton is now perfect, but no one has as yet endowed it with flesh and blown into its nostrils the Promethean fire of life. Will such a one ever appear? Yes! But he will have to come with a fifty thousand dollar "Angel" it he expects actors, managers or critics to find him out.

D. T. CALLAHAN, M. D.

Thrilling Experiences

The rushing waters of Eel river compelled the Jane Coombs Company to surrender one night of their engagement in Ferndale in order to make sure of reaching here in time for their opening tonight at the Occidental theater. They were compelled to drive for nearly a mile through a wash of waters that was on a level with the horses' backs and finally reached the river's bank to find the torrent running about forty miles an hour, but the crossing did not look as dangerous as it appears to attempt to return. With two changes of boats and after an hour's exciting experiences in which they were nearly capized several times they were finally landed upon a high bank within a few feet of the depot in small detachments by a skiff, and boarding the train in waiting reached here last night none the worse for their exciting experiences. —Eureka Times.

Charmon Abroad

Charmon, a Sacramento girl, is meeting with great success in Europe. She writes home that she is a great favorite in Vienna and has won four medals, and has been dubbed "the champion lady gymnast of the world," by Vienna admirers, who have presented her with some beautiful diamonds. She leaves next March for Russia, on a salary of $500 per week.

The Mechanics Institute has awarded diplomas for superior work to Mr. Louis Thors, Photographer, 526 Market St.

A Manager's Version

I know of no better place to study human character than the private office of a theatrical manager," remarked Alf Ellinghouse, the popular manager of the New Alhambra Theater, the other night, to a Review man. "The moment a man opens the door of my office I can almost tell at a glance the reason he has honored me with a call. If he takes off his hat before entering, comes up to my desk as if he were walking on eggs and asks tenderly after my health and hopes we are doing well, I know in a minute what he is after. Sure enough, out it comes a moment or so later. 'Can you fix me up for tonight, Mr. Ellinghouse? ' I would like to bring my great-grandmother to see the show.' "If a man bangs open the door, strides in as if he owned the earth and keeps his hat on, I know he is either a collector from the gas company or a representative of a bill posting company with his daily hold-up for passes. If the door is opened cautiously and the intruder comes meekly up to the desk, asks if I am the manager and then commences to discuss the weather, I know he is after a job.

"The ambitious young actresses are the ones, however, to tangle you all up. The pretty one, with a nice, swell appearance, sweet voice and charming manner, wants to be given a chance to go on as a servant or in some small part. She wants to start from the bottom and work up. The homely one, in her second childhood and as repressive as they are made, comes in and insists upon becoming a star. Nothing else will satisfy her. If the former had desired to star, you wouldn't have been surprised."

Religion on the Stage

In speaking of The Presentation of Religion on the Stage, lately in New York, one of the leading pastors among other matters said that he objected to religious plays. There is not enough true devotional spirit in the world today to warrant the presentation of religion on the dramatic stage. The main object of all such performances today is money making. Is it right that the highest sentiments of the soul should in this manner be made the subject of commercial trade? And if the object of such plays is to make men more religious, what form of religion shall the dramatist put in his play? I believe further that the presentation of religion on the stage promotes skepticism. The stage is no true mirror of life. A mirror reflects the real thing, but the stage reflects an imitation. I believe that the presentations of certain alleged religious plays on the stage do a harm to religion. There are some things too sacred for the stage. Shakespeare felt this, for though in his works are to be found some 550 quotations from the Bible, he nowhere reproduces in his plays any religious composition. The presentation of religion on the stage tends to bring religion into contempt.

Julia Arthur's Troubles

Florence Crosby commenced suit in the Supreme Court of New York December 16th against D. P. Cheney, husband of Julia Arthur, the actress, for $50,000 for being ejected from the Broadway Theater on the night of November 18th. The relations of Miss Crosby and Mr. Cheney were once of a very cordial nature, and Cheney's wife seems to still regard her as a rival. They have been principals in an interesting feud and on one occasion when Julia Arthur thought Miss Crosby was in a box in the theater she stopped the performance and ordered her out. On the date mentioned Miss Crosby bought seats for the performance and after being admitted was ejected. Upon that action she bases her suit.

Frank Janning Engaged

Frank Fanning, who used to do some very creditable work with the Alcazar Company, sends word to the Review of his engagement to Mabel Hilliard of the Grand Opera House. Frank has done well in the East and has won much commendation for his work as leading man with the Lewis Morris Company. Miss Hilliard is a very beautiful young woman and gifted with a pretty figure and a good voice. Lederer's splintonics will keep the hair healthy.
Symphony Concert

A symphony concert was given at the Grand Opera House on Thursday afternoon, Dec. 7th, by an orchestra of sixty-six musicians under the leadership of Henry Holmes. The program included the Brahms symphony in E minor, a suite in C by Bach, Wagner's Siegfried idyll, and the Leonore overture by Beethoven. The House was filled from pit to ceiling with a representative audience, both social and musical, fully three thousand people had assembled to testify to the love of our people for really fine music. It was Mr. Holmes' first public appearance as a Director and he was received with open arms. He is perhaps not as magisterial as Herr Schoel, who is the idol of our music-loving people, but the wonderful vigor, vitality and life displayed in his leadership, for a man of his years, was a revelation to all. The andante movement in the first number was the finest rendered in the Brahms symphony. The Bach suite was received coldly and seemed unfamiliar to the audience. Both numbers were given rather under the usual spirit in which they are usually given. Mr. Holmes' reading evidently being more on the distinctively quiet, conservative order, Siegfried was received with more applause, being rendered in exceedingly dainty, delicious style, but Beethoven's Leonore was divinely rendered, and the audience was held spell bound by the delicious strains of such heavenly music under a master's guidance. Mr. Lewis Newbauer's magnificent flute playing was a revelation. The musical people are delighted that these symphony concerts are to be continued. It is to the unbounded generosity of Mrs. Phoebe Hearst that we are indebted for this musical feast.

Ha, Ha!

"Roderick Fitz-Maurice, let me pass!"

Genevieve, gestured imperiously; but the villain ignored her.

"Ha!" he bellowed. "I am not compelled to cringe and fall back before the withering glance of any young person who says 'pass' instead of 'pahs'!"

The poor girl paled. For besides being torn from her lover, she was likely to be fined by the stage-manager.

Paul Gilmore Wounded

Paul Gilmore, the actor, playing an engagement at Phoenix, A. T., was shot Dec. 16th, in the play of Don Cesar. A mistake had been made in substituting for blank cartridges. There was great excitement in the audience when the result of the fusillade was announced. The shot entered the knee. The wound is not thought to be serious.

Symphony Concert

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DECEMBER 23RD, 1899

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THE SAN FRANCISCO DRAMATIC REVIEW

THEKE can be had, and The Hottest Coon in Dixie aggregation. Surely, the theatregoer cannot complain of a lack of colored amusement. Wonder what it will be next?

A DUMMY FIGURE formerly represented in The Queen of Chinatown the chap who fell through a roof into an opium den. Now a live athlete is used, and the possibility that he will break his neck increases the popular value of the incident. The new party goes through his part naturally much better than the old.

ONE prominent player thinks that Zangwill is wrong in saying that the stage has degenerated. It is not the stage, but the people who are degenerating. Degeneration simply means a going back, and if the people are going back their very extensive audience in front of the footlights shows at least they are not going back on the stage.

NEW LIGHT is expected to be shortly thrown on another of Shakespeare's most important tragedies. A well-known author of lurid melodrama has conceived the idea of presenting Macbeth with a grand scenic investment in which extraordinary electrical accessories will play a most important part. In time, when it comes to the works of the great bard the light of historic genius may be the last thing thought of for their illumination.

There can be no question that many a good play fails simply because its writer is entirely or comparatively unknown. Bearing on this fact there is a proposition to give a series of performances this year at the Berlin Theater without divulging the dramatist's name until after the tenth performance of a piece. If the play is a failure no name will be made known, and the author will receive compensation in the shape of a small royalty. The object of this new plan is to save the reputations of dramatists who are meeting with some failures.

Charles Coghlan's death attracted so little attention and received so little comment in the newspapers—except in New York, where he was remembered as a local favorite twenty years ago—that we must conclude that he already belonged to the generation past. Yet he was only about 55 years old and it is safe to say that there are few left upon our stage to compare with him in the intellectual and artistic gift of the highest type, a forceful, graceful, accomplished actor who gave dignity to every fitting role he undertook. It was Coghlan's misfortune to enter the theatrical life with a career that break up of the old theatrical organization that stranded so many good actors and brought so many poor ones into prominence. His first starring tour with his sister in Diplomacy was entirely worthy, but chance then intervened with his health and the moral as well as the artistic associations of that enterprise injured him in every way and made him known to a public that had not known him before as an apparently bad actor and his legacy to the personal companion he never really recovered from the depressing effect of his Macbeth and he never afterwards assumed the place upon the stage to which he was entitled. It is a pathetic to think of an actor dying on a stormy tour down in Texas, and leaving absolutely no one entitled to rank in the same class.

In connection with more or less complimentary remarks of late concerning the alleged immoral tendency of a certain class of modern plays, Joseph Jeferson, at a reception in St. Louis said: "if you go to a play of this sort and expect to find it immoral you will not be disappointed. If you go solely to see its beauties, its perfection of acting, its scenic completeness, again you will not be disappointed, and you will have viewed it in the right light. Don't ask yourself whether the play is immoral; ask whether it is well done. That, and that alone, is the test."

The Bishop of London has been talking about the theater. He said: "I think the drama is an admirable form of popular teaching as well as amusement. I do not often go to the theater myself, however, for personally I prefer good plays, by which I mean plays that have a literary merit in them and these are not numerous. Most modern plays do not lay themselves out for literature, but in this respect they are only like a good deal of modern literature which deserted the broad line of human interest and character, and goes in for small situations."

The early days of the career of Henry Irving are rarely thought of in view of his present fame. Only eighteen when, on September 29, 1856, he left a business desk for the stage, his first part was Orpheus in Richmond at the opening of the new theater in the small provincial town of Sunderland. A story is told that on one occasion, when young Irving's acting of some role had proved unsatisfactory, two other members of the company, Mr. Mead and Mr. Johnson, prevailed upon the management to forego his dismissal. Both of these actors later became members of Irving's company. From now on the years were made up of never ending days of hard work and study. He went from town to town, from theater to theater, from part to part, building slowly but surely a solid reputation as an actor of dramaticism and originality. The culminating success of this period of his life was attained when in the latter part of 1878 he became manager of the Lyceum Theater, London. His opening play there was Hamlet, with Ellen Terry as Ophelia and Mr. Chippendale as Polonius. Laertes was acted by Frank Cooper, Orie by Kylre Bellows, the Ghost by Mr. Mead, and Rosencranz by Arthur W. PINero, now so well known as the leader of modern English drama. The career of Mr. Terry and the Lyceum theater from that time on forms an essential and generally well-known part of the history of the English stage.

Don't overlook this point. The Dramatic Review's circulation is not confined to members of the profession and managers. Already more than five hundred theater-goers of this city read this paper every week, and are influenced by its correct reviews of current amusements, and therefore attend the best that is offered by the managers. Heretofore the dramatic paper has not attempted to go beyond the confines of the profession. Why shouldn't the public read dramatic papers if it would learn something of the people who bring laughter and tears, and make us the better for having seen and heard them? The public must be interested, and to that end the Review will, from time to time, add features that will increase its circulation among the musical class and among the thousands who go to the theater for amusement only. Watch us grow.

As apparently observant and well-informed writer on matters theatrical remarks that with our modern stage methods, playing is not hard labor in these days of long runs. An actor in a successful piece can rest all day in his preparation for his effort at night. His actual task requires only three or four hours of endeavor, for which he can fit himself by twenty-one hours of repose. Mechanics work eight hours a day, merchants often fifteen. In former times when stock companies changed their bill every night the actor was compelled to study constantly. It was hard work and poor pay in the early history of our drama. This change in his condition adds to the actor's longevity. Relieved from the strain of perpetual study and surrounded by every luxury that wealth can command, the popular actor has greater expectancy of life than is possessed by most of his audience.

Stock Company for Honolulu

The Orpheum at Honolulu will soon put on a stock company, playing standard dramas and stock plays, striving to specialize first part. President Cohen is playing a great deal of zeal and enterprise that should be bountifully appreciated by the Honolulu people.

The Dramatic Review contains all the news. Subscribe now.
Sidney Drew has been discharged in bankruptcy.

Esmond's play for Nat Goodwin has been called Pals.

Clay Clement, with Nancy O'Neill, is winning fine notices in Los Angeles.

Willie Collier secured a hit in Chicago in Mr. Smooth at the Grand Opera House. In Los Angeles they are talking of L. R. Stockwell as the only "natural born comedian."

Willie Collier will probably have two new plays for presentation in this city.

The James-Kidder-Hanford triumvirate of stars will follow The Christian at the Columbia Theater.

The advance sale demand for seats for The Christian is the largest in the history of the Columbia Theater.

Len Blythe, treasurer of the Los Angeles Theater, has returned from the East, having left the Lombardi Opera Company on its feet and making money.

Jane Kennard, who is the leading lady of the stock company at the Auditorium in Kansas City, while playing Henrietta in The Two Orphans, was severely injured on the stage last week.

On the first night of The Ameer, Wallack's, Frank Daniels made such a clever speech that the reviewers quoted from it. At the second performance the audience demanded it again.

 Blanch Walsh last week was lucky enough to encounter in Montreal some of that kind of demonstrative adulation which is far bygone in most cities. The Mayor went on the stage to present a floral wreath oratorically, and her carriage was drawn from the theater to her hotel by young men.

Filson and Errol are preparing to spend next season touring the country with a farcical comedy by Frank Bouman, called for the present A General Bluff. The title is, however, subject to change, but the comedy is assured fact, and the starring tour is also to be.

The early debut in New York of Sarah Truax as a star is an assured fact. The young actress, who is described as "a beauty chock full of talent," will be seen in what is professionally called "the Mary Anderson repertoire," which includes Juliet, Rosalind, Beatrice, Parthenia, Portia and Galatea.

We are sorry to chronicle the illness of genial Bob White of the California.

In the music hall scene of The Christian, Effie Elliker sings the Glory Quale song.

Anton Schott, the robust Wagnerian, is giving very successful concerts in Portland.

De Pachman, the renowned pianist will appear at the Columbia next Tuesday afternoon.

Charlotte Thompson has just finished two plays that will be produced in New York in the near future.

There is some talk of Horace Bwing reopening the Grove Street Theater and producing popular priced plays.

Lucile Ulmer Thunderke, has been specially engaged for the Christian week production at the Dewey, Oakland.

Archibald McKenney, for many years manager for Fannie Davenport, comes here in the same capacity for The Christian.

Antoinette Trebelle, arrived in this city last week, from a most successful concert season in Australia. She is considering several offers for a few appearances here before going East.

Fred Belasco, the popular lessee of the likewise popular Alcazar, leaves for his European trip in February, remaining until April 3d in New York, then sailing for the other side. Mrs. Belasco accompanies him.

Reports come in from the road that L. R. Stockwell and My Friend From India are having a very prosperous time. Charley Thall, the youngest treasurer in the business, is with the company, and is holding his end up like a veteran.

Peter Studebaker, Jr., son of the Indiana millionaire, died last week at the Savoy. He had just finished two plays, one of which is to be soon produced at the Fischer Opera House, San Diego. It was said that Eugene Ormonde was to have originated the leading part.

Friends of Camille D'Arville crowded her last days in this city with social attentions. She had as many invitations as there were days in the three weeks of her stay here. There were breakfasts and dinners in her honor and many other delightful social attentions.

Sol. Smith Russell will shortly begin his Coast tour. He has two new plays for presentation here.

The Columbia Theater will have a fine list of leading star attractions beginning with James-Kidder-Hanford, and mean Nat, Cary, McDonnell, Maxine Elliott, Sol. Smith Russell, Willie Collier and Deman Thompson.

The Christian

When The Christian, which begins its limited engagement at the Columbia next Monday, was running in New York, Hall Caine made a reply to certain critics who charged the play with "carnality." Said he: "There is no carnality in the relations of John Storm and Glory Quale. The critic who makes this statement ought to be divorced. A religious enthusiast," he went on, "built on the lines of the early Christians, counting the body as nothing and the soul as all in all, conceives the idea that a girl whom he loves is being demoralized by association with certain men. He tries to rescue her from rain, and she will not be rescued. Then a voice seems to come from heaven, 'Save her at all costs. She is tottering on the brink of hell. Better a life ended than a life degraded and a soul destroyed.' He resolves to Christ's body ten feet after. Only she consents to marry him, so he changes his mind."

The Lodge Section

It was plainly to be seen she was from the country as she ambled up the steps at the New Alhambra theater and put her head in at the box office.

"Say, young man, I want two good seats in your lodge section."

"In our lodge section, courteously inquired 'Lodger Empey, you mean you want two seats in one of the loge boxes, don't you?"

"I know what I mean," snapped back this vision from Petaluma, "I'm a member of the Rebecca lodge and I want to go where you put the rest of the lodge people."

New Leading Woman

The new leading woman for the Alcazar, who goes on after the first, is in town, having arrived Tuesday. She is a handsome young English woman and her Alcazar debut will be her first appearance in America. Her name is May Blaney, and she is said to be a winning and accomplished actress.

Alcazar Brevities.

Lady Windermere's Fan will be the production at the Alcazar Theater next month.

Florence Roberts will make a coast tour next season under the direction of Belasco and Thall.

Chimmie Fadden will be the Christmas and New Year's attraction at the Alcazar.

Irene Everett has been specially engaged by the Alcazar management, and will open Jan. 8 in The Mysterious Mr. Bogle.

Side Lights

Phil Hastings announces that a series of five Symphony Concerts have definitely been decided upon.

Three De Pachman Concerts are announced for next week on Tuesday, Thursday and Friday afternoons, at Sherman Clay Hall. A great success is assured, as the opening-day sale Tuesday amounted to $1,700.

A GREAT ENDORSEMENT

"I notice that Murray and Mack are booked at the Alhambra. The show was here last night and it's the best thing I have seen in a long time. All young ladies, good looking, well dressed, not a stick in the bunch, and the show goes with a bang from start to finish. What's the matter with a couple of Irish comedians that take you back to Scanlan and Cronin, or the Kernels, when they were it? An Irish woman (by man) that is a star? A shapely soubrette that has about a dozen changes of costume, and is not still a minute! A German comedian who can sing cakewalks and Irish cakewalks, and has a quartette of boys who can sing in harmony! A couple of song and dance ladies, not far behind the Hesgler sisters! A tramp who puts it all over the rest in thick line for he is not through in ten minutes! There's an Irish cake walk that's the nearest thing you ever saw, and a baritone on Sunser's band that will lull you away from the front of the house. You might notice that the leader of the orchestra can knock a piano silly with our band and beat time with the other, and stands up—no stool!—A Letter from San Jose.

MARRIED

If you didn't know her by her stage name, but only as Anna M. Fiedler, you would be over the moon reading of her marriage Tuesday afternoon. She was married at the groom's residence by Justice of the Peace Kerrigan, before a few intimate friends. She has been a popular actress here and has many friends in and out of the profession. To end the suspense, we will announce that the bride was most generally known as Edith Hall and the groom is Supervisor William McCarthy, the young capitalist who owns the Langham.
The Columbia

Tomorrow night will close a most successful two weeks engagement of Frederick Warde and company. The attendance at each performance was large, perhaps unexpectedly so, considering that the repertoire was familiar to San Franciscans. Warde always satisfies, and especially was this the case on last Sunday and Wednesday evenings when he presented Richard the Third. Mrs. Brune was a very strong member of the cast, proving that her talent is equal to many of the stars of the day, though she lacks that experience that can only come with age. Mr. Herman is a strong, energetic actor, and shared the honors for good, conscientious work. A noticeable feature of the performance was Norman Dr. Witt Phillips, ten years of age, who was the younger of the two princes. There is a bright future for this clever little youngster. The Merchant of Venice will be given this afternoon, Virginii will be the piece for tonight, and the closing performance will be a repetition of The Lion's Mouth tomorrow night. The Columbia management is to be congratulated upon the quality of Mr. Warde's repertoire and its presentation, and the public has showed appreciation by filling the theater nightly.

The California

The California played Sunday afternoon and evening to crowded houses in Miller's musical comedy, The Hottest Coo in Dixie, which is the Clorindy show written up for a two act comedy. Will H. Proctor, who with Billy Cole carries off the honors, has two characters as the Hottest Coo in Dixie and the Lucky Billy. Billy Cole as Joshua made love with a mouth full of expression. Fred T. Carey, as Mister, a legal light, showed up the shyster methods as seen by the funny man and was certainly very taking. Robt. A. Kelly as Lem Loose had the most remarkable facial make-up ever seen on any stage and was particularly funny. Clara Belle Carey as Mrs. Knight, a strong minded widow, received an encore for her song, I Long to Hear that Old Song Again. Miss Georgie Dobbs, recalled after her song, That's One Thing that Rag Time Will Do, responded with another Rag-time dance that was certainly the most wonderful performance of the kind ever witnessed upon any stage. She brought down the gallery gods.

Miss Smith sang Dat Chicken so acceptably as to force a recall. Miss Neile Hawkins is easily the prima donna. For encores she sang My Old Kentucky Home and Comin' Thro the Rye. The cake walking was unique, and the chorus very lively and striking. Negro melodies with their wondrous paths are always enjoyable.

New Alhambra

The Black Pati Troubadours are billed for the Alhambra for next week. The city can well stand these coffee-colored entertainers another week, for they are about as clever as colored people could ever hope to be. They give a three-hour show, comprising comic songs, ragtime, dancing, juggling, comic and grand opera selections, and numerous other things given in an incidental way. It is one big, rapid conglomeration of absurdities that make one smile and laugh until the operatic end of the show is reached. Sisseretta Jones (Black Pati) is the dark-hued star, and she sings as well as ever she did. The Watts are also an important and highly entertaining couple, and if the pleasing of the gallery indicates anything, they were the hit of the whole performance. James Wilson is probably the best darky singer in the world. D. H. Stewart is a wonderfully clever dancer, and especially good were his imitations of a locomotive. He blows real sparks from his mouth. Most of the feminine part of the company is the same as when it was here at the California Theater a year ago, but there has been a great improvement in the general appearance and movement of that part of the show, and especially is there a noticeable change in the quality of the laundry work, though the lingers of the women is nothing to brag about. There are many clever dancers among them—making altogether the best colored show now on the road.

There will be a change in the program next week.

Henry M. Stanky, the famous explorer and now member of Parliament, is lecturing on South Africa in the British Museum Hall. Money devoted to war needs.

The Tivoli

This was the second week of that laughable comic opera, Tar and Tartar, at the Tivoli. Ferris Hartman and Annie Meyers received much applause every night from old friends. Lewis Lincoln, Mr. Billy Gibson, Knowles, Tom Greene, Alf, Wheeler and Julie Cote were particularly creditable. The chorus was very good indeed, making probably the strongest comic opera cast that has been at the Tivoli for many months.

The Alcazar

Of the program of this popular theater is the announcement, Dr. Bill. To all intents and purposes it should have been Ernest Hastings, for upon the first entrance of this popular actor on Monday night, after a prolonged absence in the East, the play and everything connected with it were lost sight of and forgotten in the rousing welcome accorded an old friend. It was several minutes before the enthusiasm of the audience spent itself sufficiently to allow the play to proceed, and then only after Mr. Hastings made a little speech, haltingly and modest, that showed better than anything else could, the reason why his return had called forth such a personal and affectionate welcome. To Laura Crews, who also made her appearance after a long absence, the welcome was cordial and prolonged, and she and Mr. Hastings were almost smothered under the load of flowers passed over the footlights. Dr. Bill affords many opportunities for humorous treatment, and was ably interpreted, Ernest Hastings, as Dr. Bill, around whom the laugh-provoking complications revolved, gave a performance that was easy and natural, and entirely free from horse play, yet thoroughly amusing. Frank Opperman was Mr. Firman, father-in-law to Dr. Bill, and he made the character sufficiently eccentric and pronounced. George Welster did extremely well with the part of Mr. Horton, Inspector of Police, brusque and suspicious, and if Mr. Webster was not such a thoroughly reliable and seasoned actor, we would be tempted to say that each new character he has lately been giving us seems to be better than the last.

Frank Denithorne, as the silly, simpering dude, was very good—only it seems too bad that Denithorne's undoubted abilities are not more often entrusted with stronger work. Marie Howe, in her old part of Mrs. Horton, married to the Inspector of Police, after graduating from the ballet, had that sort of an opportunity—a ecstatic role—that furnishes her with her best work which is always, and on this present occasion, really of a high character. Gertrude Foster played the young, confining wife, and, as in everything Miss Foster does, there was a daintiness and a sincerity that always pleases. Juliet Crosby was a charming Jennie Firman, and Anita Fallon, who can always be depended upon to do justice to a part, was Mrs. Firman. Ellen's maid was capitably done by Pauline Conway and Laura Crews who, since she made such a success of Cleo, in What Happened to Jones, seems destined to be called upon to play dashing and frolicsome characters, was very bewitching and conquering, and gave to the part an abandon and an insolence that was thoroughly in keeping with the character of Miss Fannie Leroy, the dancing girl. Carlyle Moore, as the policeman, and Jack Morris, a new aspirant for stage honors, who made a lively boy, completed a cast of general excellence.

Grand Opera House

It was evident that the audience at the Grand Opera House the past week appreciated the difficulties that the members of the cast were obliged to surmount in presenting the revival in English of Strauss' comic opera, Die Fledermaus, [The Bat] for it differs very much from the general run of comic operas heretofore presented by this excellent company, and that it was so well received is certainly very flattering.

It is difficult to say to whom the greatest praise is due, for all the leading parts demanded an equal amount of attention and were equally well rendered. To Thos. H. Perse as Gabriel Von Eisenstein, as usual much praise is due, and Edith Mason as Rosalind, the wife, was also due to all emergencies. Hattie Belle Ladd enacted her part with her usual good conception. Miss Ethel Strachan, a young lady, from the chorus, as Ada, did wonderfully well, and deserves the greatest praise for her work. Winfred Goff as Alfred
and Bessie Fairbairns as Prince Orloffsky were up to their usual standard of excellence. Wm. Wolff had very little to do, as he is resting from his hard work of last week in the Chimes of Normandy, but he played the part of the governor of the prison faultlessly.

To the versatile comedian, Arthur Woolsey as Frosh, the turnkey must be accredited the honor of furnishing the greater part of the fun, and his makeup and dialect were wonderfully good. The play was beautifully staged and the chorus did its usual conscientious work.

THE GRAND

Strauss' pretty comic opera, Die Fledermaus, has proven a brilliant success at the Grand Opera House. It will be performed for the last time Sunday evening. At the extra matinée Christmas Day, David Henderson's famous extravaganza, Sinbad, will be presented in a most magnificent and costly manner with entirely new and picturesque scenery and costumes. Among the many features will be The Transformation, by Frank King, which will far surpass anything of its kind ever witnessed here. Charles H. Jones will introduce The March of the Silver Knights, which will be performed by beautiful girls in armor. Senorita Matilda, Spanish Premier, and a troop of coryphee will be witnessed in graceful and fascinating ballets. The cast will include not only the entire company, but several new faces. The piece to run through the week.

THE TIVOLI

Commencing with this evening, the Tivoli will present its annual extravaganza, founded on the well-known nursery rhyme, Little Bo-Peep. Stage Director George E. Lask, who has arranged the extravaganza, has skillfully introduced as many good things as could possibly be crowded in three hours of fun and delight. The cast of Little Bo-Peep will call for the services of over one hundred people, and will include Ferris Hartman, Annie Lichter, Annie Meyers, Tom Greene, Alf. C. Wheelan, Julie Cotte, Eloise Mortimer, Phil Branson, William Schuster, Cora Harris, Caroline Knowles, Charlotte Beckwith, Ida Wyatt, Master Jack Robertson, etc. All the latest songs, dances, comical situations and a series of beautiful ballets and dances, will be found in Little Bo-Peep. Special matinees on Christmas and New Year's Day and Saturdays.

THE COLUMBIA

The play of the year is undoubtedly Hall Caine's The Christian. New York crowded to see it for 175 nights and Boston scored a run of 110 consecutive nights. San Francisco is to have an opportunity of viewing it for the first time. Liebler & Co., will present The Christian here for a limited engagement at the Columbia, beginning Xmas night. The production here will be marked with the same careful attention to detail as that which characterized it in New York. The company numbers over fifty people. The New York Herald was most enthusiastic in its praise of the play, saying among other things: 'The Christian is first, second and always a forceful play. Many of the incidents of the piece have never been surpassed for strength and purpose, power and pathos. The audience turns from interest to sympathy, and finally to an intense devotion upon the twist of the author's pen or a line from the players' tips, until the looker-on cannot help marveling at the wonderful sovereignty of all concerned in what is undoubtedly the greatest success of the entire theatrical year.'

THE ORPHEUM

The Orpheum offers a good bill for Christmas week. At the head of the program is the greatest artist ever brought to California, even by the Orpheum management, Eugene Ponger, who has a world-wide reputation. She stands in a class all by herself, and although hundreds have tried to imitate her work, there is still only one Ponger. At the close of her engagement here, Ponger returns to Paris, where she is under contract to remain until the close of the World's Fair. Thorne and Carleton are two comedians whose sketch, A Substitue, is said to be very good. Claude Tharde is said to be one of the best single-handed entertainers in America. To the art of humorous story telling he has added the gifts of song and dance. Others who will help to make the Christmas week merry are: Harrigan, the Trump Juggler; La Sylvie; Mr. and Mrs. Edwin Milton Royle and Co.; Gertrude Rutledge; Llewellyn Sisters; The Averys. There will be a special matinee on Christmas Day.

THE CHUTES

At the Chutes a great bill has been prepared for Christmas week. Adgie presents a mirror dance in her cage of lions, and Ruth Nelta and her picnickers will appear. Lillian Von Tise, a female bartone, will make her first appearance here. The La Monts, acrobatic equilibrista; Zoyarrow, on his revolving globe; Kube and Frank Shilds, comedy and trick cyclists, and Major Mite in new specialties, will complete an interesting program. On Monday there will be a Christmas tree and every child in attendance will be given a present.

NEW OAKLAND THEATER

The Moroscos have about concluded arrangements for a new theater on Twelfth street near Broadway, Oakland, to be built by Mr. Witcher and associates. The new house will be a modern and handsome theater in every respect, and the Moroscos will have at least a ten years' kase on it.

ON THE ROAD

Lewis Marrinan's Frederich the Great Co., St. Joseph, 23; Lincoln, 28; Sioux City, 30; Des Moines, Jan. 1.

Cheerful Liar Company. Connected Route.

Roseberg, 22–29; Eugene, 29–30; Harriburg, Jan. 1; Albany, 2–3; Corvallis, 5–6; Independence, 8–9; McMinnville, 10; Hillsboro, 11; Forest Grove, 12; Oregon City, 13; Astoria, 15–16.

Jottings

Ruth Nelta will open at the Clutes Dec. 25.

The three Malvern Brothers are in Spokane.

The Lamonts will open at the Olympia Dec. 25.

Edward Adams will shortly appear in San Francisco.

Marie Willius is at the Vienna Buffet, Los Angeles.

The Leondor Bros. will shortly appear in San Francisco.

Forsman and Howlett are at Savoy Theater, Vancouver, B. C.

Armstrong and O'Neil open at the Tivoli Theater, Stockton.

Howard and Earle, now playing Star Theater, St. Paul, will shortly appear in this city.

Lillian Walther, Emma Forrest and Edgerton Sisters are a big hit at Savoy Theater, Victoria, B. C.

Douglas and Ford, California people, have just arrived from London to spend the holidays here.

Lulaine and Darrell, who are a big hit at the Star Theater, St. Paul, will shortly appear in this city.

DOT STANLEY

Singing Comedienne, Olympia Music Hall.

"THE ONLY"

CAMELIA

Spanish Dancer, Olympia Theater, Fisicc.

There may be batters like us but they're not in town The Ever Popular Originators of Novelities.

Onate—Carleton and Royce—Hossie

Up to-date Singing and Dancing Soubrettes, the Bachelors of Burlesque Music Hall.

COLUMBIA THEATER

Beginning Xmas Night for a Limited Engagement

First Time Here

LIEBLER & CO. presents HALL CAINE'S Powerful Play

THE CHRISTIAN

Presented here with the same attention to detail as that which characterized its run of 175 nights in New York and 110 nights in Boston.
The Right of Self, which was produced in Germany at the Irving Place Theater last week under the direction of Proctor Wode, the author, is a promising dramatic. His theme in this, his first drama, was a novel one. It is a story of the man who had, before his marriage, been unjustly convicted of a crime. She will not tell her husband. He learns of it from another. Still she will tell him nothing, preferring to attempt suicide, feeling that every person who has been wrongly treated has the right to keep it a secret. The play showed some very strong situations.

Let all singers take warning from the fate of D. M. Reis, a tenor of the Verdi trio, who, while trying to reach his top C on the roof of the New York Theater, ruptured a blood-vessel in the brain. Singers not only run the risk of a sudden and vicio- usly work, but they are in this city of flat houses in constant danger of driving their neighbors into insane asylums.

Max Freeman, the veteran stage manager, is the latest applicant in the Federal Court to be relieved of his obligations. Mr. Freeman did not consider the Federal Court a success, but he thought that unless he got in quick he would not be popular. A day or two before that, Joseph K. Emmet, (young Fritz Ennet) filed his little petition in bankruptcy, with liabilities at $7,070, and no assets—not even a scarf pin like Thomas Q. Seabrook bad. By the way, Seabrook seems to have been playing in haiti luck again. His latest company has just walked back to town.

Frank Daniels has more of the outward requisites for success than Seabrook or Jefferson De Angelis. Mr. Daniels is a four-foot man with a six-foot voice, and that incognegro alone is enough to make a comedian of ordinary reputation. But in addition to his physical peculiarities Mr. Daniels has the genuine audacious humor which we have a right to expect from the opera comedian. His latest vehicle for the display of humour is The Amee. The opera is not strong in any departures. Helen Redmond, the soprano, has a splendid figure, dressed as a boy in a manner which could deceive no one, and her voice is pleasing though not so well cultivated as we expect to hear in a first-class light opera organization. The tenor, George Devall, has a small voice which he strains to fill the requisite. Kate Uart is a soutebrette contralto. It is evident that Kirke La Shehle didn't intend to surround Mr. Daniels with any expensive singers. He believed that with Mr. Daniels, assisted by W. F. Rochester and Will Danforth in their respective parts, the audience would get the full worth of their money. And judging by the attendance this far at Wallack's, Mr. La Shehle knows his business both as manager and as collaborator with Frederick Kauken in writing the words to Victor Herbert's music. The Amee ought to succeed well on the road after a good run in this city.

Signor Giovanni Tagliapietra, the famous grand opera baritone, was terribly shocked the other day by the reasons which had induced him to go to his hotel for lunch. A baritone with an international reputation who has supported the best prima donna, and in New York last week he asked who would be his good singing teacher and he said: 'The nearest one you can find you can't get to him any too with that voice of yours.' So I came to you because you were the nearest to Gran Central Station.

"My boy," said Tagliapietra, when he had recovered from his astonishment, "you are running a great risk proceeding on that principle."

This is the last week of the Kendall's in The Elder Miss Blossom at the Knickerbocker. Their engagement has been artistic- ally and financially a brilliant success. I don't know exactly when Mr. and Mrs. Kendall will reach San Francisco this season but whenever they do, The Elder Miss Blossom will be a treat.

Ignace Jan Paderewski, of the lion mane, appeared one afternoon in Carnegie Hall last week to an immense audience. If it hadn't been raining, the spectators would have cleared landau porticoes, but as it was very wet, they had to dispose of their seats at the last minute. The weather was very wet, they had to dispose of their seats at the last minute. Some speculation was indulged in before the concert, as to whether the marriage of the great Polish pianist since he was in America three years ago would have any effect upon his reception. It must be confessed that although Paderewski played with all his former technical skill and sympathy, he was not as enthusiastically received as could have been hoped. But after the concert hundreds of young women in the audience who contained few men, crowded around the stage and compelled the pianist to play another encore.

William A. Brady is out of Koster and Bial. The syndicate which owns the house objected to the $1,500 a week salary be paid to the tenor and the contract has been terminated in Round Around New York in Eighty Minutes. Mr. Brady will take the burlesque on the road soon. Corbett was getting only $25 a week for his nightly performance, but that was all velvet for him, as the playhouse was only around the corner from his prosperous cafe.

Nat C. Goodwin and Maxine Elliott will follow The Elder Miss Blossom at the Knickerbocker in The Cowboy and The Lady. This is Mrs. Fiske's last week at the Fillmore. Avenue for an entire season seemed preposterous to those conversant with the theatrical situation. But I can candidly say that Manager Southwell and the Castle Square Opera Company are fixtures in St. Louis. Their box office receipts have been marvelous.

Our old friend, Nat Goodwin and his pretty wife, Maxine Elliott, are renewing old acquaintances at the Olympic theater this week. They are giving us Nathaniel Hale, An American Citizen and their new play The Cowboy and the Lady. The advance sale promises a profitable en- gagement. Manager Short is giving us Kellar the "locus focus" man at the Century. He has many new tricks which are very mystifying.

Rhyne and Dunn's production of A Milk White Flag is pleasing the patrons of the Grand Opera House, whilst a clever melo- drama, On the Stroke of Twelve, elicits much applause from the patrons of Manager Garen at Havel's theater. Managers Tate and Martin, have an excellent bill at the Columbia headed by Robert Downing, The Rosinos, Franziell and Lewis and other clever vaudeville. The War of Wealth, Zenol, Carl and Zenon, and Ashley and Josie, Dorothy Drew and Rover, the artist, is the theatrical menu "chefed" by Manager Sam Compton at Hopkins this week.

Manager James Butler of the Standard is serving his clientele with The Gay Masqueraders and this staid bung of bounteous feminity are giving us a coloric performance entitled A Day at Hotel Velen.

Bohemian Girl is being beautifully sung by the Castle Square Company. Maid Lillie Merri is making the hit of her life w- Aline. The understudies are Sam Adams at the Olympic, The Frouniders at the Center, Camille and vaneside at Hopkins, The City Sports at the Standard, A Guilty Mother at Havell's, and Murray and Mack at the Grand, and A Merry Christmas in San Francisco for the Dramatic Review.  

GATV PALLEK.
The word dramatic David top-liner, does, off. some bright, appeared and of matinee. barrel intense Merlin ing Merry health yet week the sweetness wrote it my Colorado. this just Powers received. He W. Breach of Premier had two big house Sunday, but far some unknown reason the business has since fallen off. From an artistic point of view this is the most wonderful thing Bradock has offered his patrons this season. It is one of those comedies that is a go from start to finish, and for all good. Miss Nettie Sennett is one of the hardest workers we have ever seen. She is very clever in all she does, and it is too apparent that she is working hard, making one feel uncomfortable for her. I can just imagine that I see her before the curtain goes up saying to the audience, "Now lady and gentlemen, this piece must make a hit here. so work," and they all do work.

On the evening of Dec. 6, the students of the Broadway Drama School gave a most commendable performance of the three-act comedy, Confusion, to a large and well-pleased audience. The following pupils appeared in the cast: Nesara. George Dos- tay, Donald Brooke, W. R. Tren- tham, A. Parker, C. O. Brown, and the Misses Merriil Maine, Margaret Allen, Fanny Marion and Pauline Tappan. The Faculty of this school will give their first public recital on Tuesday afternoon, Dec. 15, at the Grand Opera House.

Mr. Thomas Kiernan, of your city, was a caller at my office last week. He tells me his health has improved greatly since his arrival in Colorado.

The younger of the Rossetta Brothers, barrel jumpers, received a bad fall while do- ing his act at the Lyceum last week, but has fully recovered.

The latest addition to the Art Gallery is a large portrait of Miss Villa Allen as Glory Quayle. Merry Xmas. BOB BELL.

Chicago Special Correspondent

Chicago, Dec. 16.—Mrs. Leslie Carter, who is playing Zan at Powers Theater has charmed audiences with a parade of amusing acting. It is unfortunate that most of the intense plays adapted to strongly emotional audiences have become offensive to the morbidly suggestiveness. Surely some would prefer the intense character developed in plays like "Climax," which is the art of a Bernardi, Nelseheller or Carter stone for the shockingness of the theme.

The play, Zan, which is performed by Miss Allen from the French was first written by Pierre Berton and Charles Simons, and the character Zan, a child of the Paris slums, a lawless music ball singer, was played by Miss. Rejane with great success in Paris for one whole winter. The plot is very simple, but has enough of the earthly grand passion to attract the popular demand and give it some moral qualities. Mrs. Carter’s production of the role has a tendency to pul- lulate, to not to elevate it. Mrs. Carter insinuated by Charles A. Niswender, Mark Smith, Hugo Toddan, Helen Tracy, Bertram Millward and Elisabeth Beikney. This is Mrs. Carter’s first appearance in Chicago for two years.

At McCve’s Theater Stanislaus Strege’s version of the Schnickelwick, Yadis, is now running. Mr. F. C. Whittem, who is here in Chicago himself presents for the first time on any stage this play which is attached to some of the same interest that has been aroused by the presentation of the drama, Baa Hoo.

In the play Mr. Strange has endeavored to follow along legitimate lines the much talked-of and read story of Hendrik Schniekle- wie. There is a fine scenic display, repre- senting the Petersen pastry, the garden of Asius, Plantins’ House and the gardens and mansions of dear old Nervo. Music and dances are also features. A chorus of twenty voices with a score composed for this play by Julian Edlund is given. The author has been to write a play—not a spectacular play—but a dramatic story, and in this he has succeeded wonderfully well.

The drama, Quo Vadis, illustrates very pathetically what the Christians suffered and endured during that extremely brutal reign of Nero. The most valuable points of the play is the bringing out the character of Nero and the intrigues of his court against the Christians. Edmund D. Lyons represents Nero as the terrible monster history has depicted. Petronius, one of the most intense and most magnetic characters in the play is taken by Arthur Forrest. Joseph Haworth makes a fine sunny Vinicius, Chilo, the Greek, is represented by Horace Lewis in rather a comic style. Euphrosyne, the Chris- tian girl, is played by Roselle Knott, and Elmer Grandin takes the part of Urus. The play as a whole is well received and enjoyed by the audience at every perform- ance, notwithstanding that the opening night was in Chicago instead of London or New York.

Willie Collier in his new face, Mr. Soms, has been very popular and has been well received by highly appreciative audiences at the Grand Opera House. He has a good company and also Mr. Miller’s wife, Louise Allen, who plays an important part in the drama Mr. Soms, was favorably received.

Next at the Grand comes an old favorite, Bob Smith, Russell in "Beau John" and A Poor Relation, and following future books we find Stuart Rust in this show, play Oliver Goldsmith.

Smart Robin has with him a fine company. His support includes Jeffrey Lewis, Henry D. Dicey, Walter Hair, Clifford Leigh, Florence Rockwell, Eliza Knapp Currey and Beaumont Smith. The veteran Weaver takes the part of Dr. Johnson.

The Stindebakker opens on Christmas week with a spectacular production of Verdi’s Aida.

At the Columbia this week the Patrons are given the new opera The Smugglers of Badayers. Next week, Robert Hood and The still be the rendered.

Alabama is running at the Dearborn for this week with the change of Squires. This is a beautiful little company, in prospect for next week’s performance.

At the Great Northern The Evil Eye is produced with the most brilliant stage effects. The plot is taken from a legend of the Rhine and gives this play a rare thrill for great scenery.

The King of the Opium Ring is the attraction at the Academy this week. The story comes from the Chinese region of San Francisco.

Chicago must wait sometime before witnessing that much of the city. The palace of Sholmes and the Stindevakker. Can AUTHORS of "The Great Theatre," are still running at McCve’s last Sunday night. Mr. Tim Murphy has made a success in it, and it is a truly pretty comedy.

Amos Carrey.
LOS ANGELES—Special Correspondence

LOS ANGELES, Dec. 15—The musical season of 1899-1900 has opened with unusual activity and interest. The Oratorio Society has rendered the Creation twice with Miss- Genevra Johnstone-Bishop as soprano soloist. The society is rehearsing for the Messiah for an early date. Miss- Johnstone-Bishop continuing as leading soprano.

The second Symphony Concert will be given on Dec. 22, with Beethoven's Fifth Symphony on the program. Mr. Harley Hamilton, the organizer and leader of the Symphony Orchestra, has carried the organization through two successful seasons. The first concert of the third season given at the Los Angeles Theater on Dec. 1, with Mr. Hamilton conducting, and Miss Frieda Rosa soloist, was a musical, social and financial triumph. The program included: Overture-Paiste [Spath]; Fifth Symphony by Haydn, the irresistible contributor for Leidner's, and Nellie Mason Shaw, as Eugenia McCreery, furnished the comedy, and were both acceptable. H. W. Hullett, as Liest, Gordon Payne, old Charlie's, with the work in the principal solo of the second act, and his declaration, "I am a spy," brought merited recognition from the audience. Balance of week, Farmer Schramm, Pink Honorees, Band of Rain, The Phoenix, Why Smith Left Home the underliner.

The Washington State Band and Orchestral Association gave its second concert at the Auditorium. The occasion was marked by the appearance of Mrs. Lee Payne, a great one who was the Elf's queen at their carnival last October. Her first number was Solve Reginas (Jusna), which was rendered with splendid expression, "Where the Luebens Iblorm" (Ruck). The Rosiny (Nevins), and "Because I Love You Dear" were also charmingly given. The latter two bringing merited encore. Mrs. Jones has a sweet, vibrant soprano, and sings with excellent method and tender feelings, coupled with a sweet personality and charming presence. She won many friends who will be glad to hear her again.

OAKLAND—Special Correspondence

OAKLAND, CAL., Dec. 20—Admirers of rag-time melodies, darky singing, dancing, and conicalities, found a surfeit of that kind of amusement in The Hottest Coin in Dixie, at the Macdonough last Friday and Saturday evenings. Robert Kelley as a coon tramp, with that tired feeling, was the best taken character and greatly amused the audience with his comic songs and speeches. The dancing was good and the costumes bright and pretty. For Christmas week at the Macdonough the following companies will appear: Dec. 23-25, Greater America; 27-28, Frederick Warde presenting The Lion's Mouth and Richard III; 29-30, Murray & Mack in Finisgall's Juan; Jan. 1-2, Richards & Pringle in colored operettas.

At the Dewey Theater that old favorite, The Corner Grocery, has held the boards this week. Some new features have been introduced, the following people deserving special mention: Gracie Pfleider, as Jimmie Nolan. Alice Szandows, as Mother Nolan. Wm. Mack and J. T. O'Malley, as Daddy Nolan. For Xmas week Manager Holden announces a production of All Bah, for which a number of clever people have been engaged; there will also be a ballet of four young ladies, under the direction of Miss Sidney Fox. The stage is under the management of Geo. Hernandez and J. T. O'Malley. Manager Landers スクッシュ with wife (Fanny Denny) left last week for New York, where Mr. Stevens will secure new plays and new people for 1900. Mr. Stevens will return Jan. 1st, and will make his reappearance in New England Rose.

MUSICAL NOTES

Mrs. Chas. Dickman, the well known opera and concert singer, returns from Paris the first of next year, and will resume her position as solo-alto of the First Presbyterian Church Choir of this city. Mrs. Dickman is well known in San Francisco, having resided there before her departure for Paris. The Orpheus Club gave one of its delightful concerts last evening at the Unitarian Hall, under the direction of Robert C. Newell. The soloists were H. D. Crandall and Putnam Griswold and Miss Pauline Collins. The merry friends of Maudie Lilian Berri (Mrs. Frank Fisher) are delighted to hear that this talented young woman contemplates a visit to her home shortly. Mrs. Fisher at present is singing in grand opera in St. Louis.

HERBERT R. CLARK.

ODGEN—Special Correspondence

ODGEN, Dec. 17.—Edwin Mayo in Puddlhead Wilson last Wednesday played to a good house at advanced prices, and put up a splendid performance. This is a whole some, clean play, and is put on in a most artistic way.

Nothing is at present billed for the coming week.

The lack of dramatic entertainment is bringing out several companies of home talent, and before long we will be besieging our bouquets to amateur stars.

More money is in circulation than has been for years, at this close of a very prosperous year, and it is causing the management of our Opera House much worry that they are not going to get much Holiday business.

Yours very truly,

R. B.

CARSON Special Correspondence.

CARSON, NEVADA, Dec. 18.—The Jessie Shirley Company concluded their week's engagement here Saturday night. They are a very good company and I think the best popular price one on the Coast. Miss Shirley did not do the business anticipated last week that they had been induced to rough, snowing or raining every night.

Gorton's Minstrels which were booked here have canceled, and the only booking known of at the present time is Richards and Pringle's Minstrels, January 15th.

The Nevada State Band, Dec. 15—Carol leave for San Jose tonight. They will have about thirty pieces.

ROSS R. MADER.

SALT LAKE CITY Special Correspondence

SALT LAKE CITY, Utah, Dec. 18.—In Old Kentucky do I find myself again at the Salt Lake Theater, Dec. 11-17. Edwin Mayo in Puddl's Head Wilson drew three fair houses, 14-16.

University Dramatic Club presents The Weaker Sex at the theater, Dec. 21st.

A Stranger in a Train, which filled the first three nights of the past week at the Grand, played to three of the largest audiences that have ever been in that theater. A Stranger is one of the best attractions Manager Mulvey has ever given to patrons of his house, and the company could easily have filled an entire week.

Paul F. Nichols, Jr., late of the Alice Nielsen Opera Company, appeared in the leading role, winning great favor with his audiences.

Yon Vonson opened a three nights engagement this evening.

JOHN K. HARDY.

TACOMA Special Correspondence

TACOMA, Wash., Dec. 18.—Next Monday evening, Dec. 25, Euginie Blair, supported by a strong company, will be seen at the Tacoma Theater in A Lady of Quality. The Plots have made such a hit as genuine fun makers at the Lyceum Theater the past week that they have been induced to play here one more week, commencing Monday, Dec. 30th.

W. M. HOTT.

SAN LUIS OBISPO Special Correspondence

SAN LUIS OBISPO, Dec. 15—The very successful concert manager of San Francisco, Herbert Atherton Kidder, will play at the Stanford University Glee and Mandolin Club, Los Angeles, Miss Constance Robinson of Miss Constance Robinson of
Clubs here on the 23d. He has been touring the North with notable artists of San Francisco, and promises to bring a good concert company this way in the spring. This section of the State has been long in need of entertainments of this particular kind, and we feel confident that the efforts of this congenial and enterprising manager will be heartily appreciated. We congratulate the Stanford Club in securing so able a manager as Mr. Kidder.

BARNETT.

CANADA

Special Correspondence.

ST. JOHN'S, N.B., Dec. 11—Opera House, A. O. Kidder Manager. There is a dearth of news theatrical just at present. Opera House will remain in Stylgan gowns until the 23d, except on the 19th, when the Artillery Band, assisted by local talent, will give a grand benefit concert for the fund for the New Brunswick "Absent-minded" in the Canadian Transvaal Contingent, now with General Leed Methuen on the Kimberley Relief Expedition. On Christmas Day the house will be taken by the Valentine Stock Company, who are now in their tenth successful week at Winnipeg. The Valentine people have a repertoire of over fifty high-class productions and should do well during their six weeks' stay in "Our Lady of the Tides," which title, by the way, is the invention of "your humble," and bears the written endorsement of a young English pound-a-liner named Kipling. The Mechanics' Institute building, whose boards have been trod by so many of the world's famous men in years gone past, is up for sale, and it is among the possibilities that its possession may come into the hands of the genius Humphrey Price Webber, of Boston Comedy Company fame.

Gbach Carnahan.

Winan, a very musical basso, as well as a few of the old favorites, Dot Stanley, Camella, the Pandangummy baritone, May Nealon, Dora Mervin, Marie Wood, Carlton & Royce, Hastings & Hall, and Cad Wilson.

Rita Winfield, with her eloquent violin, is nightly captivating the Chutes audiences.

Dan Malder, one of the best known theatrical men on the coast, is the popular stage manager at the Chutes.

M. B. Curtis will direct the stock company at the Orpheum, Honolulu. Mrs. Curtis will be a member of the company.

Mendel Dreyfus became homesick and cut her additional four weeks at Honolulu and arrived home on the last steamer.

Edna Aug is giving imitations in London of Anna Held and Edna May, and is steadily winning success, which is more than can be said of her work on this side of the pond.

Flora Hastings, who has made an unusual success singing at the Olympia has been this week, pleasantly remembered by Eastern admirers with two large diamonds—a little Christmas gift.

Marguerite Corielle has returned from a successful engagement at the Los Angeles Orpheum, and is enjoying San Francisco hospitality before resuming engagements in the Orpheum circuit.

Lillian Burkhardt has a new one-act play called A Deal on 'Change. It is by Edmund Day. She recently produced the little play at the Wonderland, Detroit, and the author played the opposite role.

The Peoples' Theater, Seattle, contributing to a lively bill, are Mac Russell, Louise Lister, Jessie and Alice Vernon, Mac Trescott, Lilian How, Dolly Paxton, Ben D. Nowan and Arthur St. Clair.

Lillie Western, who has been a vaudevillian for a period considerably longer than she would probably like to acknowledge, is going to take her leave of the stage just one year from Christmas coming.

L. F. Stone, the genial and bustling representative of the Honolulu Orpheum, is sending some good people to the Islands. By the last steamer went Iona Beresford, souleine, and Sid Baxter, equalitarian.

Maud Mullery plays at Los Angeles in the near future.

The Brothers Leondors, acrobats, open at the Chutes Jan. 15.

Russell and Owens, comedy acrobats, will soon be a Frisco feature.

Armstrong and O'Neil open at the Tivoli Theater, Stockton, the 25th.

Cecil Marion and Grace Anderson are the latest arrivals at Dawson City.

Lira, the transformation dancer, just completed a three weeks' engagement at Los Angeles.

Dr. De Kenneth, former manager of the Alhambra, is organizing a vaudeville road show.


Harry P. Cogil who left this city fifteen years ago for Australia and known the world over as one of the famous Cogil Bros., arrived home a few days ago with his wife and child. Harry looks prosperous.


Fanny Rice's husband-manager, Dr. Purdy, insists upon denying that Miss Rice is going to enter vaudeville. The fact is that Miss Rice is willing, but no manager has made a bid for her sufficiently large to meet her requirements, and so, therefore, the deal was off before it was ever on. Miss Rice wants $500 a week for her services in vaudeville.

OCCASIONAL CORRESPONDENTS

and Managers Out-of-Town

Should remember that all copy for the REVIEW, except from our regular staff, must be in the office not later than Wednesday of each week to insure publication. Have it reach the REVIEW Wednesday afternoon.
LOCAL NOTES

CONCERT IN WASHINGTON, D. C.

Mr. and Mrs. Ernest Lent, who made a host of friends during their visit to California, gave a delightful piano and violin recital at the Philharmonic Club, Washington, D. C., Wednesday, Nov. 29. Mr. and Mrs. Lent are both thorough artists, and occupy an exalted position in musical and society circles, numbering their admirers among the elite of Washington, and their concerts attract large audiences, although frequently given. A musical was also given by a large number of pupils of Mr. and Mrs. Lent in the Universalist Church during this month, violin, violon and piano numbers being skillfully rendered by over thirty of their bright students.

Mr. Lent’s little sons appeared playing their father’s compositions — The Mill, for violin, Master Rudolf Lent; Parara, for violin, Master Wilmar Lent.

MUSICIANS’ CLUB CONCERT.

An evening that was a pride to California was given in Sherman Clay Hall Thursday of last week, it being the third concert of the Musicians’ Club, the program being devoted to the works of local composers, including two string quartets for which prizes have been awarded. The numbers were: String quartet D minor [Chas. E. Pemberton], which won the silver medal, rendered by the Minetti quartet; two lovely songs by A’Locher — Exotic Perfume, and Death of the Lovers, sung by Alfred Keller, who interpreted beautifully, but was somewhat intemperate, not being in his usual fine voice, accompanied by the composer. Romance Sans Paroles for piano and viola [Giulio Minetti] — Messers Fred Maurer, Jr., and Kocher Winner; Ay Wankin’ O, a pretty Scotch song by Wallace Sabin, whose work is always commendable, sung by Mrs. C. O. Richards who also rendered To the Raindrops [W. J. McCoy] and Love Has Wings [Oscar Weill], both being compositions of delicate, refined sentiment. Song Allah is light and darkness, a very difficult and original work rendered with fine effect by Homer Henley, accompanied by Theodore Vogt, the composer. Mrs. Richards, accompanied by Mr. Maurer, rendered songs — Joy of the Morning [P. C. Allen], and two gems—Stille Thraen and To One in Paradise—by John Haraden Pratt. These two works were like gems of the purest water in a setting of gold. The interesting evening closed with the string quartet A minor [Alois F. Lejeal], for which the gold medal was awarded, rendered by the Minetti quartet. This was a scholarly work, and the composer is one of whom the Musicians’ Club and our State may be proud. A prominent musician who was present prettily expressed the impression created by the composition: “One feels as if he were walking through a garden of flowers without one thorn.”

MINETTI QUARTET CONCERT.

The Minetti Quartet gave the third of the series of six Chamber Music Concerts Friday afternoon of last week in Sherman Clay Hall, the quartet being Messers. Minetti, Ferdinand Stark, Chas. Heisn, Arthur Weiss; assisting artists — Miss Margaret Brunchez, contralto, and Hermann Genz pianist. The program was: String quartet in E flat major op. 15; Adagio non troppo, Allegro tardante Canyomett [allegretto] Andante expressio, Molto Allegro e Vivace [Mendelssohn-Baltholdy]; vocal number, Vesperger Liebe [Braths], Pastoral [Ros], Wendsung [Herman], and Carl Goldmark’s piano quintet in B flat major op. 30, four movements.

PUPILS’ CONCERT.

Tuesday evening of last week the Pacific Coast Conservatory of Music gave a pupils’ recital that spoke well for the faculty of the school under the direction of Homer Tourjée, many of the students having had only a year’s tuition. This was especially true of Mrs. Coleman’s vocal pupils, who did very creditably considering their short training, for they have laid the first stones in a good firm ground and all appeared easy on the stage for a first appearance, their numbers were Trio, When the Wind Blows [Ritter], Misses Wymouth, Mueller and Lewis; solo, Dost Know? [Rotel] Miss Alice Wymouth; When to Thy Vision, Miss Mueller; Sweet Vale of Avoca, Alfred Palmer. Mrs. Gustavis Arnold, who has had experience before the public in Europe, is taking a special course of study with Mrs. Coleman. Her voice is a mezzo-soprano of good tone and range and she sings with much grace and dramatic effect, although she was not at her best on this occasion. The first number, Marguerite, did not suit her, but she came out well in Frilling zeit [Becker]. Miss Eleanor Joseph won laurels through her piano pupils, who rendered Sostrato in A Minor [Allegro Moderato], [Hannel] with Miss Elizabeth Dewing, second accompaniment Miss Joseph. Concerto C Sharp Minor [Allegro Maestro] [Kies] Miss Lucia Thompson, second accompaniment Miss Joseph; both pupils, but especially the latter being promising. Mrs. Mae Buss, pupil of Miss Jennie Long, gave with good voice and ease rendering Telephonie Communication. Little Marguerite Cowman, taught by Mr. Tourjée, made a brave showing for such a fairy-like little tot with a violin solo, accompanied by her master. Mr. Jesse Lasey also pleased the writer with his cornet solo, The Message [Broek]. The hall was crowded and the audience most indulgent to the participants.

MUSICAL NOTES

Miss Millie Flynn, who has been such a favorite among us, and who will depart for New York soon, gave a farewell concert in Sherman Clay Hall last Tuesday evening. Mr. Marquard, Clarence Wendell, Mr. Mills, Mr. Harry Brown and Dr. H. J. Stew- art participated. The concert will be reviewed next week, as it occurred too late to do justice to the occasion. The other day I dropped in to see Alyce Gates and found her busy at work among her pupils, one of whom possessed a very lovely contralto voice of which Miss Gates is justly proud. There is no studio in San Francisco where more earnest work is done with better results, for Miss Gates throws her life and soul into her profession, and her success is well merited.

Mr. Alfred Keller finds his time very fully occupied at present, for besides his city work, he has formed classes in Stockton, Santa Rosa and Petaluma that occupy three days of the week.

Little Lillian Walther, vocalist, who appeared with much success in Los Angeles, and was also heard in San Francisco recently, has accepted an engagement in Victoria and Vancouver, B. C. Miss Forrest accompanies her, and they will appear in duets and solos, returning in two months, when Mr. Bernard Walter will join them in a trip to Honolulu to produce a musical sketch.

—Mary Frances Francis.

FORTY DEGREES BELOW LIQUID AIR

He had lived two years at Klondike after forcing Chilkoot Pass; he had seen the timid merc’ry leave the bottom of the glass; and, finally, he had turned his hand to mowing his grass.

He had seen the whisky of the North served frozen on a rag; he had gazed upon that eerie scene, a lawson ice-man’s; and had spent eight months each winter in a steel-welted forklift bag.

He had had himself with snowballs in the cool, fresh Arctic air; he had set him down to banquets of cold storage vodka here, the while he wet his bonnets with an icicle, up there.

But all the wealth of cold and gloom, of misery and snow, was but, unto the frigidness he was to undergo— For he stacked his nuggets on a clean and unsuggestive bed.

—Peachey Carnahan.

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**A Closer Look at Mary Van Buren**

*Time was when I considered Mary Van Buren a most unusual person. That I never said it to the extent that I thought it, was because she kept just far enough away from the shine of the footlights to escape singing. Since her performance in "The Sporting Duchess," I have sat right hard upon the stool of repentance and yearned for the confessional. Now that I have said so, I feel emancipated and respectable and fit to discuss the subject.

Indeed she is quite unusual. In a few minutes' chat she started so many thoughts for me that I'm going down by and by to sit on the pasture bars in the afterglow to bring them to a finish.

A close look individualizes her sharply. She carries the charm of pensiveness without sadness, reserve without reserve, and above all the wonderful charm of work without strain. Your tired woman is almost as great a bore as your idle one. The mouth, very willful, says that if ever she were perfectly miserable, she would be quite as perfectly proud. The nose and eyes are merry as the day is long—the true comedian's tip the one and flashes variously from the other. If she be free one day to choose a Shakespearian character, let it be Katherine and the naming of her will be no easy matter.

She has a most musical voice but a manner of using it not quite her own—early adopted I fancy, and perhaps rather hazily adhered to. A controlling personal bent such as hers, should make that voice a thing as individual as the soul. The drama has spread so prodigiously, such a deal more than it has developed, that when one finds a great promise the least interference with its fulfillment is not to be overlooked.

"That is a beautiful view, is it not," she said as we passed the corridor windows looking east. So much that is hideous lay between us and the view that I had to change the focus completely to get at the Whistler etching she was seeing. That kind of rebuke is the sweetest sort of criticism. She owes me one less now and I am made to feel that where she is, very little happiness will go to waste.

And speaking of criticism brings me to her manner of using it. Not only does she wear her own cap but anybody's else that will fit, reading all good criticism carefully for her own improvement. Such an attitude is the sum and all the graces. The woman who finds the critic's words a cause for anger must have a pretty low standard to think that she fills it.

"Opposition to my going on the stage! Indeed, yes—churlishly from my mother. I must have been an easy-going idleness and a never ending series of midnight suppers, gleaned chiefly from the newspapers and the tongues of those who talk but do not think. Now that she knows the truth, she has become reconciled."

That was a hard picture for the mind's eye, though—especially the much worth keeping de-parted with the digestion.

Miss Van Buren reflects a training that begins with the Litanies and reaches through regular spring house cleaning to a proper respect for calling cards and superluous notes. In the thoughtful world of the stage where things are so often what they are not such a foundation is no idle possession.

A bit of her school history would make fine material for opera-bouffe. "I had planned," she said, "to go to Vassar, but tales of the young women there, their advanced ideas and independent ways, reached the hearth and I was sent instead to a college in Albany. Very well, I said, I shall go but my most earnest endeavor shall be to be expelled just as soon as possible."

She lived up to her threat for the very first day she made herself acquainted with all the rules merely to break them, and the first week got more bad marks than any girl in the history of the school—except one. (That girl's name should be published.)

However, she was not expelled and in time became devoted to the place.

"How have you made such strides in so short a time?" I asked, thinking of The Sporting Duchess.

"There is something in opportun-ity," she answered. "But more in be-ing ready for it," thought I.

Apropos of small parts and their manner of handling she said, "You can't carry your mistress' cloak and be absurd to try.

Now that is the wisdom of Solomon, and not to be pursued by a coarse in-tellect with its refined applications. To play big comedy parts is the hope before her and let me be the prophet who says the goal is near—very near. In Cumber-land '61, she is to be a maid servant of the cockney order, and should do it well for she has studied their peculiarities at first hand in London, and has the power, if she but use it, to adjust her expression to her costume, with telling effect.

She will not be looked at from the standpoint of the cold observer, but takes your good-will at a glance without so much as 'by your leave,' yet with a certain courtesy and dignity that shut your eyes to the truth and make you realize that an emphasis of her presence could never be a very great grief.

CHARLOTTE THOMPSON."

**Three Performances**

The man from Japan Company which went out last week under the management of W. H. Wheeler, gave three performances, Martinez, Crockett and Davissville, and then disbanded. The mother of one of the members of the cast sent tickets to the stranded actors who are now in town.

**Sol Smith Russell Breaks Down**

In the middle of the first act of The Hon. John Grigsby at the Grand Opera House in Chicago Monday evening, Sol Smith Russell came down to the footlights and began addressing the audience. The latter, unfamiliar with the play, thought the actor was speaking words written by the playwright, and not till Mr. Russell concluded with the words: "I shall therefore retire to my hotel on the advice of my physician," did his hearers comprehend he was dismissing them. Russell played in St. Louis a week ago last Saturday, but laid off last week and went to his home in Minneapolis. His trouble is mental paralysis. He came to Chicago in the morning and played in the evening against the will of his wife. When he found his memory slipping away in the first act, he pulled himself together and made his address to the audience. Manager Haunlin released him from his engagement.

**Death of Oscar Elison**

A cablegram was received in Salt Lake Nov. 30, conveying the information that Oscar Elison, professionally known as 'Dante,' had been shot dead in Australia. No further particulars have been received, but it is generally thought that he met death in performing the Hermann bullet-catching trick. Mr. Elison was enjoying the most successful tour of his brief career when the tragedy overtook him. He had been in the Antipodes for a year and a half, and was greeted by crowded houses wherever he appeared. In the larger cities of Australia and New Zealand he played as many as one hundred engagements with big patronage.

Mr. Elison was born in Salt Lake City a little over 38 years ago, and at early age showed marked ability as a prestidigitator. He was first brought prominently before the public by exposing the tricks of several artists who were performing in Salt Lake. After this he gave a number of amateur entertainments and met with such flattering success that he entered the professional ranks. A successful tour of the United States and Cuba was then made. June 2, 1898, "Dante" started on a four years tour of the world under the management of M. B. Curtis. He remained in Australia and New Zealand until the time of his death. Elison was considered by many to have been the greatest prestidigitator the country has ever seen. Particulars of his death will not reach this country until the arrival of the next steamer from Australia January 13.
Wonderful Mechanism

There is a decidedly interesting mechanical side to the life-motion picture exhibition of the Jeffries-Starkey championship fight now being shown over the country. Stage-wonders are so common in these days that the fact of our living in an era of scientific miracles almost passes without notice or comment. In making the illumination arrangements for the contest, there were provided 400 specially built arc lights. Reflectors were then placed over them, and so arranged that a correct lighting could only be had from a position occupied by four cameras. In all there was a total candle power of 300,000. This means, it is said, light enough to illuminate a city of 500,000 inhabitants, and yet it was all concentrated below reflectors that covered only 24 feet.

Eleven electricians were placed directly over the reflectors and thus were enabled to control the light of their cameras. Behind these cameras were twelve skilled operators. As a result there were seven and one-quarter miles of film from this film 216,000 distinct pictures were developed. The films are 2 by 2½ inches, the largest ever made in the history of motion photography. It will be remembered that up to this time there had never been an attempt to obtain moving pictures except by sunlight, and that obtaining them by artificial light was largely in the nature of an experiment, consequently the surprise was greater when it was discovered that they were superior to any that had been obtained in the light of day. This has undoubtedly opened up a new field in the moving picture world and no doubt will result in some very novel and curious experiments in the way of moving photography.

Nance O'Neill's Tour

Nance O'Neill's tour of the Orient, written by Jas. H. Love, to the Review will open with the Australian engagement in Sydney, Feb. 26, playing twenty-two weeks in that city and Melbourne, returning to San Francisco and opening at the Columbia Sept. 10th for four weeks, when McKee Rankin will introduce Miss O'Neill to our theater-goers as Lady Macbeth. Then the company goes to New York, Boston, Philadelphia and Chicago, for the balance of the season, which has already been booked. Mr. Love sails on the 27th for Australia.

Hard Luck!

Dick Covey, who was here last year ahead of the Henschel's, and is now in town in the interests of De Pachman, is one of the youngest advance men in the business and one of the most popular. He is telling a good story on him around the California. Dick, since his advent into town, has had exceptional luck with the slot machine. It culminated last Saturday with a royal flush turning up, good for a bottle of Pommery. "Just the thing," he said, for a good time a little later, and with it will be a little bird. But, alas! the floor was slippery and down went bottle and the pleasant hopes planned but a moment before. If a big, cold pot and a small bird figured together that night, the liquid did not depend upon the turn of the slot machine.

On the Road

Nance O'Neill
Los Angeles, Dec. 3, four weeks.

Georgia Minstrels
Gillet, 23; Santa Cruz, 24; Sanatoine, 25; Monterey, 26; Salinas, 27; Salinas, 28; Oakland, 30.

Lewis Morrison's Frederick the Great Co.

A Cheerful Liar Company
Grant's Pass, 21; Eugene, 22; Roseburg, 27, 28; Salem, 29-30; Albany, Jan. 1; Corvallis, 3-4; Independence, 4-5; McMinnville, 6; Hillsboro, 9-10; Astoria, 17-13; Portland, Cordova's Theatre, 14, week.

A Hot Old Time
Portland, 24, week; Salem, Jan. 1; Sacramento, 8-9; Stockton, 10; San Jose, 11-12; Oakland, 13-14; San Francisco, 14, week.

You Women
Leadville, 25; Cripple Creek, 54; Pueblo, 25; Denver, 30, ten days.

The Moore-Roberts Company
Tacoma, 21-23; Seattle Theatre, Seattle, 24.

Shenandoah
Portland, 25, week; Seattle, Jan. 1-4; Vancouver, B. C., 5; Victoria, 6; Tacoma, 8-9; Spokane, 11-12; Butte, 14-15-16.

If You From India (L. R. Stockwell)
Los Angeles, 21-23; Fresno, 25.

Girl From Chilli
Sioux City, 28; Lincoln, Neb., 25-26.

The Reminiscing Company
Seattle, Dec. 5.

Ida Gertrude Banning
Alvina Starlight, in What Happened to Jones

Mr. Frank Mathieu
Framley Company

Ada Palmer Walker
Prima Donna, Tivoli Opera House

Charles H. Jones
Stage Manager, Grand Opera House

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The number of theaters in Germany is increasing constantly. The city of Cologne has decided to construct a second municipal theater at a cost of more than a quarter of a million francs. Nuremberg also is going to construct a popular theater.

**Great Memorising**

MAUD Lillian Berri, the California primo donna soprano of the Castle Square Opera Company, is credited with a rare accomplishment. She was singing in New York a couple of weeks ago and was cast for the role of Lucia in Lucia di Lammermore, but was not advised of the fact that she would be expected to alternate with Miss Golden until the Thursday preceding the opening performance. In that brief time she memorized the entire score, lines and "business" of the part, in which there are something like 3,800 musical notes and 3,000 words of dialogue. Monday, Miss Golden was taken suddenly ill and Miss Berri was called upon to sing the role a day earlier than she had expected. Her success was pronounced, and the New York papers contained flattering accounts of her work next day.

**Rose Adler's Success.**

LAST Monday night at the Opera Comique in Paris, in the title role of Delibes, Lakme, Rose Adler, known as Mlle. Redla, the San Francisco singer, achieved marked success. She studied in San Francisco with Mme. Fabbrini, and in Paris with Mme. Colonne. In person Mlle. Redla is a petite brunette, with a mobile, expressive face, and a graceful figure, exceedingly light in all its movements. She is a proficient French scholar, speaking with so perfect an accent that she has difficulty in persuading Parisians that she is not native-born. Her voice is described as a lyric soprano of the colorature type, excelling in keys and trills. She will appear in the title role of Mignon some time during this season.
Players Benefit Reaps a Shower of Ducats

The immense attendance at the players' benefit fund at the Orpheum Thursday of last week, was a delightful shower of reciprocal feeling on the part of the public that has many and many a time had its pet charity enriched through the willingness of managers and actors to contribute their playhouses and their talents free of charge. The performance netted close to $3,000, and was as great an artistic success as it was a financial one. Ten minutes after one of the curtain went up and it was after five when it went down on the last act of a great program.

The program opened with the first act of Mother Earth by the Alcazar Company, followed by Hamilton Hill, the baritone, with songs and encores. Major Mite followed the popular singer, and gave his clever imitations of Cornille, and sang several coon songs in his inimitable manner, besides doing some excellent cake walking, and making one of the big hits of the afternoon.

Frederick Warde and Minnie Tittell Brune gave the balcony scene from Romeo and Juliet. T. Daniel Frawley, Harrington Reynolds, H. S. Duffield and Gladys Weller acted Richard Harding Davis' little story, The Littlest Girl, with beautiful feeling. The Grand Opera House Company sang the Fair scene from the Chimes of Normandy, much to the pleasure of the audience. Then followed scintillations of wit and humor and song by George Fuller Golden, Ferris Hartman, Cornille D'Arrville the excellent tumbling of the Mohrings Brothers and Bonomore's Arabs. Then there were the Eccentric Comedy Trio and the Tennis Trio to bring forth loud applause and approval.

Between acts, Melville Marx, of the Columbia, brought out and introduced Frederick Warde, who explained the purpose of the benefit, saying that he spoke sincerely when he said that in a city of the civilized world are actors received with more cordially, and, if they merit it, with more encouragement and reward than in San Francisco. And the audience must indeed be happy to think that the applause and laughter given during the afternoon would re-echo as music in the ears of some poor actor benefited by the great assembly present.

And he spoke truly, for a more worthy occasion never presented itself, and no fund will ever be handled with more beneficent result than will attend the distribution of this charity fund.

A number of charming young actresses, Nellie Schiller, Georgia Cooper, Elsie Dare, Reta Winfield, Baby Ruth and Hazel Lyons sold programs at prices from twenty-five cents to five dollars and so persuasively successful were they that they turned in about $500.

The program committee in charge was S. H. Friedlander, John Morrisey, Mark Thall and Harry Morosco, with Phil Hastings, Secretary.

Umbrella Lost

Manager Mott of the New Alhambra has the latest umbrella joke that has been recorded to date. But he doesn't think it is much of a joke.

Friday morning he was out at the Central police station to draw down some bail money that had been deposited there the week before to get one of the New Alhambra bill posters out of trouble. Manager Mott had a new silk umbrella with him and as he went to sign the receipt for the money, he deposited the umbrella in a corner and turned around to complete his business at the desk. This done, he folded the receipt, put it in his pocket and turned to get the umbrella. It was gone and a vigorous search for an hour failed to show any trace of the missing article.

"To have an umbrella stolen right in a jail office the moment your back is turned is a pretty hard deal," says Manager Mott.

Off for Eureka

E. J. Blunkall and Walter Lindsay, and the Plater of Paris, Company were in town a few days this week, en route to Eureka where they play Christmas week. They played at Salinas, Watsonville, Hollister and Livermore to good business and much hilarity, the show proving a great laugh producer. Later on they play at Sacramento, San Jose and then South to San Diego.

Many a Slip

The burning of the old Bush Street Theater came as a sad blow to T. Daniel Frawley and Frank Murray, for they had just about completed a lease of the place and hoped to make it the home of the Frawleys, playing six or eight months in the year there, booking first-class attractions the rest of the year.

THE Frawley Company California Theater

WEEK COMMENCING

Sunday Night, December 24th, CUMBERLAND '61

Extra Matinee, Monday, Christmas Day

IN PREPARATION—WITH FLYING COLORS.
T. Daniel Prawley is one of the most commendable features in Pacific Coast theatricals. He carries about the largest stock company in America and on occasions, as next week, puts on such big productions as to engage all the unemployed actors in town.

T. DANIEL PRAWLEY

Harry Cogill, who was well-known here years ago as an entertaining minstrel, with his brother, is back here again on a visit. He is on easy street now and enjoying his short visit here

FRANK C. THOMPSON has been engaged to rehearse the Electric in Company.

THE Electrician, which will tour the Coast with a first-class company, will be managed by E. H. Craig.

We have received a copy of the annual report of the Actor's Fund of America. S. H. Friedlander is the San Francisco correspondent of the society.

De Pachmann's Recital

Vladimir De Pachmann, the famous Russian pianist's first recital filled the California Theater on Tuesday afternoon, the warmth and appreciation of his audience being a just tribute to his greatness. We are accustomed to look for a certain amount of personal magnetism in a musician, but Mr. Pachmann possesses no such aid in his work, his hearers being won through his art alone and perhaps we admire him most when listening with closed eyes to his music, shutting out certain peculiarieties of manner. He has strong individuality and a face that bespeaks character, is courteous and indulgent to his audience, and in the midst of most difficult work he will turn to his hearers with a nod and a pleasant smile of good-fellowship as if to say, "How do you like that? We are friends, you and I." His technic is superb, crisp and brilliant, and he interprets poetically, with exquisite shading. He does not stir the soul to the depths of passionate emotion, but if he cannot make the tears start he creates a feeling of perfect rest, blended with bittersweet exuberance and while you listen you are carried into an atmosphere of sunshine and peace. He began with a Sonata [von Weber] and I arrived in time to hear the beautiful andante movement. The Minuet and Scherzo was played with such charm that I pictured somehow a band of merry children, dancing in the sunlight and throwing blossoms at another, for he brings light and color to the mind. Schumann's Warum was a poetic gem, his touch caressing and the delicate pianissimo passages of feathery lightness. Griffin, In der Nacht, Vogel's Prophet, Jagdlied, Abschied [Schumann] followed and he created a sensation in Mendelssohn's Ronde Capricciosa op. 14, playing with such delightful freedom that he was recalled four times to bow his thanks, giving as an encore a Chopin number. Mr. Pachmann is celebrated for Chopin and he rendered three preludes and three Etudes, mastering the technical difficulties with wonderful ease and displaying great taste, rendering also Mazurka and Valse Brilliante in A flat, the program closing with third Scherzo op. 39, C sharp Minor [Capricciosa] among a storm of applause. Among many musicians who were present were Theodore Vogt, Henry Heyman, Hoth Wimsler and Henry Holmes.

Mary Frances Francis.

Although there will be no Sunday night performance of The Christian, the box office of the theater will be open Sunday morning from 10 to 12, in order to accommodate the demand for seats.

Chimney Fadden will continue New Year's week at the Alcazar.

THE DRAMATIC REVIEW, $5.00 per year. Subscribe for it.
Chieflly Music and Drama

Do you like my heading? No! Never mind you will grow to it. I had to. It is no choice of mine. It was forced upon me. The local writer first to hail me in the critical world, so characterized my writings—in the blackest of black headlines too. It was so thoughtful of him. Let me grasp the outstretched hand. Shake! Thank you, kind Sir. I see fit to accept your judgment and try to struggle up to it.

For in his raving, by mistake, A solemn truth the madman spoke.

Ye gods and little fishes, no! Criticism is never paid for. Stuff that is paid for is not criticism.

Yes, indeed, the hat law holds good to the end of the play. If the woman in front of you puts hers on in the middle of the last act, you would be perfectly justified in lifting it off. No, not well bred—justified. If brought to court, I will undertake your defense. No fee. Contributions. The benefit would be general.

Now that the Symphony Concerts are a thing assured, let us start classes to teach the enthusiast with an undiscovered brain, a thing he much doth need to know—when not to applaud! I hear Mr. Holmes calling "Ansel!' with a Lesh-like lurchness.

Let it be generally understood that the box-office receipts support the theaters. They have no other known revenue. Now the pass system lessens the revenue. By the way, what have you done to deserve a pass?

Indeed, you are quite mistaken. You cannot tell an actor. He is a gentleman and not conspicuous. He does not spend his leisure time in front of the theater any more than a lawyer does his in front of his office. Of course there are actors and would-be.

Several months ago I said practically the following. However, if the deaf and helpless are to be made to hear, one must read, so here goes. No one who makes theater-going a habit can fail to note the awful epidemic of voice affectionation that is sweeping over the dramatic land. Scarcely a theater but offers the spectacle of at least one young woman working herself into the idle ranks of the profession by the cultivation of certain false methods of delivery. The affliction generally takes the form of tricks of speech gathered from some reigning star and given to a suffering public in various degrees of perversion. Nor are the men far behind in the race for dialect supremacy. In fact, I think they are winners. So occupied are these people with the absorbing business of making their dialogue unintelligible to everything lack of the fourth row, that they start out with one pitch at 8:15 and never alter it until 11, delivering speeches with many shades of sentiment as though the language of a cook-book were being steered into the ears of a multitude of deaf note-takers. A season of distinct, clean utterance would be a delightful relaxation after the tension of so much concentrated trying to hear what has not been said. Too much toleration is fatal, and given lips, tongue, teeth, palate and disposition in normal condition, the "inauditable genius" is unpardonable.

The property man and the scenic artist—will they one day be merciful to man? Will it one day dimly dawn upon the managerial mind, that each in his separate sphere should have seen and known intimately the best that art and culture can supply and have an observation ever on the hunt for truth and its highest expression? The drawing-room of the noble four hundred is not furnished by Noonan nor by the gifts of kind friends with inexorable taste, who know naught of each other's intentions. Neither is it touched off with soiled tidies and expensive lamp shades. The man who covers a decent mahogany with a cotton tapestry should be knotted in the fringe thereof and quietly choked. Yellow, red and blue, orange, green and purple should not be hidden to the same "At Home." Invariably they fight and a mix-up would mean mud. Photographs do not litter the mantle-shelves of the cultured. Bachelor dens do not revel in cheap oak side-boards and flashy chronos—and so on, ad infinitum. What's that, Mr. Manager, the great public furnishes so home, knows no better and is happy? The great public feeds at home on underrun bread and fried chops at the stubby hands of bad cooks. Hence are there cooking-schools. Meanwhile there are little liver pills and charcoal biscuit to keep the race from dying. The stage is the school wherein the taste of the public should be educated. Meanwhile, where are the little pills and biscuit to reach the soul? While the scenic artist and property man are what they are [there are exceptions] let the following golden texts be posted conspicuously where he who works may read:

'Tis well to have your hands behind you when you are about to paint. Take advantage of the hindrance to exercise some other talent. Observation for instance. Water does not run up hill.

Stone walls do not wave in the wind. There are no purple cows. Carrots do not grow on vines. You are no Whistler, so come down to nature. It will not "creep up" to you.

The sunlight of God comes from above. It does not buzz nor sputter out. Neither doth the Lord swear at his handiwork.

A moon is not indispensable to night. When it happens, it does not leap to the mountain tops in three-inch jerks.

Garden chairs are best when not upholstered.

Each wine has its glass and champagne corks are not pulled.

"The woman tempted me and I did eat," was not spoken of a varnished apple.

Side Lights Upon the Well Beloved

FLORENCE ROBERTS

0, Queen of Hearts, we long for June, The "high tide of the year"—

When back into our harbor crowd The faces we hold dear.

There is a space where none shall crowd, Where none do better get— Nor anchor drop, except our dear Camille our Juliet.

Dear Santa Claus,—Please put Ernest Hastings in the Alcazar stock. Nothing else will fill it.

Yours piquedly,

Mollie Maitline.

Ah, when thy linen doth arise And shine from recent suds, The swelling heart beneath it plays The devil with the buds.

O Hastings, Ernest Hastings, You're the matinee girl's King, The Prince of Swells, O, Ernest— O, you haven't done a thing, But set the hearts a-dunging. That have passed both day and night. You are a Christmas package That is quite, quite out of sight.

MARGARET ANGLIN

O, Fairy Lady Cruaia, With eyes that do the squint, Or Jessica who lied the lies Of every modern tint— Give Lady Agy as you pass, This tip from us—that in Life's Derby, called the Race for Faur, We've backed M. A. to win!

NANCE O'NEIL

O, woman with the wide white brow, The mass of yellow hair, As tragical queen you reign alone. Ah, let it be thy care To add new jewels to thy crown, New glories to thy soul, Until the heights are thine, for there The gods have marked thy goal.

CAMILLE DARVILLE

Come back, come back, the light is gone, The night is closing in. Until we hear thy voice again, The day will not begin. The night is long and sleep is fled, Like little ones we cry, And won't be hushed until we hear A Darville lullaby.

Answers to Correspondents

N. E.—All communications answered in the order of their coming.

Mollie Maitline—I cannot undertake to advise you about writing "mash notes" to actors. Ask your mother—or better still, your father.

A Student—No, Shakespeare did
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not write vaudeville sketches. I hear, however, that Hamlet is shortly to be condensed into one with comic specialities.

An Observer—No, leading women were not all born to lead, so do not copy them in all things. No lady of quality tucks her handkerchief under her bodice, it is a piece of crass vulgarity. The handkerchief is a concession to nature best kept out of sight.

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Just of Passing Interest

The opera part of comic opera. Come back. Come back! The circus procession. Ha, ha! Theingenue who is the leading woman, who imitates the star, who imitates Ada Rehan, who was and is ever shall be great because she imitates no one in all the world. Hurry on, please.

The comic specialty: "There remaineth therefore a rest to the people of God." What shall take its place? "The Lord is my shepherd, I shall not want."

The critic who taketh a pose—and such a pose! One or more of him is in almost every big city to-day, following a pace set by God knows whom. A few wags of the tongue, a few slings of the quill, he dismisses, airy, the knowledge of a lifetime and the earnest labors of weeks. The public is amused and finds him a devilish clever fellow. Watch him saunter along, nodding superciliously to God as he passes—a courteous hint—whatever is agreeable to thee, O Universe, of which I am part, I see must tolerate but do not expect me to approve too thoroughly. Has he a soul? How should I know? The carpenter who has a good plank does not plane it all away into shavings, which however graceful and curvy and cute is it, and is really very high by the pound and build not houses. Where is he going? Where you would not care to follow—swiftly to the land of forgot, there to live upon the memory of a still-born future and look forward hopelessly to a worthier past. Where do you think he is going? Address all answers to the Ravings editor.

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Of a Personal Nature

T. Daniel Frawley has secured The Heart of Maryland. For lack of space I cannot mention the other hearts.

Upton Goodgueser stayed fully ten minutes at the play last night before retiring to criticise it. Why this loitering?

Camille D’Arville is in Kansas City; Ogden is in Utah—no, no, in San Francisco and in tears. Then there are others with whole population who think of her and continually do cry—First Thessalonians 3:11.

Mary Van Buren prefers American Beauties. Not at all. Don’t mention it. I but guide thee to right-doing.

Mrs. Highminder will not go to see Zaza. She cannot afford it.

Mr. Friedlander has three nickels in his new office waiting for house-pains. He was not able to publish this.

Ferris Hartman says his Boopie jokes are new. "Thou shalt not lie. Thou shalt not steal." There is nothing said about borrowing.

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Meditation

The birth year of the Dramatic Review, 1890. The sum of the digits is twenty-seven—three nines. They rhyme with dine and wine. Let us ever toast the year in champagne of the best!

Ferris Hartman Rehearsing the Christmas Spectacle

Four years ago I rode in the car opposite a man absorbed in the doings and sayings of a noisy Hibernian. When the fellow was set down at his corner, I heard the listener exclaim, "By Jiminy, I’d give a week’s salary and a dead straight tip on the races to get onto that fellow’s brogue and style. He’s a peach!"

Yes, that is exactly what he said, and if you are quoting a man, why drown his voice by ringing the changes on English rhetoric?

It was Ferris Hartman, and may he ever keep up the good work of observation. Just such little character studies are the salvation of the low comedian, before whom yawns always the pit of everlasting sameness. A good joke is funny today, tomorrow and through the week perhaps, but a season of it and one grows near to gaping protracted. Just so with the low comedian—because one applauds a certain trick of tongue and gait, it does not go to say that an equal enthusiasm could not be got up for something else.

Ferris Hartman. He has not always followed the county road, ‘tis said, but perhaps he has had a Mazeppa of a horse to ride. Such are not so easily held in check as the trampid nags. So you with the nag nature, think a bit and talk less.

No comic opera singer will ever be driven sordidly to build his life upon rows. The characters he plays do not caution him to hoard. They take so hand in the real business of life, they have no visible means of support save a faith that God will provide, their morality takes the unique stand that if you are too poor to pay for bread you are about to order at the tavern, why not call for champagne and birds and hang the expense, and they would have only to turn upon the heel to become King and crack a whip? "Hi, there! Fetch me up another barrel of twen-
ties. Kick the head out of it. There boys, help yourselves. Not at all—I don’t mention it." That sort of things go on from 10 to 2, rehearsal and from 8 to 11, performance. With time to eat and time to sleep, this is all of life; so what would you? Providence and an eye to the future! Go back—and whatever you do, don’t preach. No man can to publish this for long, nowadays without making a clearing, and the one who stays to listen, has already been saved. Preach not to the righteous. Let the horse neigh, and the pig squeal, and the bird sing and the happy laughter, and let the comic opera singer get what joy he may in his hour of life. It is not half what he gives.

I wandered in to the rehearsal about noon. Rat-tat-tat. "Ready," and the leader lifted his baton. The fiddle bows rose and the wind instruments dropped their sandwiches and pucked—alld but one over-hungy fellow who took an extra bite and blew it through his flute. Confusion and squeaks! Dip up a couple of spoonfuls of wisdom with your soup to-night, old man, and don’t do it again. Of course, I liked it, but you were not there to amuse me, but to play for the Christmas spectacle, which is Ferris Hartman.

Let it not be understood as lightly as it is said, for so little rest does he have in the three hours, that twice I heard him plead earnestly for "just the chorus" as an encore. The plea was granted, for Mr. Lask is no task master.

To be sure, there are ballets and tableaux, and hunters and Japs, and transformations and girls with golden goblets and pitchers such as were carried but not filled with tears. They are other stories, telling on other pages and I have developed a fondness for the single figure.

"Talk about showeling coal!" called Ferris across the emptiness to the echoes beyond, "it is not a circumstance to my job."

And it was not. He knew everybody’s else songs as well as his own and ever lent a hand to help the helplessness. He could but stand still when he sings, but he may not—the public will have him jig and keep moving till the breath in him is well nigh clean gone.

"But I like to be busy," he said, "it keeps me out of mischief, and mischief is very expensive.

We comedians were set upon earth to make the world laugh and we must keep on making it laugh till it is all up with us. Yes, I have pages and pages of stuff to learn, but it’s all right so long as the machinery doesn’t wear out.

Look at poor Sol Smith Russell—softening of the brain—and when he stepped to the footlights to tell the audience he couldn’t go on, they laughed at him. Thought it was in the play. God help him, poor fellow. Then they got up and walked out and next night went to see somebody else. Soon he’ll be ashes and dry bones and a name—perhaps not even a name.

And the comedian who has paid a big half of his life for a ‘cap and bells,’ that he may keep the Tivoli patrons in a roar, had a look on his face so sad, that I felt a queer clutch at the heart and a tear in the eye near to falling.

I turned away, thinking I had done no great thing when I had read a heart of the first class under his plaid coat.

C. T.

Laura Crews

This charming little actress has just returned to the Alcazar, after two road triumphs, one with Stockwell’s Midnight Bell Company and the other with Harry Corson Clarke, having made a particularly strong impression as Clissy in What Happened to Jones. She numbers among theater goers of this Coast a host of friends and is particularly a favorite with our San Francisco audiences.

Another Success

Lovell Craib, who is expected home on a visit in May, is another California girl who brings with her the prestige of Eastern successes. She made her debut about two years ago with a traveling stock company in San Diego. After a short engagement in the southern part of the State she left for the East, where her advancement has since been steady. For the last season she has been a valuable member of the Broadhurst forces.

Advance Agent Moxon of the Murray and Mack Company carries the greatest variety of paper of any man on the road. He has forty-eight different kinds of lithographs and promises to bill Finigan’s Ball better than anything that has yet appeared at the New Alhambra.
DRAMATIC REVIEW

SAN FRANCISCO, DEC. 10, 1899

DRAMATIC REVIEW PUBLISHING COMPANY, Publishers
227½ Geary Street
Telephones Grant 1-6

CHAS. H. FARRELL . . . . . . . . . . . . . . . Business Manager
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1797 SEVENTH AVENUE, NEW YORK CITY
To whom all Eastern Matters for the Review should be addressed.

Ten Cents a Copy—$3.00 per Year
For Sale at all News Stands

The Review has the largest circulation of any theatrical paper in the United States outside of New York.
The Dramatic Review is entered at the post-office at San Francisco as second-class matter and is supplied to the trade by the San Francisco News Company, 312 Geary Street.

ANNOUNCEMENT

With this issue of the Dramatic Review, I retire from the editorship. This step is made necessary by urgent business outside the journalistic field, but it is none the less regrettable, I wish to thank the local managers and members of the profession who have given me much aid in the editorial conduct of the paper. The Review is now firmly established; it is in capable hands, and from time to time it will convince the most skeptical that there is more than room for a live, up-to-date theatrical paper. The Review is preparing to increase its usefulness by putting in a greatly enlarged printing and publishing plant, and I predict a better paper with the improvement soon to come. Thanking the Review readers again, I remain, yours sincerely, WILLIAM D. WASON.

Reports from Honolulu bring the pleasing intelligence that the Dramatic Review has made an unprecedented hit in the Islands and that it sells three to one of any theatrical paper sold there.

It is said that one of the purposes of Landers Stevens' trip East was to look over theaters and arrange for a new place of amusement in Oakland. Report says that the new edifice will be on Broadway, near Fifteenth Street, a three-story building, fitted up in gorgeous style. With this and the new Morocco Theater practically decided upon, it would seem that Oakland would have enough play houses to go around.

There has been much favorable comment on the strong character of the entertainment during the last week at the various theaters of the city. All the shows were exceptionally good.

This local managers are delighted with the big business of the holidays. All regular as well as special performances have been crowded. We are showing ourselves as one of the few big show cities in the United States.

Frankly Fylse is writing a series of articles on the present stage and stage life for the Ladies' Home Journal. For dramatic beginners there could be nothing better. All the stage details are given by Mr. Fylse in a most entertaining way.

The Paris theaters have decided to do away with the obnoxious band of hired claqueurs that have been a feature of Parisian theater life for years. It is the most commendable step yet to be recorded to the credit of French dramatic art.

Mme. Rhea, it has just been discovered, left after her death, sixteen acres of land in Seattle and now this property is coming into heirs. Mme. Rhea, who was in private life Nellie Hortensia Loret, was always a thrifty soul and generally considered a good business woman and it is strange that this property should have remained so long undiscovered.

From the old world comes tidings of a great change in things theatrical—the revolt of the followers of the drama is at hand. Paris is weary of r układ dramas and libidinous farces. She is returning to the ballet, and there are signs of a great revival in that city such as the world has not known. In Italy it is already the rage, and one of the most recent operas from which so much is expected, is to have for its principal feature a ballet that will last nearly an hour. London is taking up the new idea most vigorously, and will set aside its problem plays and music-hall fantasies. Dancing is to be the one engrossing topic.

Vivacious little Kitty Beck, with Murray and Mack, who appear at the New Alhambra tomorrow night in Fifinna's Ball, is Mrs. Mack in ordinary life, off the stage. It seems but natural that Ollie Mack, so bright and witty himself, should have as a running mate for life such a charming little partner. It is a happy combination.

Naughty Anthony Succeeds

In Washington, Monday night, David Belasco scored a success in an entirely new line of work as a good playwright, coming out as a producer of comedy instead of a maker of highly dramatic plays. Naughty Anthony, the name of his new production, is far removed in style and theme from The Heart of Maryland and Zaza. Its first presentation was given at the Columbiaan Theater Christmas night, and at its close the audience, which filled the house, gave the playwright an ovation, while at the end of the second act it insisted on a speech from Belasco.

The play is a straightforward comedy, and though the title might imply otherwise, there is nothing of either suavities or grandeur about it. It depends for its drawing powers on the cleverness of its lines and the amusing situation developed. The cast was selected by Belasco, who is himself, and includes Blanche Bates, W. L. Lemosyne, Frank Worthing and other well-known actors.

Shakespeare's Advice

Shakespeare's advice to girls about the selection of a husband is the best in print, without excepting poor Richard and Hannah More. "Dear Kate, take a fellow of plain condition, for he, perforce, must do the right, because he hath not the gift to woo in other places; for these fellows of infinite tongue, that can rhyme themselves into ladies' favor, they do always reason themselves out again. What, a speaker is but a prater; a rhyme is but a ballad. A good leg will fall; a straight back will stoop; a black beard will turn white; a curled pate will grow bald, a black gown will wax yellow, a good heart, Kate, is the sun and moon, or rather the sun and not the moon, for it shines bright and never changes, but keeps its course truly.""}

Prosperous Theaters

Manager Friedlander of the California seems to have exceeded his own sanguine expectations in opening this house as a permanent. Good business judgment and good productions will keep any theater filled in San Francisco. The Alhambra is the most recently opened theater, and it also seems to be on the road to prosperity and permanency. There are rumors of other new theaters, but it is really doubtful if they could be made to pay "after the newness wore off."

The Black Tulip has failed at the Haymarket and Barrie's new comedy not being ready as a stop-gap for the season, an old comedy will be substituted.

Joe Jefferson, the Minstrel

Mr. Joseph Jefferson, the third and present bearer of that honored name, was unquestionably the youngest actor who ever made his mark with a piece of burnt cork. The story of his first appearance is told by Mr. William Winter in his volume entitled "The Jeffersons." Coming from a family of actors, the boy, as was natural, was reared amid theatrical surroundings, and when only four years of age—in 1833—he was brought upon the stage by Thomas D. Rice himself on a benefit occasion at the Washington Theater. The little Joe, blackened and arrayed precisely like his senior, was carried onto the stage in a bag upon the shoulders of the shuffling Ethiopian, and emerged from it with the appropriate couplet: "Ladies and gentlemen, I'll have you to know I've got a little darky here to jump Jim Crow."

Mrs. John Drew, who was present, says that the boy instantly assumed the exact attitude of Jim Crow Rice, and sang and danced in imitation of his more celebrated companion, a perfect miniature likeness of that long, ungainly, grotesque and exceedingly droll comedian.

Doing Well

Sydne Flatty of the Cheerful Ear Company writes from Eugene City as follows: "We have been doing an immense business ever since we struck the northern country and have given satisfaction everywhere. You would be surprised to see how the news gets ahead of us. Every place we go they tell us they have heard it was a good show. We play Portland the week of the 14th and then north to British Columbia, and also take in Astoria. Max Stienne and wife and the De Camps have been making quite a hit with their specialties, which are really clever."

Boston Lyric Opera Company

The Boston Lyric Company returns from Honolulu Jan. 2, and opens the 8th for a week's run at the Mac donough, Oakland. It is said that a prominent theater man is negotiating for the company to play a strong engagement here in San Francisco.

Through the courtesy of Managers Ellinghouse and Mott, of the New Alhambra 'Theater, and Murray and Mack, of Fifinna's Ball, a special professional matinee will be given at the New Alhambra next Thursday afternoon, to which all theatrical people are extended the courtesy of the house.
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The San Francisco Alhambra

Theatrical (Bush Street) Recalled

Go Bid the Minstrels Play.—Shakespeare.

Jas. C. Williams, years ago

noble stage of the Grand Opera House (now Missouri) with scenery painted by Vogenlin, he was seen as Edmund Dante in Monte Cristo. The animated finished portraiture by Fechter captured the town. In further recognition of his genius after closing at the Grand, Fechter went to the California to play the dual role in The Corson Brothers, specially mounted under supervision of Marion Hill. Fechter would shoulder and shrug his shoulders if reference were made to his coming to California this season.

But much of the above wonderers come from the Alhambra. In the main the history of the house as to success is associated with minstrelsy and burlesque. Billy Emerson performed there, but a good deal of his time after leaving Washington Street was put in the place across the street once run by John Deery as a billiard hall. Converted into a little theater it was opened as Gray's Opera House, then it was known as Studio's Opera House, afterwards as Maguire's—now the scene of the Builders Exchange. In that small house the Holycomy Comedy Company from Chicago, with Jas. O'Neill in the lead first appeared. There also Augustin Daly's company, failing with London Assurance at Plant's Hall, removed, hoping against hope change of base would bring success. In the face of the better comedy work of Barrett and McCullough Company, Mr. Daly's first visit to California was disastrous. The report went the venture cost Diff, manager of the then Olympic Theater and father-in-law of Daly a pretty penny. The history of the Alhambra was one of many vicissitudes, and excepting in its early career, not of steady profit. This was the days of Billy Swatman, Billy Manning, Kelly & Lean, Billy Rice, McAndrews, in fact, all the first-class old-timers have done their "turns" on its stage. In the sense of a local fixture, who will have the courage to "go bid the minstrel play"? The vaudeville stage has absorbed the talent and minstrelsy for the nonce is scattered. The prospect of its soon mobilizing looks indeed remote.

Scott Sutton ("Sit Toby!")

December 7, 1899.

The Glories of the Old Alhambra

Theater (Bush Street) Recalled

Joe Murphy, when a young man

Steady prosperous times at the Alhambra belonged to the Minstrels. The late fire in the old play-house known by divers names at different periods, but opened in 1855 as The Alhambra, inspires authorities to oracle. How the public is informed! Billy Emerson, according to one of these authorities, and the fiction is slavishly repeated by others, was brought out by W. H. Smith. This is done for what? Emerson did not figure at the opening of the Alhambra nor did W. H. Smith bring Emerson out at all. When he did perform there the house was known as Maguire's Theater, but that was long after The Alhambra opened. Under the management of W. H. Smith & Co. (Smith, Heath and Badger), with George H. Coes stage manager and Sam Wetherill, Treasurer, for a while minstrelsy held high revery to great profit at the Alhambra. The company was a strong one. Johnny Mack was the bright particular star. He was certainly in the very first rank as a minstrel, and besides had noteworthy ability for writing skits, hitting on current topics. When Laurence Barrett was playing his first star engagement in San Francisco, the business manager of Maguire's on Washington street announced him as the "youngest and best actor." So Johnny Mack, with firing off of each new skit pro

2

nounced himself as the "youngest and brightest star to appear in the West" in Barrett's "unsung" career. Barrett's was a solid star, a mighty head of minstrelsy, whose speeches from Othello, a la Forrest, in the interludes could, if he would, tell a "whole library" for the benefit of the authorities as to the early days of the Alhambra. The Alhambra was much smaller than known to later day amusement goers. The rear of the pit was darkened by a low overarching dress circle, so the "goofs" were relegated to the back of the pit. Afterwards by excavation height to the roof was obtained and the entire house was remodeled. Another circle was added and the "goofs" like cherubs sat up aloft.

Decadence for the first time at the Alham

bra was brought about by Tom Maguire. He failed to hold his own on Washington street in the dramas against the Barrett and McCullough Company opening the California Theater Jan. 18, 1869—so he turned to the minstrelsy for fortune's smiles—and fortune was again kind to the grim, grizzled old manager. He gathered a mighty host of minstrels. The company was called Murphy and Mack. There was Joe Murphy, the "Great," (afterwards better known as the Tribe comedian), then there was Johnny Mack, Johnny Thompson (later of "On Taed" fame), and rare old Ben Cotton. Crowded houses ruled. This did not satisfy Tom Maguire, however, he was still anabas-tous to regain the old Washington street Opera House. So he planned to go down or at least rival the Barrett and McCullough Company. If it had not been for difference in time Maguire's was the very same grand success of a rival opera house the Alhambra was in San Francisco. In the place of her, Ione Burke, formerly of Niblo's and Wallack's, was engaged. In addition, such notables as Frank Mayo, Charles R. Thorne, Jno. A. Carden, WM. Barry, Walter Leon-

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ard, Sallie Hinckley, Mrs. M. Parole, Fanny Young, etc.—a strong company. But nothing would do for Mayo but play Ham-

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let, Macbeth, etc., but against Barrett and McCullough and their company the competition was futile. When Mayo was driven to doing better—and no one has done it as well on the local stage, (although Barrett the highest) May and Mayo and others were seen together in The Robbers of the Pyrenees, Night and Morning, and kindred melodramas, the theater was well filled and play-goers satisfied. But it was too late and Maguire threw up the sponge.

Before leaving Chicago, announced Mr. Mayo would make his last appearance in California, he was given a bumper benefit by fellow players at the Alhambra June 29, 1872. Tom Maguire was the success. In his first appearance as Ruy Blas, he played his best and did not fail to make a profound impres-sion. His playing was not only from his was a man of the town. He as

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success. The fortune of the Alhambra again were interweaved with the after doings of Tom Maguire. To regain his fortunes he once more turned to the minstrels. This is when Billy Emerson appears in San Francisco and shines behind the footlights on the ancient stage of Maguire's Opera House on Washing-

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ton street. Monday, Nov. 21, 1870, ushered in a long and prosperous season with the minstrels. The performance was nearly all straight dark eye. The first part was floridly termed "Premier Lexicon Grande Concert." The company in addition to Emerson, included T. H. Budworth, Johnny de Angeles, Reynolds Bros., Fort-telle, Moore's clarion, M. Alvoyer Scott, C. R. T. Murphy, etc. The Alhambra at this time was experimenting with the drama, having little success with Geo. W. Thompson, star-

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ring in The Life Signal and The Dutchman in Turkey, supported by Milton Nobles, Sallie Hinckley and Maggie Moore (Mrs. J. C. Williamson.)

For a long time after this the character or kind of shows at the Alhambra varied in quality and scope—everything by turns but nothing long. In burlesque, Elize Holt, the English girl succeeded, as also did the Laviotville Sisters. In opera, Alice Oates won out easily for public favor in French comic operas, while Caroline Riehings, Zelma Spanker, and Harry Baker did fairly well in singing the French. Now and then dramatic spots were tried with varying reward. One of the early stars was Frank Drew, late brother of John Drew, a very talented comedian; it is doubtful if Tim in The Irish Emigrant, including singing of Lady Dufferin's ballad, "I'm Sitting on the Stile Mary," was ever as well done on the local stage.

Two brilliant dramatic events distin-

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guished the history of the Alhambra. These were the engagements of Adelaide Kistor and Cha. Fechter. Those who saw these geniuses at the Alhambra must hold rich memories of the highest class of the actor's art. Of course the tragedue was greeted by the most discriminating of play-goers. The smallness of the stage, poverty of scenery and poor support sadly disappo-

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tled Fechter, the greatest romantic and picturesque actor of the day. He had the chance to come to the well-equipped California Theater, and he showed unusual mastery. In his first appearance as Ruy Blas, he played his best and did not fail to make a profound impres-

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sion by a performance not since even approached, much less rivaled. But the want of scenic effect and stage detail, so dear to the sensitive, artistic Fechter actually galled him. He could not conceal it. On the second night of Hamlet evidently means were resorted to for keeping his spirits by putting others down. By the time the grave yard scene was reached, Hamlet wav- ered not in resolution only, but while bantering with the grave-digger and decanting on mortality, Fechter approaching the grave too close suddenly slipped down into the hole, disappearing entirely from sight to the speechless amazement of the audience and to the quick, silent fall of the curtain which was raised no more that night. A splendid opportunity was given soon after to Fechter to show his magnificent talent as a pictorial actor. His genius for the pictures-

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que will never remain unexploited. On the Walter Moscico with his team of black in Golden Gate Park. This is probably the finest eight-in-hand in the country.

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Walter Moscico with his team of black in Golden Gate Park. This is probably the finest eight-in-hand in the country.
The Columbia

All who have read Hall Caine's famous novel, The Christian, have recognized at once its powerful dramatic elements, yet to the uninitiated the condensation of a thick volume of romance into a five-act play is a matter for no little wonder and some dread, lest a hook as forceful in every line might suffer in the re-modeling. Hall Caine, however, has successfully, as Page of Love, maintained the momentum, and with true playwright's instinct has chosen the most effective episodes of his book for dramatization. Certain variations of plot entailing a strong, and new motives for action deprives the play of that subtle character portrayal that has made the book so wonderful a psychical study.

Yet no accurate impression can be had or unbiased judgement given upon a drama founded on a book widely read—for the imagination unconsciouslysums the entire performance with recollections from the mine of unused material in the original romance. The Christian is being most commendably given at the Columbia this week by Liebler and Company—well staged and well cast. Miss Elsler, in physique, scarcely realizes the brilliant and radiant Glora, but in sympathetic comprehension of the true womanliness of the character, she is wholly charming, as well as fully adequate to the dramatic situations of the second and third acts. Colville's John Storm is a master-piece, dominating the entire performance—a very incarnation of the force, the passion, the concentrated power of a strong man heroic in self-composed. Frank Weston, as Horatio Drake, does some fine work in his renunciation of Gloria—showing the more telling force, dramatic emotion controlled rather than violently displayed. Edward Painey, as Lord Robert Ure, was detestable the villain as the role calls for, a noteworthy character study. Funchon Cornwell, of Tar Baby, who demands delicate handling, is rather conventionally melodramatic—otherwise the subordinate parts are in good hands—and distinct character sketches, nothing more fetching than the May of Ida Parks, nor more excessively cock-eyed than Maynard's impersonation of the Manager.

The Alcazar

FOREST, you're the real thing! And Marie, though your make-up is hardly a thing of beauty, you're your own woman. All the more apropos Forest Seabury's impersonation of Chimmie Fadden and Marie Howe's graphic picture of bibulous Mrs. Murphy. If you, my reader, want to enjoy a clean, healthy comedy, if you would look at some true pictures of street life, if you would understand the devious ways that chance compels some people to live, if you would have a clearer understanding of some of the trials and tribulations of the poor, of their small ambitious ungratified, if you would care to sympathize with the little heart trials that come to a manly, open-hearted lover, if you can find time in this work-a-day world to live over your own little romance (or to spin it out in advance)—if any of these sentiments have a place in your make-up, then you will find the play of Chimmie Fadden very pleasing in many ways and worth a visit to the Alcazar. Forrest Seabury gives us the attitude, the slang and the mannerisms of the Bowery boy very adequately. He realizes the ideal Chimmie not only in all these ways, but in size and in a gentle sympathy that runs through his voice and softens the look that comes and goes on his face between the flashes of excitement or rage. Marie Howe's exceptional ability for character work, equips her for the task of impersonating the irresistible Mrs. Murphy and no one will deny her the triumph of a very clever performance, one that will stand the critical test of a comparison with the original creation, and came from the ordeal with flying colors. Ernest Hastings showed his abilities in a new light, exhibiting the possession of a very genial and quiet humor that gained for Mr. Paul the unquestioned sympathy of the audience who quite forgave him the unusual thrust for small pots in his pursuit of peace and happiness. Frank Denithorne played the part of Mr. Burton satisfactorily, and George Webster was a painstaking and agreeable His Whiskers. Ernest Howell, George Nichols, Frank Opperman and W. H. Davenport were respectively Moxie, Larry, Kramer and Kelley, and they gave lifelike ideas of Bowery life. Gertrude Foster, very handsomely gowned, was a refined and charming Fanny, and Juliet Crosby made a hit as the vivacious French maid, "de Duchess." Laura Crews was Maggie, the house-maid, and a modest and charming one she made. Ania Fallon was Mrs. Fadden, a convincing Irish woman, indeed. The rest of the long cast was in good hands. As we have already on several occasions commended the staging of Alcazar productions and their direction, once more we wish to express our lively appreciation of the series of coherent stage pictures guided and directed by Charles Bryant, who, though handicapped by probably the worst stage in America, is making a noteworthy success of the Alcazar's productions.

The California

The Prawley Company has been doing well this week in a stirring war time melodrama called Cumberland '61. By doing well it is meant that there has been a big attendance and that a good production was given of a piece that, while interesting and exceedingly well staged, is scarcely what one would expect from the pen of one so well versed in the dramatic art as Franklin Fyles. Mr. Fyles is very much like some other dramatic critics, even in San Francisco who know—or think they know—how to talk and write about plays and players in the proper way, but when it comes to the writing of a play he is certainly at a disadvantage, especially in melodrama of the character of Cumberland '61. The piece has five acts, which though short, is certainly an argument against it, and there is not a coherent continuation of plot that is desirable to the lover of melodrama. A plot that breaks off at any old part will never do. But the good work of the players saved the piece and made it worth the while of the hundreds who went to see it. The plot of the play hinges on a Kentucky feud, and some thrilling scenes incident to the Civil war and the usual love story suffices for the subsidiary part. Miss Mary Hampton suffered from a severe cold the forepart of the week, but she was exceptionally clever as the moun-taineer's daughter. Miss Mary Van Burien was likewise creditable. Miss Van Burien, Pearl Landers and J. R. Amory furnished the comedy, and very well, too. Mr. Prawley had a most trying part as the handsome cadet, and it is only just to say it was one of the best roles he ever played. Harrington Reynolds, as the unnatural father and colonel, was exceedingly creditable. The remainder of the cast, all of whom well, was as follows: Francis Byrne, Reginald Travers, Charles Welch, George Gaston, Phona McAllister, Wallace Shaw and Harry S. Duffield.

The Tivoli

The Tivoli, redecorated, recarpeted and changed into a thoroughly cheerful place has been this week offering its annual holiday production, Little Bio Peep's song. Periss Hartman. The piece is very entertaining and re-flects great credit on George Lask, who arranged it. Max Hirschfeld has provided some very tuneful music and Oscar Fest, in his transformation scene. The Butterflies, has given us the prettiest thing of the kind yet seen in San Francisco.

Hartman, in the character of Weary Williams, a deputy sheriff, capers about to the accompaniment of continous laughter. Anna Lichter, who was Little Bo-Peepe, sang in her charming style a number of songs and ballads and Annie Meyers, encased in boy's costume, frisked about as the gay young blade, Little Boy Blue. All Wheelan made up and acted an extremely funny and grotesque Mother Hubbard. Tom Greene was a Meph-isto, who was much given to singing of a most pleasant character. Wm. Schuster was devouring as Baby Bunting, and Charlotte Beckwith, one of the most beautiful women on the stage, was the fairy Goodluck. Between the second and third acts Ida Wyatt, who directs the ballads, shows her individual ability in singing and dancing, receiving nightly repeated encores.
The Orpheum

The program at the Orpheum this week is the best the house ever produced—without any exception—not one poor number, and its musically, too. Fougere, the dashing little Parisian of the week with her catchy French songs, bewitching airs and dances. Gertrude Rutledge has a strong, full voice and her singing proved acceptable to the audience. The Averys, clever comedians, are still winning plaudits for their funny songs and dancing. Avery’s facial makeup would be a winner anywhere. Mr. and Mrs. Edwin Milton Royle and their company presented ‘Trips’ Troubles, a screaming farce, which like all their work, was good. La Sylphe, the eccentric, bandless dancer, is a success as a contortionist and was frequently applauded for her peculiar gyrations. Harrigan, the tramp juggler, with his native wit is the same favorite—he performs scene-worthy wunder with his cigar box, tumbler and a lighted lamp. Hamilton Hill with his magnificent baritone gave several songs in his own artistic way. The Holy City being especially well rendered and the audience evidently appreciated it as it was heartily applauded. John J. Thorne and Grace Carleton in their pettico play, The Substitute, scored a hit. Tuesday evening, Fougere sang ‘Dame D’Avril, who is here again on her way East, kindly consented to take her place, which certainly pleased the audience, as the hearty applause upon her appearance testified. The Palms was beautifully sung, and the negro melodies gave much pleasure.

The Oberon

SENIOR ANTONIO VARGAS, the Cuban baritone, is again pleasing at this popular music hall this week and with Seniorita Lye Poletini gave some very good operatic selections, as did also Miss Rose La Croix and Mr. Arthur Stewart with their opera solos and duos. Conductor Ritzau’s violin solos are always received well. The American Ladies Orchestra had a fine programme for Christmas week. Christmas Echoes was especially enjoyable, though the overture, Poet and Peasant, was the finest of the evening. The Oberon’s entertainment is really above the average.

The Alhambra

TOMORROW afternoon, New Year’s Day and thereafter every evening and Saturday matinees. The Alcazar will begin its second and last week. Chimmie Fadden is doing a big hold-down; and its second week’s run bids fair to surpass the first. Mysterious Mr. Bugle will follow with Miss Irene Everett specially engaged for the title role.

The Alhambra

Tomorrow night, the greatest of all Irish comedians, Murray and Mack, the original team, who have starred together for nine years, will be seen at the New Alhambra in a big production of Finngan’s ‘Bill.’ Only for one week will these comedians be seen at the New Alhambra.

Murray and Mack are surrounded this time by the strongest cast that ever assembled together in a farce comedy. There are twenty-five people in the company, all of whom are veritable stars in their lines. Of course Murray and Mack are the stellar attractions, for a more comical and clever team never blushed before the footlights.

The California

With Flying Colors is a melodrama in sixteen scenes and was written by Seymour Hicks and Fred G. Latham. It was produced at the Adelphi Theatre, London, last August, and is still running there. It will be produced for the first time in America at the California Theatre next Sunday night. With Flying Colors tells the old story of villany and virtue, but it tells it, it is said, in a new way. Mr. Frawley has given three weeks to the preparation of this play and the production is the heaviest he has ever made. There are over sixty speaking characters in the play. With Flying Colors will run for eight nights and two matinees, on New Year’s Day and on Saturday afternoon.

The Tivoli

The georgeousness of the holiday extravaganzas, Little Bo-Pep, at the Tivoli Opera House, and the mirth-provoking songs, songs, songs, etc. presented by the big company, have caught the fancy of the town and the result is that Little Bo-Pep is drawing crowded houses and is likely to enjoy a prosperous run for an indefinite time. A special matinee on New Year’s Day and thereafter every evening and Saturday matinees.

The Acazar

To-morrow afternoon, New Year’s Day and thereafter every evening and Saturday matinees. Chimmie Fadden is doing a big hold-down; and its second week’s run bids fair to surpass the first. Mysterious Mr. Bugle will follow with Miss Irene Everett specially engaged for the title role.

The Olympia

A GREAT holiday program this week is the wintry send-off of the Olympia. Hastings and Hall in their musical selections, from comic songs to operatic solos and duos, are strictly up-to-date and thoroughly enjoyable. The Mohr Bros. are better than ever this week. Carl Wilson is very popular with the audience, as every fellow has a feeling that she is singing to him alone. Marie Wood has an excellent soprano voice and handles it well. Stanley Jones is a pretty little balladist, taking and catchy. Camelia’s character dancing is very fetching; and brings down the house always. Vera Chondon, Fred Winom, May Neubon and Carlton and Royce all do well.

The Chutes

The hill for the holidays is an attractive one. Adgie’s spectacular mirror dance in her den of lions is a beautiful revelation of light and color effects. One seemed to see a dozen Adgies and dozens of lions, the illusion being perfect.

Ruth Neita sings some clever comic songs, with her cute pickaninnies, and had a hearty welcome on her return.

The La Mouts, the dress suit acrobats, Major Mite, with his new specialties; Ruebe and Frank Shields, with their marvelous trick bicycle riding; Zoyerro, with her revolving sphere, all make up an excellent programme.

New Alhambra

The Black Patti Troubadours, in Finngan’s Ball, are giving the best entertainment of its kind at the Alhambra the second week. The constantly increasing crowds testify to their great popularity. Their rag time comedy and melody are exceedingly clever and entertaining. The new programme for this week shows their versatility and fitness for their work. Black Patti, James Wilson, D. H. Stewart and the Watts are up to date and we hope to see them here often.

A Fashionable Corner

The very attractive display now being made by the enterprising firm of R. D. Davis & Co. at the corner of Geary and Grant Avenue, is causing a great deal of talk amongst the well-dressed women of San Francisco. Choice, well selected millinery, silk waist, tailor-made gowns, jackets and skirts are the prominent features of this store. While they have been out a short time in business they have already taken a prominent place with the fashionable set. The advantage in shopping at this house is that the entire stock is new and up to date in every detail. Judging from the crowded condition of the store it seems that San Francisco’s most fashionable set appreciates the fact that low prices on the finest goods in process of getting there. Mr. Davis is to be congratulated on his enterprise and aggressiveness in reaching out for the best trade of the city.
Vaudéville Notes

Ed. Monarief seems to hold down Duluth, Minn., pretty strongly.

Matt Keene and the La Monts open at the Olympia Jan. 1.

Billy Weston will soon head a strong vaudeville road company.

Alice Raymond, the cornet soloist, is playing the Savoy circuit.

The Leonolos Bros. are booked at the Chutes Jan. 15, 1900.

Shannon and Luciar will be in the city latter end of January.

The New Los Angeles Buffet, Los Angeles, reports big business.

White and Harris are meeting with approval throughout the East.

Scott and Howard open at the Orpheus, Randsburg, Cal., Jan. 1.

The Monte Carlo Theatre, at Ker-

wich, Cal., reports business big.

The De Clairvilles are big hits at the Olympic Theatre, St. Paul, Minn.

Frank Finney, the well-known comic, is in town visiting his relatives.

Dr. George Medicine Company take the road immediately after Jan. 1, 1900.

Kehoe and Rainer, the clever sketch team, are big favorites at St. Paul, Minn.

The Stockton Tivoli is playing to packed houses. Armstrong and O’Neill are big features.

Eddie Dolan and Dollie Mitchell have signed contracts for Dawson City.

They open there in January.

On his return to Australia, the coming March, Harry Coogil will take with him quite a number of novelties.

The Richards and Emmans, Emerson and Emmans, are the latest teams sent to Honolulu Orpheum by San Francisco Manager Stone. They left Wednesday last.

HARRINGTON REYNOLDS
Leading man of the Frawley Company. A dignified and forceful actor whose artistic work has won distinction in America and England. He was first introduced to this country by A. M. Palmer as Rose Coghlan’s leading man, in a production of the late Chas. Coghlan’s play, Madame, produced at Wallack’s Theater and afterwards at Daly’s Theater.

The Mohring Bros. open at the Orpheum, Los Angeles, Jan. 1, 1900.

Hayes and Lyttoun, at present starring with Geo. Cohan’s A Wise Guy, are packing ’em in all along the route.

Boutello and Nirea, May Raymond, Lewis and Lake, and Fisher and Wall are at the Alexai Theatre, Denver, Col.

Harry De Lain arrived in town a few days ago direct from the East. He opens at the Chutes New Years Day.

The Gordon Sisters open in this city March 19th, with Fakersfield, Los Angeles, Stockton, Victoria and Vancouver to follow.

Shone Sisters, Stiles and Stevens, Ethel Melville and Kathleen Goodwin are the features at the Theatre Comique, Spokane, Wash.

Owl Theatre, Tacoma, Wash.—Brothers Leono, Boyle and Lewis, Billie Dodson, John Delmore, Dolly Paxton, Carrie Fisher are the stock.

Minnie Woodward, professionally known as Ward, is in town. Her husband is the proprietor of the Orpheum Theatre, Randsburg, Cal.

H. B. Teidemann, the popular manager of The Grotto, has made a success of that new amusement resort. He is the right man in the right place.

The Savoy Theatres, Victoria and Vancouver, under the management of J. A. Johnson, have taken a new lease of life and business consequently has taken a big jump.

Eugenie Fougere is in pretty poor health and was compelled to lay off last Tuesday night at the Orpheum. Camille D’Arrville, passing through town, stepped in and took her place.

Carl Reiter has his own company on the road. His starting point was Denver, Col. The following are the people: Rangue’s Dog Circus, Wiggis and Mvarolo, Ahern and Patrick, Sorden and Hunt, ‘Anos Kendal,

DOT STANLEY
A well-known vocalist, who is rated a favorite with vaudeville audiences.

JAMES SCHWARTZ
A handsome and well-known managerial figure in the vaudeville world.

CAD WILSON
The possessor of diamonds and precious stones galore and one of the favorites of the vaudeville stage. Her popularity always permits of long engagements.
An Unique Personage

While chatting with a pretty young actress about a year ago, she suggested that I go to New York. I shook my head doubtfully, as I replied, "I don't believe in palmists, they never come to the point, beat about the bush and make all sorts of blunders." I never found one scientific yet, but I shall go to my marvel and prove them all wrong. The house was on Mason street near Sutter, and reading the sign "Fosselli Scientific Palmist," entered, to find some people waiting, among them some friends of mine, an actor and a vocal teacher, and caught a glimpse of a prominent judge slipp ing through the door, and smiled as I thought, I am in good company at last. While waiting for our turn, my friends informed me that Fosselli had possessed wonderful Psychic power from childhood. He had studied in India, the home of Psychic truth, and the actor declared that the great palmist, Chiero of London, was not his equal. I became more interested as my musical friend told me that Fosselli was a man of intellectual and musical ability, and fond of the arts, and had been known in his readings in Boston, New York, and other large cities. My turn came at last, and I entered a regular "Bohemian den," and was seated at a little table while Fosselli, whom I found very gently manly, proceeded to mark the lines of my hand with a blue pencil so thoroughly that my palm was like a net-work—not a line slighted—and I thought what a demon of terror that blue pencil might have been in the hands of my editor with my copy before him and the sign "My busy day!"

The room was full of pictures, plaster casts of hands and charts, a guitar in one corner, a piano in another, and at my elbow an easel with a half-finished picture, and following my glance he said, "I am fond of my brush in leisure moments." Then he began to read, coming straight to the point, and my life was stretched out before him like an open book from infancy until that day, "I know who you are," he remarked. "A young actress with long, black hair and blue eyes,"—Well, he described my friend so vividly that it made me jump. "You are a writer," he continued, "on a weekly paper, and work among musical and dramatic people. You think you will stay with this paper but you won't. You are going to be very ill. Your editor now East will come home to die to save you." And then he read my fortune.

You will resume your work, but next September, 1899, a new dramatic paper will be published, and you will join the staff through the suggestion or influence of a gentleman at a dramatic agency—a man with blue eyes, brown curly hair turning gray, and a very refined manner. You know such a man? I admitted I did, but said, "Fosselli, this is all nonsense—your past reading is perfect but the future can't be so. Our editor is perfectly well in the prime of life. I am not going to be ill, and have not thought of making a change, and as to the friend you name, he is not likely to have newspaper influence, and no one intends starting a newspaper!" He took my little outburst quietly and said, "We will see what September brings," and I replied laughingly. "That is a wager Fosselli, if you are right I will own my ignorance and surrender completely to your superior knowledge. He won. I lost—for his prophecies came true. Only a week afterwards my editor was brought home to die, passing away when I was helplessly ill and out of my work for months. I resumed my work with the new editor until last September, when going into the office of the dramatic agency mentioned on business, my friend met me with a smile. "Have you seen the new paper?" he asked, holding up the first copy of the DRAMATIC REVIEW, and suddenly an idea struck him, and he seized pen and paper and wrote a letter of introduction. "See the manager at once," he said. "This is the paper for you—it is sure to be a success," and I was soon in the sunny office of the DRAMATIC REVIEW talking to two of the pleasantest gentlemen I have ever met, and here I am a member of the staff, for I began at once and I am proud of the success we are making as if I were a partner, and full of hope for the future. And the array of actors and musical people I send to the "Bohemian den" for advice is proof of my admiration of Fosselli's wonderful powers, for he is gifted beyond the power of science, and I have to hear of his first failure; and by the way the pretty actress is now in New York and writes she is doing well.—Mary Frances Francis.

Alyce Gates

O'pen upon a time"—that is the way wonderful stories should begin—a little, dark-haired girl lay under an apple tree in the garden of the home of Justin Gates, well known and honored in California from the pioneer days. Her pretty head rested upon her arms as her bright eyes gazed up through the branches, while in childish fancy she read among the green leaves that rustled in the sunny air, pictures of future glory of which she was the heroine. The blue sky, cloudless as her sweet face, smiled upon her and the leaves whispered to her heart, "You will be a singer some day in the great world, some one is coming, coming from across the sea to make your dreams come true." She kept her "apple-tree stories" to herself, for who would understand? She herself did not understand anything then of Psychic laws or that her innocent soul was so full of light that she had unconscious relationship to the wonders of the Occult, that the world has grown to recognize. Alyce Gates became a woman and spent five years in New York with Geo. Sweet, one of the greatest vocal masters of American and European fame. Her natural poetical interpretation was his delight and she became an enthusiastic exponent of his method, and returning to San Francisco opened a vocal studio, building up her profession with gratifying results, teaching faithfully and with cheerful heart "Quality and expressiveness of tone." Her work is a revelation in the art of teaching and the atmosphere of her artistic surroundings inspiring and it is no wonder that the minds of her pupils expand through with lofty ideals. Her voice is a musical dramatic soprano, clear and smooth as a forest stream. She has been a favorite in concert, possessing beside her voice and training a personality of musical charm, drawing her audiences to her in the harmony of gentle soulful attraction.

Of late years the "apple-tree creations" have given place to solitary rambles under the stars or upon the sea-beach, for the boom of the waves was music to her ears, the spray like gems of promise, the water seemed to beckon her to the sands and as the waves rolled to her feet sweet was the message they sang. "The time is coming, coming, when your dreams will be fulfilled. A friend will sail over the sea to point you to your highest work, to be your inspiration." Miss Gates worked on steadily, cheered by the promises of the waves and the leaves, until one evening she sat in the Tivoli with a friend. There were sounds of applause and then perfect stillness reigned and as Sig. Salassa's glorious voice rang out, Miss Gates, who heard him for the first time, burst into tears. "I am leaving against a palm; I have found the oasis in the desert; that great artist will be the one to encourage my highest aims!" she said. Strange! Not at all to those who understand psychic, laws and leadings. To make a long story short Sig. Salassa heard Miss Gates sing and at once recognized the artist. "Beautiful voice," he said. "You know how to sing. You can teach. The school is the same as mine of light and shade. You should sing in opera," and all unconscious of being a link in the psychic chain added as he praised her: "I come like a brother in art and stretch out my hand from across the sea to show you what you can be." Since then Miss Gates has been so encouraged by his criticism of her voice and art that she has gained new impetus and confidence and hopes some day to enter the operatic stage, while she goes on as faithfully as ever with her classes, for the opinion of Salassa is worth having and he is not a man to flatter. Miss Gates comes from a talented family that has shone in musical, dramatic and journalistic work. Her sister Gertrude is clever with her pen and in dramatic art, and perhaps the most beautiful tenor voice California has known was that of Harry Gates, her cousin, who sang in the old Tivoli days. Miss Alyce Gates sang at the large benefit for Italian charities given at Metropolitan Temple last Thanksgiving Day at the request of Sig. Salassa, who also appeared upon that occasion.

Mary Frances Francis.

The Mechanics Institute has awarded Miss Gates its highest literary prize, A. Louis Thore, Photographer, S26 Market St.

Lederer's Quinotopia will keep the hair healthy.
Daughters of California on the Stage, at Home and Abroad

Their Beauty and Their
ent is Recognized the World Over

By permission of the San Francisco Call
LOCAL NOTES

The departure of Miss Millie Flynn for New York, just after the dawning of the New Year, where she will continue her studies as a vocalist will be a loss to the profession of San Francisco, but again to the East, for doubtless our California songbird whose silvery notes have charmed us will have good opportunities of entering the profession in New York, where those of true musical worth are always welcomed. Among the players of this profession are two of Miss Flynn’s favorite artists—Willis Bachelor, Olive Reed-Cushman, Mabel Love, and other of our favorites has proved. Miss Flynn is well known in San Francisco, having been here before the public since she was a street-singer, and her success is due to the careful tuition of Dr. H. J. Stewart, who holds a distinguished place in his profession. Miss Flynn sang at the Plymouth Church for nearly two years, and has been soprano soloist for four years at Trinity Episcopal Church, where regret is expressed at her loss. She has also held a position at the Taylor-street Synagogue for five years. Her voice is rarely sweet and musical, her tones are well rounded, her enunciation good, and she sings with much poetical interpretation; her appearance upon the stage being modest and attractive. Miss Flynn appeared recently at the farewell concert of Frank Coffin and Robert Bien, Native Sons’ Hall being crowded. The Bohemian Club, the profession and society were well represented, the program being rendered by the best local talent including Henry Holmes, who is securing fame in America as he has won it in Europe. Miss Flynn is always an acquisition to first-class concerts, and her voice also well adapted to Oratorio or church work.

MILLIE FLYNN’S FAREWELL.

Miss Millie Flynn’s farewell concert, given under the direction of Dr. H. J. Stewart, Tuesday evening of last week, was attended by an audience that showed warmly their interest in the singer who has been very popular in professional work, several of our local favorites lending their aid in making her last appearance here a success. The concert opened with quartet—Gypsy song [Schumann], Miss Flynn, Mrs. Birmingham, Clar- ence Wendell, Mr. F. G. B. Mills, the number being well rendered and received. Mr. John Marguado, whose appearance is always hailed with pleasure, rendered violin solo, Leonard’s Souvenir de Haydn to much applause. Song, The Rough Rider, was sung by Mr. F. G. B. Mills. He has naturally a good voice, but a cold robed it if its clearness, but he sang with pleasing effect responding to an encore. Miss Miriam Cone gave Aria—A Scorte, [Helleni], making a good impression, giving as an encore, Answer. Miss Flynn received a very hearty greeting when she appeared in her first solo. She looked well upon the stage, and sang with her usual charming ease and refinement. Her number was Valse Song, Delight [Lucetour], a very graceful rendition. Miss Flynn being in excellent voice and singing with much feeling and artistic taste. In response to an enthusiastic encore, she sang Last Night I Was Dreaming, appearing also in duet—Recordare [Requiem] Verdii, with Mrs. Birmingham. Mr. Harry Wood Brown, the possessor of a very melodious baritone, sang Aria—Die Passente [from Faust]. He was a little indisposed, but his smooth rendering and good taste were not to be hidden, and he was recalled singing a second time. Mr. Wendell, tenor, sang Love’s Nocturne [Lawrence Kellic], his voice being sweet and clear, and his style sympathetic. In response to generous applause he gave an encore. His pianissimo passages were delicately taken, and his numbers a delight. Mrs. Birmingham was in particularly fine voice, giving air de Romeo et Juliet [Vaceau], in fact I never heard her to better advantage, and she was a great favorite responding to an encore and singing in the closing number quartet—The Stars That Above Us Are Shining [Weber]. Miss Flynn, Mrs. Birmingham, Mr. Wendell, Mr. Mills, Dr. H. J. Stewart accompanied the singers, lending them his customary graceful support.

CHARLOTTE VOORSANGER.

The other day I received a charming letter from Miss Charlotte Voor- sanger, whose musical ability and devotion to her studies long ago won my interest, while she was a pupil of Prof. E. B. Bonelli of the San Francisco Conservatory of Music. Little Charlotte, as we called her, for she is not sixteen, was sent to New York three months ago to study with Mr. Galligo, before going to Europe to finish her musical education. Mr. Gal- ligo seems to be taking great interest in her and she has made many new friends but her heart turns often to home and ties in California, and especi- ally to Prof. Bonelli, who was as fond and proud of her as if she had been his own daughter. She writes: "Miss Francis, I hope soon to thank you personally for all your kindness to me in my work, and for being so kindest with me. I love my work and can never forget Prof. Bonelli, who taught me to love it. I must work for these innumerable debts. * * I wish I could play like Mr. Galligo, with such technique and such soul. He says I must strive for a crisp, brilliant technique, but there are so many striving to reach the goal, so much more talented than I, that when I realize what I have undertaken, I am dumb-founded at my audacity, but that makes me work the harder. * * * My last piece is the Holburg Suite [Greig] and I have memorized the Prautudium and am preparing Rigaudon for my next lesson and find it very fascinating. My practice hour is near, so I must close. * * * Always think of me as Your sincere admirer." Charlotte Voorssanger.

While chatting with Mrs. Voorssanger regarding Charlotte’s letter she seemed pleased as she had remembered me and told me that her uncle, Mr. Pollak, the solo violinist of New York, had been surprised at the progress she had made in the Conservatory here, and was more than delighted with her work. Mrs. Voorssanger says Mr. Galligo gave her a very strict examination, reserving his opinion until she had played three times, when he declared her interpretation to be good, and her work most thorough. He praised Prof. Bonelli’s tuition, taking up her studies from the point where he resigned Charlotte to her new mas- ter’s care. Mr. Galligo was struck with the care that had been taken with interpretation, as the writer was when about a year ago a piece of music was placed in my hands marked from measure to measure by Prof. Bonelli, and I chose Beethoven’s Moonlight Sonata and a Chopin Etude for Charlotte to study. This was done under the aegis of the San Francisco Conservatory, and won words of praise from Madame Carreno, but there have been other pupils who have distinguished themselves as pianists who owe their foundation and ambition to Prof. Bonelli. Miss Carrie Bowes, who made a success in Europe, and gave a concert upon her return in 1897, Miss Maul Durrant and Mr. Harry Tichau, who passed fine examinations in Berlin, being among the number. It is only fair to call attention to the good work of our local masters when they receive praise from Eastern or European authori- ties and if ever our little friend Charlotte Voorssanger becomes famous it will be pleasant to remember that she was a California girl taught by one of our own masters.

—Mary Francis Francis.

Mayme Taylor, who makes her appear- ance here with Murray and Mack to-morrow night at the New Alhambra, is well known in this city, this having been her home several years ago. She first made her appearance before the footlights at the Tivoli, but after be- coming the wife of Richard Stahl, Hoyt’s manager, she went East, and returns now for the first time. She has a beautiful soprano voice, and has been a success in the East.

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In Repertory

ALCAZAR THEATER

June, July, August, 1900.
Tunis F. Dean

Mr. Dean is business manager of The Christian company now meeting with great success at the Columbia. Although on his first visit to the Coast, he is by no means a stranger in San Francisco where he has been renewing many old friendships made in the East. Mr. Dean was for many years manager of the Academy of Music in Baltimore, also holding a proprietary interest in the house, which played only the leading attractions of the country. This is only his second season on tour. Last year he represented The Bride Elect in the same capacity that he does with The Christian. Walter Dean, his brother, is well remembered here where he made many visits as business manager of the Carleton Opera Company when it was in its prime. The Christian will make a tour of Southern California following its Frisco run, which promises to be one of the most successful engagements in the history of Frisco theatricals.

The advance sale of seats for the second week of The Christian at the Columbia Theater is fifty per cent. larger than it was for the first week at the corresponding time.

Brother Officers, the play produced by Henry Miller at the Columbia Theater last summer, is to be produced at the Empire Theater, New York.

The Hon. Peter Sterling is to be dramatized by Mildred Dowling and Paul Leicester Ford for Nat Goodwin.

Oroville Opera House

The Union Opera House, of Oroville, Cal., has been entirely remodeled. The stage, which will be completed by January 15th, will be the finest and handsomest in Northern California. Nine sets of new scenery have been painted, and also a very handsome drop curtain, representing Heidelberg Castle on the Rhine, framed by a massive gold frame, partially concealed by handsome folds of salmon pink drapery. The stage is 40x35, with a height of 40 ft. to the gridiron or rigging loft. The proscenium opening is 20x26, handsomely finished in cream and gold, studded with electric lights. Eight cozy dressing rooms, 8x8 ft., are placed under the stage, fitted with both electric and gas lights, also hot and cold water. The auditorium is finished in cream and gold, of a Moorish design, the theater being furnished throughout with both electric and gas lights. Mr. Harry R. Jacobs has the management of the new house end is now arranging and booking companies enroute. The management will aim at all times to play only first-class attractions.

Charles Frohman has secured the London success, The Black Tulip, for production in this country.

Efie Elliser's father is a member of the James-Kidder-Hanford Company.
LOS ANGELES.

Newspaper Correspondence

LOS ANGELES, Dec. 25.—Little Paloma Schramm, in her second recital on Monday evening at Simpson Tabernacle, renewed the profound impression she made the previous week. Another brilliant little musician, Sada Werner, Vasye's young pupil, was here in the same hall on Tuesday evening. This child, violinist, plays with dash and brilliancy combined with delicacy and exquisite shading that would do credit to a much older virtuoso. Mme. Genoveva Johnston-Bishop assisted in the following program: Franck—weisen (Sarasati); Pa ce Mlo, aria from La Fosca del Destino (Vardi) Mme. Bisby; Symphonie Espagnole Lalo allegro, andante rondo; (a) Kreutzer Lost to Mel(175) Bach) by request; (b) Good by (Lady Henry Som- err) Mme. Turner, andante Capriciosa (Saint Sains). Miss Blanche Rogers accompanied both violinist and singer.

The second concert was given by the Symphony Orchestra at the Los Angeles Theatre on Friday afternoon, with Mr. Harley French, conductor. This organization reached a degree of artistic excellence that is gratifying to our music-loving people. The interpretation of Tchaikowsky and Saint-Saens in particular, was a revelation of their deep thought and feeling; the Tannhaeuser overture was given according to the original score. The program included ballet music from the operas Fausters (Rubinstein); Andante Cantabile from Quartet No. 2 of Schoenfield; Mr. Heart at Thy Sweet Voice, Sameon and Delilah, (Saint Sains); Piatti Symphony (Beeth-oven) and Overture to Tannhaeuser Wagner. Miss Krickeker was soloist for the after noon.

Vladimir de Fashmhan will give two concerts next week. On New Year's evening his program will include Schumann and Chopin, while the recital of Wednesday afternoon will be given up to Chopin.

The musical will be rendered at Syrian Auditorium on the evening of January 5th, under the direction of Prof. F. C. Bacon. The soloists will be Mme. Genoveva Johnston Bishop, Mrs. Florence Scarrborough A. Miller and Mr. Barnhart.

The dates for Emma Novara's concerts have been fixed for the evenings of the 13th and 18th of January.

STOCKTON.

Special Correspondence

STOCKTON, Dec. 27.—The newspapers here seemed to have it for the Kesten- saintly Burlesque Company. All of the journals "outed" the show, stating that it was coarse and the people had no merit, which criticism was not wholly justifiable. There are some redeeming features about the performance, but the local newspaper combination evidently could not see it that way. The result was that after a good house Thursday night, there was about forty peo- ple Friday and Saturday. The company pulled up stakes and went to Sacramento.
**Eastern Correspondence**

**NEW YORK**

**NEW YORK** Dec. 24.—The season of grand operas in this city began at the Metropolitan Opera House, with an opening performance of a new and brilliant Marcia Gran Opera Company.

Never in the history of the Metropolitan Opera House has there been an opening as splendid as on last Monday night when Romeo and Juliet was sung with Eliza Fawkes and Albert Albert, the title roles. Oscar Deming had been heard before in the opening here in the same opera in the season of 1892-93, with Jean de Reuse and Minnie Harkness. And the opening performance here on several occasions with Meta, once with Sembach and once with Melle, for Grimm's opera scenes, to have been a favorite work with which to introduce each season's company of grand opera singers. Historio it seemed that Jean de Reuse was indispensable as Romeo, especially for an opening performance; and after the opening, a few discreetly-plotting story on account of alleged slighting remarks about the other tenors, great interest centered in the voice of Miss Nordica, but it happened that he who was contempt for the imitable Jean, Alveraz was something of a disappointment. He showed a fine dramatic tenor voice, with a splendid resonating tone. But his middle voice was not always to be relied upon for fine effects. He even sang off the key. In passages requiring great vehemence he was at his best. But upon the whole it must be admitted that he did not show himself as a tenor in a position to win the hearts of Jean de Reuse. His friends here in his hopes that he will do better as he becomes more experienced. The opera was a success, as were the season's other productions, and Miss Nordica, with her voice of marvelous force and resonant as ever, as Frere Laurent, and Pol Flouconn was a perfect Caesar. The other productions played at the Empire Theatre, by Tamboer, Pasqu and Lohbrinzing, introducing Calve, Nordica, Terese, Suwon Strong, Schumann-Hein, among the women voices, and Salza Van Dyke, Dippel and Campanari and a number of lesser male artists. Even if Manager Gran does not last in the season, his efforts are still admirable. His talent for publicity, the world's great tenor, he has enough artists already to make the season a successful one.

**John Drew.** After a very long and prosperous run with the remaining companies of Tears, left last night to go on the road; Minnie Maddern Fiske, after an equally successful run in the American Theatre, left last night; and the Kendals left the Kneckerlock, where the older Miss Bloumon has been a profitable and artistic venture. Other departures were The Dairy Farm from the Fourteenth Street and A Greek Stake from the Herald Square. A Greek Stake is the title of a now running skit the producer of which failed to score hits to New York. It lost rapidly several thousand dol- lars and to be adjudged by an ad- mirer of Dorothy Morton, the primus dona of the company. All last week those inter- ested in the success of the piece were look- ing out for a new angel who would pay the back salaries and advance a few thousand dollars to the show and prevent it from passing new. Many members of the chorus had to strike for two weeks' pay last Tuesday night and but few went on when the show went on yesterday.

With the prospects of an outgoing at the opening of the Metropolitan Opera House, Miss Nordica, for a time at least, was the most interesting of the new and pretty, as are most of the songs, which, by the way, are well sung. Sidney Graeme and Miss Nordica made a big hit with their drawing room interlude and imitation.

**Miss Maybellie Davies and Charles Hooker do some wonderful dancing in the third act.** New York Dec. 26.—At the Denver, Charles Callahan's Coon Hollow is the attraction this week and is doing well. Miss Lydia Thomas, the star girl, play the part of a Georgina. Her many friends filled the theater Sunday night and gave her a hearty re- sponse. Saturday afternoon, a successful juvenile actor, was seen to advantage in the part of Ralph Markham. Stanley Johns was a popular favorite. Many believe that he is the one to make a lasting hit in this winter's season. George Sharp both deserve mention. Next week, Uncle Tom's Cabin.

**The Lyceum bill this week are Louie Dresser and her pickaninnies and Jack Norwuth.** The others are Merritt and Monako, Baby Moors, Three Sisters, Constantine, Rosley and Rosette and Deane and Franks. Mr. Henry and Miss Dickson will close with the Coon Hollow Company at Lincoln, Nebraska. They will be replaced by Forest Flood, a Denver man, and his wife (Miss Clemsen.) The Telephone Girl will close a fine performance at the Broadway Sunday the 13th. I cannot write about my own show, so will let you know about some other show, one of the best of course**.

**BOULL**

**A SUCCESSFUL RECITAL.**

**Never in the history of the Lyceum Theater has it held such a large gathering of its patrons with the exception of the engagement at the Chicago Lyceum when the audience was present. The custom of the Legacies, which will prohibit the unauthorized use of theatrical posters, especially pictures of actors and actresses.**

Felix Schweighoefer, the famous German actor, arrived last Wednesday to play the title role in the new production for his first appearance here, although he has had a big reputation in his own country for years. He was born in Brazil, but went to Italy and later went into the railroad service, before he concluded that the stage was his field on the stage.

Emma Calvé made her first appearance in this city this season in Carmen, at the Metropolitan last Wednesday night, and repeated it on Wednesday afternoon. One of the features of the performance was the appearance of Alvarez, instead of Salza, as the tenor, because he was sick with a cold. Alvarez was less freckled than in his opening performance as Carmen on Monday night, but his singing was still deficient in detail, although his acting was as fine as Calvé's. **ROB ROY**

**DENVER**

**Special Correspondence.**

**DENVER** Dec. 21.—The Christian opened at the Broaday Theater Monday night is for an engagement of five nights and then goes on the road. Therefore, in the theater, Denver's go out turning out at once to welcome one of the first good productions of the season. The public had read the book, and naturally everyone wanted to see the play. Miss Ellin Gilleau gave an excellent interpretation of the part of Gabriel Guaycty, being at all times, but in my opinion she did not look the part. The John Storm of J. M. Colville was well done, and Edward Remy gave an excellent performance as Lord Robert Ure. The balance of the cast are all clever, and the chorus, a vote, is not a failure. Miss Helen Weston, W. S. St. Clair, Frank Lyon, Robert Hart, Jr., Harry Sutton, Fauchell Cottrell, Carrie Lee Stowe, Jane Wheatly, Edith de Groff, Sue van Dieder, Mildred Burnham, and Ida Parks. The scenery is beautiful, and judging by the applause which it will be pasted at every performance.

Next week, the 25th, the Jefferson Com- edy Company presenting Rip Van Winkle.

The Tabor has Hoyt's A Stranger in New York this week, which opened with a number of New York fair houses. That night the S. O. S. sign was displayed early. The company, headed by Paul F. Nicholson, Jr., John S. Davidson, L. E. Holms, A. W. Muller, and many others, who were new and pretty, as are most of the songs, which, by the way, are well sung. Sidney Graeme and Miss Nordica made a big hit with their drawing room interlude and imitation.

The King's Musicette will be given at Powers' Theater at the Christmas matinee with Miss Kendal, Miss Arthur, Miss Germaine and Miss Nordica, and Miss Nordica has been appointed as Miss Virginia Harms as Miladly. The dance, by Henry Hamilton, was taken from a romance by Dumas.

**Manager F. C. Whitney and Stanislav Strogame, who dramatized Quo Vadis, have left Chicago and gone to New York. A number of new dramatizations of the book Quo Vadis are now offered to managers—some are held at the fabulous price of five or ten dollars for manuscript copies.**

**Luis Horese Frechette, poet laureate of Canada, and Dr. W. H. Drummond, the widely-known author, gave a fine program at University Hall, Arts Building, December 10th.

The sudden death of Stephen Johns, the dramatic editor of the Chronicle, was a great shock to his associates and also to the Sewickley and Braddock audiences, whom he was very popular, owing to his kind and genial position.

**Miss Grace Cameron, soprano, who comes from Omaha, has joined the Bostonians and is extremely popular at the Columbia in the part of Cappuccino, in Smith's and Herbert's Serenade. Miss Cameron has a pretty face as well as a flute-like voice. The Bostonians are not quite up to the standard of the famous originals, with the present cast.**

At the Haymarket The Bowery in Kloe- dyke, a sketch full of fun and merriment given by Hines and Remington proves a great favorite. Walton's flying monkeys and Erna's dog circus are good attractions.

**The Dearnon Theater Company give next week The Christmas Season, a musical mas- sacmatine. A Conway to be presented at the matinees this year is a calendar printed on six cards, each card shows two months and two pictures of members of the stock company.**

At the Columbia Theater during the holi- day week will be given by the Boys' Hofmann's new farce in three acts, taken from Georges Feydeau who wrote The Gay Parisian. The Girl From Max's is the production and contains many laughable situations.

The sale of seats and boxes for the spec- tacular production of Aida has been very heavy, but last Monday night filled the Studebaker during the holidays.
Francis Byrne

Francis Byrne, of the Frawley Company, has come to the position when he can bear gracefully the honors accorded him. Experience is a far better teacher than the schools, and Mr. Byrne's short dramatic career has been full of it.

In '95 he opened with Modjeska at the Garrick in New York, playing small parts with an earnestness that soon won him the position of leading juvenile.

Then followed a season of stock work in Montreal and Milwaukee, where parts showing every shade of sentiment, and the lack of it, fell into his willing hands. He was wise enough to know the value of running the whole gamut and striking the notes clean. Then he went on the road, playing Rupert Lee in The Sporting Duchess.

In Mr. Frawley's opinion he gives promise of great things in future. If in four years he has taken such strides, prediction of a brilliant future is a safe hazard.

Personally, Mr. Byrne is quiet, unostentatious, earnest, studious and devoted to his profession. The Review quite agrees with Mr. Frawley in his estimation of the present and prophecy for the future.

Miss Holdis has been produced in London at the Duke of York's Theater by Charles Frohman.

Susan Strong as Elsa

Miss Susan Strong, the American prima donna, appeared for the first time in this country as Elsa in Wagner's Lohengrin, December 23, at the Metropolitan Opera House, New York, and scored a success. Her voice was in perfect condition and was exquisitely handled.

Herr Muhlaun played an excellent Friederichke and M. Dippel's Lohengrin was as fine as usual, although he was suffering from a cold. Mme. Schumann-Heink, M. Meux and Mr. Pringle supported Miss Strong well.

FINE PHOTOGRAPHY.

The fine half tone ornamenting our front page was made from a Thors photo.

Francis Byrne

Poor Edwin Hoff

Edwin Hoff was at one time the most popular light opera tenor in America. He had a voice of rare sweetness and range and possessed a most pleasing appearance. He succeeded Tom Karl as the tenor of the Bostonians and made a great success in Robin Hood and other operas. Suddenly his voice failed him and the skill of all the specialists was unable to restore it. He dropped out of sight, broken hearted, and took to drink. A year ago he went to London and for a time appeared in an insignificant part in The Belle of New York. Now he has disappeared utterly, leaving no word of where he was going.

Read the Dramatic Review.
Richard, the Three-Eyed

FREDERICK WARDE left us last Sunday, and that reminds us—oh, well, it’s a good story told by a former manager of Mr. Warde. "Mr. Warde never plays Richard," said he, "that I don’t think of a critic of the play which I once overheard in a Baltimore cafe after the performance. Two young fellows sat at the next table. Said one of them: ‘That play is rot. It is perfectly absurd to make a man spend so much time and money so many people for the purpose of getting a kingdom and then have him offer to trade it off for a horse.’ Just then a party of loggers who had come down the river from the Tennessee timber country bought tickets and went in. The curtain went up and in a few minutes the loggers came back and demanded the return of their money. ‘What is the matter?’ they were asked. ‘Well,’ said one of the party, ‘we didn’t know that man Warde was a cripple or we wouldn’t have gone in at all. We don’t want to see no durned cripple play king.’ ‘Yes,’ said another, ‘an’ the infernal fool began by talking about being discontented with this Winter, when it’s the best winter we’ve had since the war.’

Subscribe for THE DRAMATIC REVIEW.
Fancies of an Admiring Mind

A

An actress was recently described by a writer as follows: "Lips that curve deliciously, vivibly carmine, hiding Hogarth's fourfold line of beauty; challenging, imperious, tender; eyes that are shadowy, shadowy, one minute the eyes of Artemis of the Arcadians and the next those of the brooding Juno of the Romans; sometimes languorously alert, sometimes indolently museful, quiescently sorrowful, yet opalescent always, with dormant and dangerous fires; hair that is golden, heavy luxuriant, like that of Homer's Helen; a neck like the daughter of Diana, supple, full-throated, tower-like; a brow rather low and broad, not unlike the Venus of Milo, with the coldness of the classic profile endeared and humanized by a womanish dimple; tall—in truth, tall as a daughter of the gods, tall enough to have delighted one of those old Greeks who left their broken dreams of beauty in the Parthenon of the Athenian Acropolis; tempestuous, subdued, affectionate, tyrannical, loving, unconscious, unscrutable—the last strange gift of the gods—a lovely woman." It is said the writer of the above is a poet; perhaps that explains it.

Mansfield Traveling

An Englishman never at any other time shows so much imagination as when he states a fact—about America. An English paper, recently, wishing to be especially newy, printed the following paragraph: "When Mansfield travels through America, very special arrangements, as is well known, are made for his comfort. There is a big car called the 'Richard Mansfield,' containing a fine four-post bed, bathroom, drawing-room and kitchen all for him, and two other cars containing bed-rooms for his company of two. When they come to a specially fine neighborhood they leave the train, play ball-games on the prairie, have pistol practice, and amuse themselves generally.'"
European Notes

Two women recently acted Hamlet in Vienna. One of these was Sarah Bernhardt and the other Adele Sandrock, who aspires among German speaking actresses to hold a place with Mme. Bernhardt. She acts well her roles and is likely to play them very much the same fashion that the French model does. Franklin Sandrock came to America and made little impression, chiefly through the disadvantages attending her introduction here. She made her reputation at the Volks Theater, Vienna, although she was born in Berlin, and was later called to the Hofburg Theater to take the place made vacant by Charlotte Wolter’s death. She did not remain there long, however, and now travels through the German cities, threatening occasion-ally to invade England or France. Mme. Sandrock did not wait until Bernhardt did Hamlet in Vienna, as she had promised, but anticipated the French actress by several days. She was praised for her power in several scenes and the experiment was declared interesting. Very little more was said in favor of the French actress, who did not succeed in interesting the spectators. The majority of them left after the third act. Josef Kainz recently acted at the Hofburg for the first time. Mme. Rejane is to return to Berlin after her Russian season and give a special performance for the German Emperor. Mme. de Lavallette will be acted. The receipts for Helene Duse’s ten performances in Berlin amounted to $25,000, which was unprecedented there.

With this reminder as regards shoe buying for the year 1900

Our shoes for style
Our shoes for comfort
Our shoes for quality

Are the very lowest priced in San Francisco. Our stock the newest.
Stockwell Insolvent

L. R. Stockwell last Friday filed a petition in insolvent with the Federal Court. He states that his assets amount to $100, and include merely his wearing apparel.

Stockwell places his liabilities at $10,500. Among the debts which he owes he enumerates: Frank Sanger, royalty on dances, $300; Edward Price, royalty on plays secured by a promissory note, $740; Sydney Rosenquest, borrowed money, $300; Goldstein, Cohen & Co., costumes, $300; Francis, Valentine & Co., printing, $500; Hoyt & McKee, royalty on plays, $500; Charles Kent, services as actor, $170; Miss Louise Sylvester, services as actress, secured by promissory note, $175; J. J. Rauer, judgments and claims, $940; Edward S. Salomon, his attorney, legal services, $200. Stockwell has had a long continued siege of hard luck, but we hope that the New Year will see him on the road to prosperity once more.

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<th>Name</th>
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<td>Hannah Davis—Tivoli</td>
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<td>Justin Wayne—Grand</td>
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How Irving Came to Be Knighted

"The glorious part of Henry Irving's career," said Stuart Robson one day, "is that as he has advanced himself he has brought the profession right up with him. Here in America people don't realize what prejudices theatrical folk of England had to contend with, but now the actor stands with the best of them. He has his place in society, just the same as any other artist, and Henry Irving has done most of the work that brought this about."

"For a number of years it was known that the Queen was ready to recognize the great talents of the first of English-speaking actors, and to express the sense of gratitude the nation felt to him for what he had done for theatrical production by conferring on him the title. Irving's friends in the literary and social world were anxious that he should be knighted, but he frequently expressed in conversation his opinion, which, of course, reached what are ambiguously called the royal ears, that he did not desire the honor. It was not until the members of his own profession, headed by Charles Wyndham, went and told him that they desired to see him knighted that he consented."

"You must, Irving, for the good of the cause," Wyndham is reported to have said; 'you have carried your profession up to the point where one of its members is considered worthy of knighthood. 'Your work in this direction will not be completed until you have accepted this honor, which is an honor to us all.' The year after this, among the birthday announcements was Henry Irving."

Irwin on Stage Songs

My Irwin has given out her annual interview. Last year Miss Irwin told a tremendously expectant public how to raise two keys. This year she varies her topics and tells how songs are put into plays.

"The music is the hardest thing, for usually that has to be belonged in by the ears. It is always difficult for the author of the play to do anything about it, for he is most interested in the sequence of his story. It makes me smile to hear people say that there is no plot in a farce comedy.

"The songs go in after the play is finished, and are set in a dozen places before just the right one is found. If I know a song is good and it is not well received, I know it is because it is not in the right place. The place of a song is often changed after the play has been produced, because it was not put in properly in the first place."

"Try hundreds of songs before I get one that is right. It isn't safe to miss one, for fear it will go good. I play them all over myself, or my conductor plays them through for me. They come to me in great quantities to the stage entrance, to the box office, everywhere, and the worst of it is that many of them say to please return the manuscript if you do not use the song."

"The great difficulty is to get a song with good words and music, too. It is heart-breaking sometimes. If one is good, the other are rare in a dozen. If either the song or music is very good, it may carry the other. In a number of songs this has been the case. It happens most often that the music is good and the words are not. It is comparatively easy for a musician who knows his business to write a swinging melody, but it is not so easy to write a song that is really funny. The words of a song are altogether the most important part, and the most attention is given to them. People are interested in the story. There may be a great many in the audience who don't know anything about music, but they can all understand the words, and it is not easy to be really funny."

Bernhardt's New Play

Sarah Bernhardt has received from Sardou the play called The Witch, on which he has been at work for nearly ten years. It is concerned with the Brinwillers poisoning case that took place in the time of Louis XIV. Bernhardt has lately been acting in Portugal, where a civic banquet was given in her honor and other demonstrations impossible now anywhere else outside of South America and the Iberia peninsula were indulged in.

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A Small World

"The last time I saw that man," remarked P. S. Mattos, the bustling advance man for Mack and Mack, the other day at the New Alhambra, after a pleasant chat with the Review representative in the private office of Managers Ellingham and Mott, "was at Orchard Beach, Maine, years ago when he was in short pants. Now I run across him out here, clear across the continent. I tell you this is a pretty small world after all. And that reminds me of another incident which further proves the truth of my assertion:"

"Several years ago I was in South America for the Barnum and Bailey circus, away up about 3,000 miles on the Amazon, among the Indians and bush dwellers. You could travel for a month without ever seeing a white man. I hadn't seen a white man for so long that I had almost forgotten what one looked like. One night, after an exceedingly hard day in the jungle, I put up at a small native settlement up in that wilderness. Scarcely had I seated myself in the hut which had been placed at my disposal for the night, when suddenly the doorway was darkened. Turning around I instantly saw the newcomer was a white man, and I jumped up to give him a warm welcome whoever he was."

"Imagine my surprise and astonishment when I discovered he was an old and very dear friend of mine whom I had known almost from childhood, for my visitor was none other than Colonel Gardiner of Cleveland, at one time mayor of that city. Our surprise and joy was mutual, I can assure you, for the Colonel had no idea as to the identity of the stranger whom he had come to pay his respects to. We both came to the conclusion right then and there, that this is a small world we live in."

The Birth of the Ballet

There were no ballet girls in 1671, when Pomeone was produced, and the male dancers had been recruited among the dancing masters of Paris and their schools. The youngest and plumpest of these passed for shepherdesses, nymphs and goddesses, and all wore masks. It was not until ten years later that four real danceesses, pupils of Luli, appeared to an enthusiastic audience in Le Triomph d'Amour. Their names have merited record—Miles, La Fontaine, Roland, Lepaintre and Fernon. By 1714 the ballet had increased to a dozen dancers, who received from $500 to $600 a month, and ten danseuses with $400 to $500. The most brilliant, and not the least历史性, was the one that was during the Regency, from 1715 onward, and the masks did not fail till much later, when it took all the pyramidal assurance of Gaetan Vestris to break through the custom. He was who said: "There are but three great men alive upon the face of the earth—myself, Voltaire, and the King of Prussia."

Most Popular Play

"The most popular play that was probably ever written is Shakespeare's Julius Caesar," said an eminent Shakespearean scholar to a Harvard Star reporter recently. "From the time that it was first performed in England in the sixteenth century to the present day it is estimated that this tragedy has been enacted in various parts of the world no less than 20,000 times. It has been translated into German nine times, into French seven, into Italian six, into modern Greek three, into Latin and Swedish twice, and into Croatian, Danish, Dutch, Frisian Polish, Roumanian, Russian, Magyar, Portuguese and Yiddish. There are seven or eight English acting editions of the tragedy. But one attempt actually to alter and improve the play has ever been made. This was in 1792 Shefield called it The Tragedies of Julius Caesar and Marcus Brutus, and poor play (or rather, these poor plays). Pope furnished some of the ballet, but they had the usual effect of ill-adjusted ornaments—they served only to make the meaning of the thing they belecked the more conspicuous."

Thomas' Manager Fails

Miss Anna Miller, manager of the Chicago Orchestra, of which Theodore Thomas is conductor, has filed a petition of bankruptcy in the federal court. She estimates her liabilities at $7,500.4.
Brady's First Pugilist

Since Billy Brady has retired as Managing Director of the Koster and Bial syndicate, because of a disqualification of stockholders to continue the payment of $1000 per week to the pugilistic champions engaged in the travesty, Around New York in Eighty Minutes, it will be interesting to note just how this astute and successful manager first came to branch out as a promoter of pugilistic champions. It was during the year 1892 that one of Mr. Brady's shows was playing at W. J. Gilmore's Auditorium in Philadelphia, and the latter concluded that it might improve business if a pugilist could be obtained who would be willing to meet all comers. Brady agreed with him, but wanted to know where he could find the right man. At that time Corbett was being talked of, but had acquired no other reputation save from his bout in St. Louis. He was suggested, and an arrangement made with him. A local champion agreed to go before Corbett for four rounds, if he could stay that long, and John McVey, who for years after that was Corbett's sparring partner and trainer, was living up State somewhere, and he thought it would be a picnic to meet Corbett, and promised to show up for the second night. The local man backed out at the last minute and McVey being on the ground and eager, went before Corbett.

"I don't think I will ever forget that occasion," said Manager Gilmore, talking of it the other night. "Brady officiated as referee, and he was just as quick, nervous and fidgety then as now. Two or three times he barely escaped getting in the way of one of Corbett's upper-cuts or swings; but McVey went out in less time than it takes to tell about it, and the result was the signing of a contract between Brady and Corbett that brought about, as everybody knows, a world's champion.

Duse's Retirement

Private advice from Paris announce that Eleanora Duse has renewed her determination to retire from the stage, and that she has decided definitely upon the plans for her retirement. She will appear but once more, and that as the heroine of Ibsen's Hedda Gabler, and when the production, of course the stage will see her no more.

Duse is of a heavy heart these days, for she has other sorrows than her unfortunate love affair with D'Annunzio, the Italian novelist, who cruelly deserted her after professing the deepest affection. It is said in Paris that she will retire to an estate which she owns and spend her life ministering to the poor and needy about her.

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The Lambs Christmas

Out all the clubs in clubdom none had such a jolly Christmas celebration as the New York Lambs on Christmas eve. It also marked the twenty-fifth anniversary of the club. A Christmas tree laden with gifts was a merry-making feature of the occasion. Richard Golden was a "great Santa Claus." Clay M. Greene was among the Californians who added to the Christmas cheer. He assisted in distributing the gifts. Stanford White, C. Cooper Hewitt and James L. Breesch were among the representatives of the social world present. There was a musical and dramatic matinee. A most interesting feature of the entertainment was the living pictures, which represented famous Lambs of the past. Harry Montague, the first Shepherd, and Lester Wallack were among the most successful and life-like presentations of departed spirits who in their day had done much to entertain, edify and amuse the multitudes.

New London Manager

Robert Tabor, it is said, will become an actor-manager in London, the star of his own company in a theater of which he has exclusive control. His theater will be the London Adelphi. It was announced by cable on Dec. 14th that he would enter into control of the house early next Spring. His American agents have just purchased for him a new play, D'Arezy of the Guards, by Louis Shipman, who dramatized Henry Esmond, and in the title role Mr. Tabor will make his debut as a star in London. Friends have subscribed $35,000 to back his first venture, and he is now organizing an English company to support him.

Booth's Othello

On one occasion, two years before Lawrence Barrett's death, the Booth-Barber combination played Othello at Cincinnati and a party of citizens of Newport, Ky., attended. Mr. Booth played Othello. On the way back, on the ferry boat, one of the Kentuckians unconsciously gave Mr. Booth as great a compliment as that gentleman ever received. The visitors, unaccustomed to theatres and tragedies on the stage, were discussing the play they had witnessed, when one of them said to the other, "Be d— if that little nigger didn't hold up his end about as well as any of them. Mr. Booth was that little nigger.

Breach of Contract

Harry Wyatt, manager of the Los Angeles Theatre, December 30th filed a suit for $7000 damages against McKee Rankin for failing to comply with a contract to play his company at Wyatt's theater. The company appeared at another theater in that city.

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THE REVIEWS COMPANY, 1417 N. 54th St., NEW YORK CITY
To whom all Eastern News Matter for the Review should be addressed.

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San Francisco, January 6th, 1900

THE REVIEW has the largest circulation of any theatrical paper in the United States outside of New York.

The Dramatic Review is entered at the post office at San Francisco as second-class matter and is supplied to the trade by the San Francisco News Company, 32 Geary Street.

Score another success for the dramatized novel. Quo Vadis is still coming money in Chicago for its promoters.

Algeria Barrios, widow of the murdered President of Guatemala, and formerly of this city, is progressing wonderfully well in her stage aspirations in New York. She has signed a contract with Arthur Rehan to appear in several roles of Ada Rehan's repertoire.

In behalf of the players, if for no other reason, we must enter a protest against the illbred men and women who, five minutes before the final curtain fall, shuffle their feet, put on their coats and wraps and hats and rise ready to run. By such rude conduct, the climax of many a strong finale scene is utterly ruined to those who would sit quietly and have paid to see the whole show. These people never stop to consider other people's rights. None but a most selfish woman will put her hat on until the curtain goes down.

Through some spiritual motive, no doubt, we have received a note asking who and what is a daily newspaper's dramatic critic. The question had evidently been broken off in the middle, so we can give only half an answer. The critic is the man or woman who accepts a manager's hospitality in free seats every week, and sees a hundred good things in every performance, but one thing perhaps strikes him as a little out of place, which gives rise to an optimistic guess, rather few faults and never say a word about the hundred good things. Such is the way of the man who pulls out over a wrong assumption of his own importance.

Again we have scored. Not many months ago the REVIEW gave a few reasons why Zangwill's Children of the Ghetto couldn't live long. Now comes the information that its failure in London is more pronounced than it was in New York. Thus we are also recorded among the I-told-you-so's. There are only two reasons for the failure of the play—its utter dullness and the smallness of the cola that passed through the box-office window. Serious faults were the special deplore of the public in a city where any high-standard play, for the number does not seem to be increasing very rapidly. But we sincerely hope that Zangwill will not repeat his most recent failure.

Schools for the Chorus

The following throws some light on a practice that has never yet got a foothold in this country:

L. S. Sire of Sire Brothers, a firm dealing in the chorus industry, said that sometimes girls are hired from masters and brought over to this country in numbers. "In England," he said, "there are schools for chorus and ballet girls, and these girls are bound to the masters for certain periods. The masters give the girls enough to live on and get all of the money. They practically own the girls for the time. The girls get some advantage, as they are poor girls, and in this way are able to get an education. The system is common in England, and the hiring of girls from these masters for the purpose of bringing them to the United States does not conflict with any contract labor law, as it comes under the artists' law.

Barnabee's Perpetual Youth

Henry Clay Barnabee, the veteran head-center of the Bostonians, is the poor girl, of his age in the theatrical profession. For forty-five years he has been actively engaged in stage work, and now, at the age of 68, he is as active, lively and vigorous as the majority of men who have scarcely reached the meridian of life. His voice, particularly in the upper tones, which usually are the first to decay, is full and resonant as it was ten years ago, and his activity in stage work shows no evidence of any weight of years.

The other day when asked for the secret, in which so few seem to share, of this perpetual youthfulness, his answer was that he had always taken good care of himself. "One cannot burn the candle at both ends," he said, "and that is what too many members of the profession undertake to do, with disastrous results. Any one familiar with stage history can recall many singers and actors who have fallen by the way simply because they did not keep in training. Singers are particularly susceptible to the injurious effects of liquor, cigarettes and tobacco, and I have known many promising careers cut short by over-indulgence in these particulars."

No doubt Mr. Barnabee's theory, which is supported by every dictate of common sense, will not appeal favorably to many members of the profession who are inclined to prefer fast living to permanent artistic success. But a temperate life is the only possible means of insuring a long and honorable career. Patti, who will celebrate some time next year an extraordinarily long period on the operatic stage, is still ranked as one of the greatest singers in the world, attributes her achievements to the most temperate living and a strenuous regard for all the laws of health. Joseph Jefferson, now approaching the seventieth anniversary of his birth, is another example of correct living which the younger members of the profession would do well to imitate. Late sippers and a convivial life may be very amusing, but they are dangerous to all and impossible to such as aspire to a long artistic career. Possibly this sounds like a sermon, but at all events there can be no doubt in regard to either the facts or the philosophy, and that is more than can be said of all sermons.

Big Receipts

Charles P. Hall of the Victory Theater, San Jose, and the Yo Semite, Stockton, was a caller at the REVIEW office last week, feeling pretty good over the showing made by the Victory the past year. San Jose, as well as other interior cities, showed an increased theatrical attendance, and Stockwell, in My Friend From India, played to $700 one night, and the Old Kentucky engagement amounted to $1,666, while the Toppy Turkey people were enabled to pay their hotel bills, after $1,100 was counted out, the result of their fun-making; and all this convinces Chas. P. that there are worse towns than San Jose.

Zaza and Other Plays

It has always been maintained by great dramatists and important literary critics that any theme in which the problems of life are illustrated in a serious and impressive manner may be the basis of one of the plays. This seems to me rather an extreme doctrine, and I have never been able to feel that the best interests of the theater or of society can be conserved by dramatic discussions of the social evil in any of its phases. At the same time, if we must choose between an ably drawn and brilliantly acted play of this metrical and important type a farce-comedy or the indecency of the so-called current reviews, I must frankly confess a preference for the former. At least they do not make vice alluring. Their incidental teachings of the necessity of an honest stew in the pulpit, that punishment follows sin, and that depravity receives no encouragement from the Camilles, Zazas and Tanquerays as it does from such inimitable and inimitably played in The Turtle, The Rounders, and all other examples of nauseous puerility. It is well enough to bear these distinctions in mind, for the reason that dramatists and historians alike always have immensely the most vivid illustrations of dramatic themes in the relation of the sexes. Love, pure or impure, has been the moving cause in innumerable events that fill artistic pages, and it fills the central motive of all life, involving every element of society, it is evident that this theme always must be predominant in the drama as it is in general literature. For more than a hundred years the treatment of this subject by the dramatists has gradually improved in delicacy and finesse. The brutal vulgarity of the restoration period, which had not disappeared when Peg Woffington and David Garrick reached the dramatic throne was long since banished from the responsible theater, but while we may hope for still greater delicacy in the future, there is no reason to expect that the grand passion in its most vivid manifestation will ever be outgrown by the dramatic writer or discarded by the exceptional artist. For this reason I repeat that lovers of the drama should learn to distinguish between the true spirit of the subject from that intolerable abasement of the drama for which reckless speculators, indocent women and depraved men are responsible. —Lyman B. Glover.

A Valuable Treatise

The Essentials of Elocution, by Alfred Ayres, an exhaustive treatise on the art of acting, has been received by the REVIEW.

The comedians, Charles Boyle and Carrie Graham, will make their appearance shortly at the New Alhambra in that comical comedy, His Better Half, one of the greatest road successes of the season. The company of twenty which surrounds the stars includes many very clever people and warm favorites here.

Lady Windemere's Fan will be produced at the Alcazar the week of January 12th. The new leading lady, Miss May Blaney, direct from London, will make her American debut. Howard Scott will make his reappearance at the Alcazar on that date.
FRANK WESTON makes a splendid Hornito Drake in The Christian. He has a fine stage presence and a good voice.

DENNIS THOMPSON and The Old Homestead will be here at the Columbia next month.

WALTER JONES and Norma Whalley will visit Australia with Dunne & Kiley's company. MILLOSKER, the composer, who had been suffering from a paralytic stroke, died Monday in Vienna.

FANCHON CAMPBELL's Polly Love in The Christian is one of the most striking characterizations of the production. HENRY MILLER has taken The Only Way on tour, and he is said to be in a fair way to eclipse the success of almost any of the reigning stars.

MISS MINNIE TYPHE BRUCE came very near being compelled to rest last week, owing to a severe cold that for a while threatened to turn into gripe.

NAT GOODWIN is proving a strong attraction at the Knickerbocker Theater, New York. His new play is to be called When We Were Twenty-one, instead of Pals.

MISS HOPES is reported to have made a very strong impression in England. At the Lyceum Theater, New York, its business is recorded as being among the best in the history of the house.

CLAY GREENE's trystness of Gillette's Sherlock Holmes put in the Melanie piece at Koster & Bial's in New York, is called by the New York Sun the best thing in the travesty line of the season.

MAUDE REES DAVIS of Los Angeles, the handsome young singer, for two years soprano with the Sousa Band, was married at Glens Falls December 14, to Herbert Merrill Quimby, of Detroit, Mich.

KYLIE BELLEW is to appear as manager of a London theater of his own in The Children's Palace by L. H. Parker and Addison Bright, and will also produce a new version of Monte Cristo, made for him by Henry Hamilton.

HARRY CORSON CLARKE and his company rested a week down in Texas and the comedian and his wife took a trip to the City of Mexico. They also witnessed a bull fight at Jauréz. Mr. Clarke's impressions of the "sport" are so vivid for publication.

J. M. COLVIN, of The Christian company, has been so ill this week with muscular rheumatism, that he was compelled to give up the part of John Storm to Frank Weston, who did very creditably in the part.

FREDERICK WARNE was telling friends the other night that in little eighty-year-old Norman DeWittPhillips of this city, who played one of the little princes in Richard III, he had run across one of the brightest stage children he had ever met. The youngster played with an intelligence and understanding far beyond his years, and his imitations of Wardie during the presentation of Richard III at the Oakland performance last Tuesday night, made a great hit with the audience.

In the Zaza company is Hugo Tolland, well known in San Francisco, who adorns the stage more for the fun of it than anything else. Our Chicago correspondent writes that he is the same old Hugo as ever, with a few more pounds of flesh each year.

NANCE O'NEIL company have given up their intended engagement in Honolulu. They play Salt Lake two weeks, commencing January 17, then in Denver and then to Vancouver, before sailing for the Australian tour. J. LOU HALETT is personally directing the tour of the Passion Play Company, in which his agency is interested. The company is playing to good business along down the line this week, and will tour Arizona, Texas and Mexico.

Snap Shots

CISSE FITZGERALD
As she looks to the London cartoonist.

Professional Matinee

Through the courtesy of the Alhambra management and Murray and Mack, there was a professional matinee at the Alhambra Thursday afternoon. A large gathering of theatrical folk was present and enjoyed a performance that went with a vim and a snap.

Closed

L. R. Stockwell and My Friend from India Company are back in town having closed in Sacramento. Business was only fair. Mr. Stockwell goes out in February with an entirely new company in Frohman's Cuckoo.

OCASSIONAL CORRESPONDENTS

and Managers Out of Town

Should remember that all copy for the REVIEW, except from our regular staff, must be in the office not later than Wednesday of each week to insure publication. Have it reach the Review Wednesday afternoon.
The Columbia

This Christian continues to hold interest at the Columbia and to draw large audiences. Gradually people are getting to comprehend the magnificent portrayal of Lord Robert Ure by Edward Emery, and to appreciate it as one of the most artistic and convincing performances seen in San Francisco for a long time. Owing to the illness of J. M. Colville, Frank Weston has been giving us a very acceptable John Storm. The play will finish its run next week.

The Tivoli

This brilliant extravaganza, Little Bo-Peep, continues to draw enthusiastic audiences at the Tivoli. It is full of life and merriment, bright catchy songs, gorgeous costumes and picturesque scenic effects. Anna Litcher, with her sweet voice and charming personality, makes a bewitching Bo-Peep, and Charlotte Beck, in a costume of white and gold, is lovely as Fairy Goodluck. Wm. Schuster as Baby Bunting, Annie Meyers, jaunty and vivacious in the role of Little Boy Blue, Alf Wheelan as Old Mother Hubbard, are some of the interesting characters. Tom Greene makes an excellent Mephisto, but in spite of his makeup, sings like an angel, his voice being fresh, ringing and musical. Ferris Hartman, with his usual fund of good humor and wit, keeps things lively from first to last, bursts of laughter and applause greeting his songs and sallies. Miss Ida Wyatt, clever in her songs and dancing, is justly a drawing card. The scene in the Japanese tea garden, with an array of pretty girls in fetching costumes, and the forest scene where Tom Greene sings with a rousing chorus of huntsmen, are bright bits of the charming holiday spectacle. Pantomime and fan dances are introduced and the curtain falls upon the butterfly transformation scene of brilliant color and marvellous beauty.

Mary Francis Faino.

New Alhambra

The famous Irish comedians, Murray and Mack, are at the Alhambra this week in their operatic farce, Finigan's Hall, and they have been favored with splendid houses. Finigan's Hall is by far the best attraction presented at the Alhambra since its opening, and it is to be regretted that it will not remain another week. Murray and Mack are of necessity the life of their play and they keep their audiences in uproarious laughter from start to finish with their famous witticisms. They are ably assisted by Chas. Barry, who played the part of Weary Walker. His makeup, dialect and general characterization were excellent, especially in his imitation of Sousa. Jas. Conlan played the part of Widow Gallagher to perfection, and Kittie Beck cavitons around and does some clever dancing. The Grunson Sisters sing a few raptim melodies in an acceptable manner, and the Primrose Quintette secure numerous encores with their catchy songs.

Grand Opera House

SINBAD, the Christmas extravaganza, is running the second week at this popular house, and crowded houses attest the real worth of this gorgeous spectacular play and they keep their audiences in uproarious laughter from start to finish with their famous witticisms.

The applause is frequent and loud, as the intensely interesting features appear and then vanish. Wm. Wolff is indefatigable in his untiring energies, and is the center around whom revolve the other brilliant satellites. The clever and amusing specialties introduced this week but added to the interest. Mr. Jones has certainly made a great hit with his holiday production this year. Aloma Maitland and Mark T. Burns, two of the stars, are the latest imports of the character department. Other performers, equally well chosen, are due to appear. The Amazon march is a dazzling feature and the finale, The Evolution of Nature, a revelation of perfect stage production.

The Alcazar

CHIMMIE FADDEN is playing its second week at the Alcazar with full the success of the first—for who can resist the chance of a glimpse at the Bowery where "they do such things and they say such things" in so wonderfully a way. Its the opportunity of a life-time to make the acquaintance of such true slum types as Chimmie, the little brick! and the redoubtable Mrs. Murphy. Marie Howe, in the latter role, has made the hit of the season. So clever a characterization, so finished in all the conical details of gesture and make-up, of voice and manner, shows what can be done in a subordinate part and yet not encroach on the principals. Mr. Seabury, as Chimmie, has succeeded truly and guiltlessly loyal to his "loine" friends, yet keen, quick on-witting of trickery that "ain't no farmers." "Miss Crosby is the Frenchiest of French maids, "en passant," as electrifying in unexpected flashes of explosion as the real article, and as artistic in contrivance. Miss Foster, as Fanny Van Cortland, has all the grace of a "t'oroughbred," yet is a shade too condescending in manner, perhaps, too coldly calmly superior to her "entoire age" from her Bowery proteges, Chimmie, his mother, and Maggie, to her papa and rival lovers. George Nicholas as Larry, Ernest Howell as Moxie, represent the unhappy side of the Bowery life, and so complete the picture. Mr. Townsend has so cleverly and truthfully drawn a phase of life almost unreadable of by a large majority even of the people in whose very midst the Bowery lives out its own noisy, throbbing life.

The California

At the California this week T. Daniel Frawley gives the first production in America of Seymour Hicks and Fred G. Latham's Adelphi melodrama, With Flying Colors, though what the name has to do with anything concerning the play, is a mystery. Five acts, with sixteen scenes, and the shortest of short intervals, make up a long evening of constantly recurring surprises. The play is elaborately staged, every detail being carried out with an exactness and a lavish display of extravagant expenditure which the character of the play does not warrant. It speaks volumes, however, for Mr. Frawley's artistic and conscientious carrying out of every possible stage effect, which is one of the many reasons for his great success in the career he has so well mapped out for himself. There being forty-two actors who have speaking parts in this ever-changing, never-ending melodrama—not to mention the hordes who make up the howling mob in several scenes—it is obviously impossible to write up all the various characters and their doings.

Mr. Frawley as Lient. Dare, is cordially applauded at every entrance by his admirers in the audience and as Lient. Dare is offsmes at the mercy of the heavy villain of the play, his fortunes are watched with eager interest. Francis Byrne as James Strange- ways, not only acted, but was, the said villain, the quiet man of dainty nerve, whom you instinctively loathe, but yet admire for his cool assumption of authority.

H. S. Doffield as Sir John Derrick the Banker, was the typical English gentleman of quiet refinement and little force of character. Frank Mathieu, his son, did the happy-go-lucky, spunkthrift part very creditably. Harrington Reynolds as the Bank Manager, did a delightful bit of acting as the dignified, slightly gray business man whom one could but admire in spite of his villainy. Wallace Shaw, as Mr. Weldon of Scotland Yards, went quietly about his work as the skulhounds, did in the genuine detective style.

Clarence Chase as a midshipman deserves especial mention for the very artistic manner in which he carries out his part, evidently a male flirt to the manner born.

Mr. Chas. R. Welch as a Lieutenant—the law girls Idol—is a handsome, dashing officer whom all the ladies adore.

Mary Hampton, as the Banker's daughter, carries out her heavy role with credit to herself.

Miss Van Buren as Polly is full of life, and her cockney speech with that of her lover, Harry Belt (Mr. J. R. Amory) is excellent. Mr. Amory kept the audience on good terms with himself by his irresistibly funny sayings and doings.

Markn Barney, as Mrs. Hackett, is a beautiful woman doing an odious character, which even her late repentance does not atone for. Theodore Hamilton as Gen. Bellingfield, a retired officer, was the very man for the place. One could almost imagine himself at the Presidio in days not long past with this huge, self-complacent officer in charge. Regional Travers, Clarence Montaine, Phosa McAllister and Pearl Landers were all notable for good work in their several parts.

Fred Niblo is on route with the Behman show.
THE COLUMBIA

The final week of The Christian at the Columbia Theater will begin on Monday evening. The attraction to follow is the James-Kidder-Hanford combination, who will present The Winter's Tale on a scale of magnificence. The production of The Winter's Tale by Messrs. Wagenhals & Kemper, in which Louis James, Miss Kidder, and Charles B. Hanford are to appear here, is said to be in every way worthy of comparison with Mary Anderson's. The advance sale of seats for the first week of the engagement will begin on Thursday morning.

THE NEW ALHAMBRA

Tomorrow afternoon the Rentz-Santley Company will open at the New Alhambra for a week's engagement with a very capable company of burlesque people. The performance they give is a very laughable one throughout, interspersed with clever specialties and bright songs. It opens with a hilarious travesty entitled A Masquerade Ball, in which the entire company appears. This is followed by a very strong olio. The chief charm of the entire performance is the grand finale, An Affair of Honor, adapted from the famous French painting at the Bouicere Salon, Paris. There are three scenes to the pantomime, ending with a realistic duel between two women who are very clever with the rapiers. The next attraction at the New Alhambra will be the Kay's great success A Hot Old Time which opens Sunday, Jan. 14.

THE GRAND

The Grand Opera House is being crowded nightly. This is the most conclusive evidence that can possibly be offered of the popularity of Sinbad. Among the Novelties this week is a coon song by Edith Mason, Ma Carolina Twins, the effect of which is heightened by the appearance of a couple of interesting pickanninies. It is encored five and six times nightly. Sinbad will begin its third week Monday evening when a new edition will be presented.

THE CALIFORNIA

The Princess and the Butterfly, next week at this handsome theater, is one of the brightest and cleverest plays Pinero has written. It teems with smart sayings in its clever thrusts at fashionable follies and the unmasking of social hypocrisy. It has for its motto, "Those who love deep never grow old," and tells a love story that is full of pathos and interest. The players interpreting it have been selected with especial care by Mrs. Franksley from Bis large organization, and San Francisco theater-goers can look forward to not only a clever but a most enjoyable series of performances.

THE TIVOLI

With peals of merriment, the holiday spectacle, Little Bo-Peep is nightly being received at the Tivoli Opera House by large and delighted audiences. A significant fact which tells of the great success of the gorgeous extravaganza, is, that almost every evening, patrons of the theater visit the box office between the acts, and secure seats for another performance. Following the extravaganza, the next production at the Tivoli will be Frank Daniels' greatest success, The Idol's Eye, which will be given at the Tivoli for the first time in America at popular prices.

THE ORPHEUM

The new bill includes some of the best entertainment material in the world. At the head of the new bill are the Eliene Sisters, two of the cleverest character comedians in the country. They come armed with a new sketch by George Cohan. The piece is called Dangerous Mrs. De-laney, and is said to be one of the funniest things Cohan ever wrote. Frank Latona, the musical tramp, is one of the most entertaining individuals in vaudeville. He is a natural comedian, and with his ability for humor combines a skill in the manipulation of musical instruments which has made him famous the world over. John and Nellie McCarthy will present a sketch entitled A Wall Street Broker, and said to be very good. Charles A. Gardner, the famous Dutch comedian, completes the list of new-comers. Fougere, the famous Parisian chanteuse, has been retained for one week longer. The other holdovers are Billy Rice and H. W. Frimman, the Rozines, Dorothy Drew, Thorne and Carleton.
NEW YORK
Special Correspondent.

NEW YORK: Dec. 31.—The first week of the new year finds a prosperous midwinter season for all kinds of amusements. Grand opera is of course the most expensive form of amusement to which the public can go, unless it is in piglets that will not let women in. But besides these two extremes of public delight, we have in abundance light operas, comedies, farces, minstrel shows, and plays. A few companies have returned from the road after some rather perilous undertakings, and upon the whole theaters and all kinds of interests have enjoyed marked prosperity.

Manager Grau of the grand opera company has brought joy to all the patrons of the art of singing who do not have money to burn and have to select their favorites operas and music and no magnificence. Herefore, no matter how many times an unexpected opera had to be substituted for the one advertised, and how many principal singers who have a cold has to be absent, the management will return to the money to all who wish it, or will exchange tickets to any other performance desired by the disappointed ticket holders. This is as it should be. It is not likely that much money will ever have to be paid back or lost money will be refunded by the exchange of tickets. It is generally conceded that Mr. Grau has always tried to give the best opera possible for the money, and it is known that many of the substitute performances have been better than some of those originally on the schedule. It is just as likely that some one pays to see Carle in Carvalle, for instance, and Susanne Adams is put on in something else, the purchaser of a ticket should have a right to get his money back if he should happen not to wish to see the substitute performance. Singers cannot afford to appear when they have colds. Changes of program will always be necessary more or less, and the more knowledge that persons can keep their tickets long in advance, with the certainty of getting their money's worth, is going to make grand opera more popular than ever in this city. Even Mr. Grau must be chocking to himself at the success of this season's opening. Getting your money back from a theater box office is something like with a bank; when you know you can get your money back you don't want it.

Christmas brought three new plays to Broadway theaters, which seem to be doing well: My Lady's Lord at the Empire; Three Little Ladies at the Fifth Avenue, and Nat C. Goodwin and Maxine Elliott at the Knickerbocker in The Cowboy and the Lady. My Lady's Lord is the closest of H. V. Esmond's best plays. It is full of romance, full of adventure, contains plenty of comedy and enough tragedy. The cast includes William Fawcett, Jessie Millard, Sidney Herbert, W. H. Crampton, Blanche Burton, Sarah Perry, George W. Howard and Joseph Wheelock Jr. My Lady's Lord may be the means of ridiculing such plays as The Priest and The Little Lord, and you have yet to see their day the advent of My Lady's Lord may be a good thing.

Nat Goodwin's cowboy and Maxine Elliott's lady at the Knickerbocker make a very clever combination as brought to the stage by Clyde Fitch. The cast also includes Burr McIntosh and Minnie Dunpee as fun makers. The Cowboy and The Lady is a kind of imitation of the Paix, but the play is original. It deals with frontier life, with plenty of cowboys and Indians. Thomas O'Brien, Cayler Hastings, Charles Ledyard, John Flood and E. Lewis contribute to the success of the play.

The Three Little Ladies which was brought to the Fifth Avenue last week was called The Queen of the Wheedle if R. A. Bartlet wrote it for the use of the Boston Caedts. As a amateur production it attracted the attention of Augustus Daly and the producer of this opera has but the success of The Runaway Girl kept it off. E. W. Corliss put to music the opera of the Knickerbocker story. Max Calhoun, Raymond Hite and Edward Lawrence were the little ladies. Adele Ritchie, Nellie Braggins, William T. Corliss and William Philip carried off the vocal honors. Others in the cast are Thomas O'Brien, Kathleen, Mary Vandell, Ida, Clara Palmer. The show has plenty of dash and will be a go. The music alone ought to be enough to carry it, because no prettier new music has been heard here this season.

Marcella Sembinski made her first appearance this season last week in Kostin's Il Barbier de Seville, and she revealed the same exquisite vocal quality of tone which enables her to sing like no other woman on the operatic stage. Her singing is a source of unexcited delight. She never has to reach for notes. No matter bow high, they are always at her command. Pini-Corsi, Europe's greatest basso-buffo, also made his first appearance last week in Mozart's Don Giovanni, but he did not have as good an opportunity for the display of humor as Edouard Desicke had. He played handful better and/Index as the season advances. Antonia Scotti was the new soprano in last week's production. He has a genuine baritone voice—one of your tenors short on their upper notes nor your basso shy on the lower register. But he was so nervous in his opening performance that he had to hurry so as not to lose breath before the close of his phrases. This is a fault which will need to be remedied in time. ROB ROY.

ST. LOUIS
Special Correspondent.

ST. LOUIS, Dec. 25.—During Mrs. Leslie Carter's engagement at the Olympic Theater, Dramatic Critic Kline of the Post Dispatch and myself after seeing the rendition had a discussion as to what could be the finale of problems plays. Mr. Kline writes the following letter to his paper which will interest the readers of the DRAMATIC REVIEW:

"The query was put to the writer during the Zaza engagement:

"We have had The Turtle and Sappho, and now we have Zaza. Later, I suppose, we will have to go back from Masha Adams reported to be the worst of all. What are we to have after that? It was a question to set one to thinking. Of course, all admit that there must be a line somewhere, which cannot be crossed by the stage, because the public will not follow. Where is that line? And if ever that line has not crossed it, are we not perniciously in it? Were not Sappho and Zaza about the limit?

"That is a matter for argument. We thought Camille was bad, but now, beside some of the things offered us, we send young girls to see it, and call it 'an lesson in morality,' then turn it as a classic. Perhaps, some day we will do the same for Sappho, who knows?

"The series of Problem plays offered us a short while back were rated as at beyond scenery that can be piled up and ingeniously these days. Now, we do not want social perplexities velly set in their presentation to us. Suggestion some time ago was all that we would permit: broad and unexplained exploitation is none too bad for us. Really, after all, there is much more we could have!

"One is inclined to agree with Miss Nether- pole in what she declared when she was here that she had to give this sort of plays by cause the public demanded it. You cannot make the public see what it does not care to witness. Many an author has tried that, to no more.

"The fact is, the public wants to see the risque play, and it is going to have it, so long as there are persons to play that kind. Call it a low tendency, a perverted taste, what you will, the fact remains that both players and playwrights are but supplying the demand—as any good business man does.

"There is this to be urged in extenuation: We may have become so secure, so strong, in our ideas of wrong and right, that we can wish such plays not to be defended, that we can say with Sappho or a Zaza and get no ill effects. When a person is able to look upon sin with impunity and with no fear of consequences, it is a highly moral race. Truly, it is better to be tempted and to resist, than never to be tempted at all, and if—if, mind you, the situation is that where it can we exemptify upon our stage the lowest as well as the most inimitating and fascinating lines of vice, and escape condemnation when they are presented to us in most appealing guise, truly, we are a strong and a good nation. But—can we? Aye, there's the rub."

We are certainly favored with delightful Christmas offerings by the local managers. Pat Short, manager of the Olympic, is presenting Charles Frohman's brightest star, Maud Adams, in The Little Minister. It is indeed a wholesome contrast to Sappho and Zaza, and the splendid patronage that the theater has been receiving conclusively shows that a majority of the play-loving public will not be satisfied until the whole theater plays that have not to be turned upon itself and immorality.

George W. Lederer's latest production, Rounders, has made a personal hit with Manager Short's patrons at the Century. Dan Daly, of course, is the featured artist, and the drool monologue and grotesque limbs are as laugh-provoking as ever, while the Klikathe Phyllis Rankin has taken into our ever-increasing army of chappies. Among the other spirits in the cast are Richard Carroll, D. L. Don, Fred Ure, and William Shiner, Christine MacDonald, and Sarah McVicker.

Managers Middleton and Tate of the Central have been an attractive and successful cast in Tauer's, the brilliant and distinguished comedian who is presenting a pretty sketch called, My Husband's Model. Caron and Herbert, Houdini, the Hagi Lola Family, McCale and Daniels, the Three Schlingerman Sisters, Mr. and Mrs. Houtchens, the Quack and the Quack, the Quack and the Quack, and Frank Hall.

Manager Jim Butler of the Standard is giving his patrons a colorful performance with Pull Sheldon's City's Sports' Bur- lesques. It embraces a dazzling bunch of beauteous femininity.

Murray and Mack, coterie of comedians in Flanagan's Fall, is the attraction at the Grand Opera House.

Manager Garen of Havlin's Theater, is double bill put on the "R. O. C." sign this week. The magician that draws the money is The Guilty Mother.

Manager Sam Gumperts of Hopkins' is pleasing his clientele this week with an excellent production of Camille. The vaudeville features are Amont and Domm, Tyndall Quadrate and Beeler.

The Castle Square Opera Company are resting this week and rehearsing for their double bill put on the "R. O. C." sign this week. The magician that draws the money is The Guilty Mother.

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same stage a few years ago, and whose roster embraced such stage-folk as Harriet Ford, Mary Hampton, Emma Maddern, T. Dan Frawley, Hudson Liston, Eugene Jepson, H. D. Blakemore, Ernest Hastings and other capable artists, and it must be said that the Valentines came in a mighty close second. The work of Annie Blancke, as Tom McDow; Jessie Bonstelle, as Phl Orlin ankles; Edward B. Mawson, as Alfred Hastings; Chas. Fleming (of this city, and a son of May Agnes Fleming), as Bender; Kate Blancke, as Mrs. Bender; Robt. A. Evans, as Dabney; and Jack Webster (son of Nellie McHenry), as McSmith and Langhorn, is deserving of special mention. Today's bills, in addition to A Scrap of Paper, makes up this week's offerings.

FRANCIS CARNSMAN.

A Fine Play

The Princess and the Butterfly is a fine play, and nearly always satisfies an exacting taste, and its production deserves the cordial approval of all cultivated persons, as well as their material support. We commend it particularly to those sensitive souls who are forever complaining of the degeneracy of the stage and of the lack of plays of literary value. Here is one to suit them, which has, besides its literary value, positive dramatic vitality, and a charm that gets over the footlights in the performance.—


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Answers will be received by the Review for next week's publication.
THE SAN FRANCISCO DRAMATIC REVIEW

SPOKANE

Special Correspondence.

SPOKANE, Wash., Dec. 30.—Gray County Island, Dec. 17 to 22 to small audiences. Matinée Lockett as Daisy Kidder won merited applause, her stuttering and ragtime songs being exceedingly well rendered. The leading lady, Miss Adah Scott, gave a charming and dignified impersonation of Stella Ware and showed to good advantage a magnetic quality which has been noticeable at all shows. Her voice is as acceptable as Vera Wise. Burt Weston and Charles Belais did good work.

The feature of the entertainment was Miss Marie Store's playing on the violin and singing at the same time. She showed great depth of feeling and won many new admirers.

Brown's in Town 12-25 to largest houses of the week. The Vanilla Tea of Nellie and Enid Hart may have proved the life of the show, her charming petite manner winning every one's heart. Her singing remained Leslie Lott's, and the program was considered for the first time on her. Maude True Knowlton, who plays the part of Letty, is indeed a handsome girl, and every one is in love with her before she is on the stage five minutes. Her gowns are dreams.

Pamie Megedy is clever as Primrose, the "lady cook." The balance of the cast are very acceptable.

The representatives of the Ambitiorum presented Manager Haywood with an elk's horn for Christmas, as a mark of the high esteem in which he is held by his attaches. Treasurer Reamnum made the presentation with a few appropriate remarks.

Manager Hemmery of Brown's in Town Company gave a Christmas supper to his troupe at the Spokane Hotel after the performance. Your correspondent had the honor of being one of the guests. A charming time was enjoyed by all.

Eugenie Blair 17-28. DOLPH.

SACRAMENTO

Special Correspondence.

SACRAMENTO, Jan. 1.—Cannot begin this letter without first saying something in regard to the splendid holiday number of the San Francisco Dramatic Review. It certainly is one of the most attractive papers of its class and reflects much credit upon the editors, artists and writers. It should do much good in increasing your list of subscribers.

J. L. Stockwell and company in My Friend from India opened the Orpheum Opera House with a success today and continues tonight and Tuesday.

Richards and Pringle's Minstrels in a return engagement the 31. On 26 Black Patti, The Highest Paid of the Dowagers, and James Kidder-Hanford Company for three performances, including matinée 9-30. Callie Parlor of Native Daughters minstrelled the 18. The Hoist's Opera Company 12-21, with the exception of the 16th, when they give way for The Christmas . Efforts are being made to have Emma Nevada sing here. As she has many personal friends in this city, there is no doubt of the engagement being successful. Don Camo of this city is spending the holidays with his family. She has just returned from a successful Eastern engagement. Miss Vina Woods, a writer of this city, has submitted a tragedy, Horatio, to Frederick Warde, who has accepted it and it is to be in his repertoire next season.

HONOLULU

Special Correspondence.

HONOLULU, H. I., Dec. 26.—The Boston Lyric Opera Company closed its engagement at the Queen's House Christmas night, playing Cavalleria Rusticana, second act of Fra Diavolo and first act of Boccaccio. The attendance was fair. Tuesday, the 16th, was the event of the Lyric's season, the occasion being the appearance of Mrs. Annis Mahon Turner as Marguerite in Faust. The house was filled and all the notices in Honolulu society were to be seen there. The Government, out of compliment to Mrs. Turner, gave her the use of the Government Band, which appeared in the fourth act. Faust was repeated at the matinée on the 16th, Mrs. Turner again taking the part of Marguerite.

Notwithstanding that the Lyric Company showed here eight weeks and that the prices of admission were rather high, and being holiday season, the financial support has been very good. Col. Thompson expects to have the company play a four weeks' season next month of operas in November or December, 1906.

Through a good deal of negotiating, Manager Cohen of the Orpheum has secured a four weeks' contract from Col. Thompson for the entire Lyric Company to appear in the Opera House, commencing tonight. It is quite a drop in prices and the same repertoire will be produced as was given at the same theatre. Col. Thompson puts his company on with a fixed amount per week, the Orpheum Company standing the loss or gain. The move is satisfactory to all the Lyric people, as they are charmed with Honolulu.

During the stay of the Lyric Company at the Orpheum the regular company, including Francis Beggin, Lilian Haanen, M. B. Curtis and wife, Wm. Fletcher, Edith Fletcher, Guy Livingston and W. S. Johnson as the stock company and others; with L. A. Richlano, serpentine dancer; Jane Broadfoot, soprano; Lilian P. and Frank Smith, rifle shots, and Sid Baxter, slack wire performer, leave for Hilo, Hawaii today for the winter season. Curtis and his wife have been taking part in the curtain raiser at the Orpheum for the last week, and was put on his old favorite, "Hai!" O'Fusen week of January 1st.

H. A. FRANKLIN.

The Winter's Tale, by the James-Kidder-Hanford triumvirate, will prove a decided novelty to local theatrical circles, as it has not been seen here in years, and never, on so pretentious a scale as it will be at the Columbia.

From present appearances the third week of The Christmas at the Columbia will be played to even larger business than either of the first two, although they have been record-breakers in themselves.

McDonough Stock Co.

COTTON, MARK & COMPANY and Belasco & Thall will place a stock company in the McDonough Theater, Oakland, opening January 22 or 28. It will be known as the McDonough Stock Company. For the new company Fred Belasco has already signed Benjamin Howard, leading man, said to be good-looking and the superlatively comfortable and self-assured, leading woman; Helen Henry, ingenue; and Margaret Marshall. This new company will present the very best class of plays at popular prices and should meet with the enthusiastic approval of Oakland people.

Clarence M. Brune Sued

CLARENCE M. BRUNE, the actor, and his wife, Minnie Tittel Brune, were sued Tuesday by Edward Byrne for the recovery of a ranch of 83,000 acres in Durango, Mexico, valued at $14,000, which Byrne purchased for $8,000 for shares of the Moscow National Bank of Moscow, Idaho. Byrne was the cashier and one of the directors of this bank, and represented that the shares were worth $14,000 each, but Byrne contends they were worthless, as the bank was insolvent. The stock was placed in escrow for Byrne, but he has refused to receive it. Brune got the deed for the ranch. Mr. Brune's side of the question will be published later.

Revival of Hoyt's Plays

MANAGER S. H. PRIENDLDER, who, during the summer, present a big revival of Hoyt's best plays by a company of well-known farce comedians, headed by the best of the present Dunn and Riley aggregation. The engagement will be a protracted one and from the people who will be features of the productions, there can be no doubt but that the revival of these old-time popular farces will meet with great popularity.

The talented actress, Mrs. Henry Vanderhoff, comes with the James-Kidder-Hanford Company to the Columbia.
The Orpheum

Fongere, the dashing Parisian, was the hit of the Orpheum last week, despite the fact that it was her second week and that there were several new and very creditable acts on the bill. Hercoon song in French is very artistic—in fact, she is artistic in all of her singing and acting. She is by far the best of the French importations yet seen at the Orpheum. The Rosinos, a pair of acrobatic comedians, present a real novelty. With a bar room setting, they do some clever turns. A bilard table with springs serves to aid their lofty movements. Dorothy Drew is a dainty, pretty and artistic comedienne who makes a hit singing Arrah Go On and I'd Leave My Happy Home for You. She also does some high Kicking, and broke her nose at it in the early part of the week. Billy Rice and H. W. Frillman, popular minstrels, furnish an amusing sketch, called A Deserted Mansion, introduced by a solo by Mr. Rice. The actors are worthy of a more entertaining skit, however; yet they please. Douglas and Ford do a song and dance act that is somewhat above the ordinary. The hold overs are still pleasing. They are La Sylpho, Carleton and Thorne, the Averys, the Biograph. Altogether, it is one of the best bills seen at the Orpheum in a long time, and its equal will be seen the coming week.

The Olympia

The holiday program at the Olympia is good. The Shields Bros., with their bicycle riding are doing seemingly impossible wonders. Offie and Bert Lamott, the clever acrobats, hold the attention of the audience with their marvelous feats. Chandler and McPherson made a hit. Marie Wood was encored for her musical numbers. Carleton & Royce, Camelia and Dot Stanley are still playing to delighted audiences. Vera Chandon and Matt Keefe have pleasing numbers. The Hungarian Orchestra give some good singing music.

Vaudville Notes

Marie Brandes goes to Arizona. Mae Preston is still a big Minneapolis favorite.

Nadine Allen will play in this city at an early date.

Blanche La Mar arrived from Butte a few days ago.

Alice Fairbanks and Grace Anderson are at Dawson City.

Geo. H. Wilson plays the Officers' circuit in the near future.

Madeline, the fancy rifle shot, arrived in town a few days ago.

Carmelita, the Cuban dancer, is at Gem Theater, Missoula, Mont.

The Mohring Brothers are a decided hit at the Los Angeles Orpheum.

The Divine Dodson opens at the Orpheum, Los Angeles, Calif.

Wanda is underlined at the Standard Theater, Bakersfield, Jan. 6.

Elise Bellwood opens at the Monte Carlo Theater, Keewick, on the 8th.

Bessie Bonehill has left Johannesburg for London, and she is coming back home by way of Australia, reaching San Francisco in about six months.

Henderson and Ross, a well-known Eastern sketch team, are heading this way.

Della Le Fevre will be a new face at the Casino Theater, Sacramento, Jan. 8.

Leo Bird and his burlesque company passed through this city en route South.

Josephine Strong will make her first San Francisco appearance at the Chutes Monday night.

The Leonord Brothers opens at the Chutes on the 15th. Roberts, Stanlax & Co. are due on the 4th.

Hastings and Hall, the Coles, and Tilly Taylor open at the New Vienna Buffet, Los Angeles, Jan. 8.

Lola Cotton, the child phenomenon, opens at the Savoy Theater, Victoria, B. C., and at the DelElbitt Sisters open same date.

Keeling and Rabston are at the Coeur d'Alene Theater, Spokane, Wash., with Rossland, B. C., and Missoula, Mont., to follow.

Marie Wood, the popular California nightingale, is still an Olympia attraction. She has been secured for the Olympia for an indefinite period. Her engagement has been extended.

The New Vienna Buffet at Los Angeles is now one of the best appointed houses on the coast. It has been enlarged to three times its former size, and now takes in the whole building.

H. B. Tiedemann, the popular manager of Kapp and Streets Concert Hall, has secured for the coming week Rand and Raud, M. Tannous, Madeline, Fanny Foster, Julia Byron, and Minnie Ward.

The Tivoli Theater, Stockton, Calif., under the management of Mastro and Renz, is doing a tremendous business. They contemplate enlarging their house. Particular attention will be paid to the interior decorations.

Edward Adams, the popular Eastern vocalist and comedian, will arrive in this city Jan. 11, 1900. This city is his home, it being his first visit home in five years. His many friends will soon see him on our local boards.

Fongere, the fascinating French comedienne at the Orpheum, is considered the best actress of any of the Canadian girls who have come to the country. She is a real artist. She was it who advertised that she was infatuated with Jim Jeffries; in fact, she came over on the same steamship with him and thus cannot a lot of valuable talk. After such a bold stake as that, it is no wonder that she soon had many offers from astute managers.

Jack Wyatt—forlornly of the song-and-dance team, Silver and Wyatt—died in this city Dec. 31, just as the old year was fading away and the new peeped in. Mr. Wyatt was well and favorably known all over the coast. He was buried Jan. 2, 1900, at Mount Olivet cemetery. His wife, Mae Wyatt, a serio-comic vocalist, father, mother, and two sisters survive him. His funeral was largely attended. Many elegant floral offerings testified that his friends were legion.

Dorothy Drew, the handsome little dance act that is at the Orpheum, broke her nose New Year's matinee, with a misplaced kick. She wears a plug to prevent her nose from growing crooked and marring the beauty of her attractive face. This is the second time. Miss Drew has kicked herself in the face, but before the damage was trifling. Before a few knockouts from landing on the point of the chin and an occasional black eye, Dorothy has not suffered before. She pluckily continues with every performance.

The re-opening of the New Standard Theater, at Bakersfield, Dec. 23rd, was a big success. The house presented a pretty appearance, with its beautiful and new decorations. The theater was packed from pit to dome, while each and every artist "caught on" in big shape. Manager Carillo can well afford to be proud of his opening.

Murray and Mack have been doing a fine business in their tour of this coast. They will continue under the management of Jos. W. Spears next year, and the firm of Mack & Spears will have three attractions on the road: Murray and Mack in a new comedy; Hoy's, a Brass Monkey, and Finnan's Ball.

American vaudeville acts are being greatly appreciated in Berlin. The marvelous Dunham's, Thompson's elephants, the Dare Brothers, single bar act, and Amelia Stone, the American Lariat and Stack & Milbon are meeting with great success in Germany. They expect to return to America this year.

In fact she is a bigger hit than at her previous engagement. This talented artist plays a return engagement, then goes direct East, playing the Orpheum circuit, with the Castle and Koli circuit to follow.

Polly Wells, De Vere and Allen, Beatrice Carlisle, Margaret Grace, Harvey and Rice, Marie Stewart, Minnie Elwood, Mamie Haswick, Laura Lanston, Starkey and Martelle, and Hadley and Hart are at the Parlor Theatre, Duluth, Minn.

Frank Sheppard of the variety team of Wood and Sheppard died Sunday night in London from pneumonia. He had been preparing to return to the United States after a two years' visit to Europe.

Zavo and Mle. Hilda were prominent features at Proctors, New York, last week.

Digby Bell made his entrance into vaudeville at the Haymarket, Chicago, last week.

Billy and Madrid Jackson are playing the Keith circuit.
LOCAL NOTES
DE PACHMANN'S RECITAL.

Thursday afternoon of last week Vladimir De Pachmann gave his sec-
ond piano recital before as apprecia-
tive an audience as greeted him upon
his first appearance. His program in-
cluded Sonate op. 53 C. Major [Beeth-
oven] Seventeen Variations serious-
es op. 34 D. Minor [Schumann] Nocturne
op. 65 No. 1 B. Major, Etude op. 10,
No. 5 G. Flat Major. Two preludes op.
28, No. 20-24, Mazurka op. 7 F minor,
Third Ballade op. 47 A flat [Chopin],
Invitation a La Danse, op. 65, D. flat,
[Von Weber] the Chopin numbers creating most enthusiasm. Friday fol-
lowing his program embraced works of
Schumann, Chopin, Schubert-Liszt
and C. M. von Weber.

CALVARY CHURCH SERVICE.

Calvary Presbyterian Church, that has one of the best choirs in the city
gave a beautiful Christmas Song Ser-
vice, Christmas eve. The program was
Organ Prelude, R. D. Burness; Hymn
114, Hark the Herald Angels Sing; Christmas Anthem, The Nativ-
ity by J. H. Brewer, chorus; Recit and
Air, O Thou That Dost Abide; Miss Della
Von Pelt; Recit, For Behold Dark-
ess, Aria, The People That Walked
in Darkness, from Oratorio Messiah,
Mr. Walter Campbell; soprano solo,
The Babe of Light and Glory, Mrs.
Hert-Mark, with violin obligato, Mr.
Henry Larsen; Aria, We Shall Feel
His Flock, Miss Van Pelt; Come Unto
Him, Mrs. Hert-Mark; Anthem, Hark
Hark, the Harps of Gold, by the choir,
violin obligato by Mr. Larsen; Organ
Postlude, Hallelujah Chorus, Mr. Burness.

STUDIO ECHOES.

Madame Jeannette Crawford has re-
turned to Los Angeles after a visit of
some days to San Francisco. She says
the Ethel Society of Los Angeles are
greatly interested in her work and she
is to give a talk upon color during the
month. The California Ladies Quar-
et under her direction have had a busy
and most successful season.

Madame von Meyerink entertained
a number of friends in her hospitable
home on Wednesday evening of last
week, the guest of honor being Miss
Maud Fay, who is coming to the front
as a singer through the excellent
tuition she has received from Madame
von Meyerink. The school has made
rapid progress and is turning out very
bright pupils. The Faculty embraces
Madame Von Meyerink, director and
head of the vocal department; Mrs.
Mary Fairweather, operatic and dra-
matic work. Mr. Arthur Pichon, one of
our leading musicians, is in the
piano department, Roscoe Warren
Lucy, organist, besides assistants.
The evening spent last week was most en-
joyable, several of those present con-
tributing musical numbers. Mrs. Von
Meyerink is a charming hostess, and
an hour or two in the artistic atmos-
phere of her home is always a pleasure.

Mr. Franklin Palmer, organist of
St. Dominick's Church, gave the third
of a series of organ recitals on New
Year's Eve, his program being Varia-
tions on an Ancient Christmas Carol
[Gaston Dethier] Cantilene pastorale
[S. Rousseau] Traumerei [Schumann]
[Transcribed by Franklin Palmer,]
March of the Magi Kings [Dubois],
the sustained high notes suggesting
the guiding star. Offeratory on the
Christmas Hymn, Adeste Fidelis
[Franklin Palmer,] GrandChorus [Th.
Salome.]

MUSIC IN GENERAL.

Without doubt the finest choir in
England today is that of Magdalen
College, Oxford. And in the same
breath one must also mention St. Paul's
cathedral, London, and King's Col-
lege, Cambridge. These three afford
the best examples in the world of the
possibilities, the beauty, the perfection,
of vested choirs of men and boys.

The problem which Handel so suc-
cessfully solved in the oratorio was
that of giving such dramatic force to
the music in which he clothed the
sacred texts, as to be able to dispense
with all scenic and stage effects. One
of the finest operatic composers of
the time, the rival of Bach as an instru-
mental composer and performer on the
harpsichord and organ, the unanimous
verdict of the musical world is that no
one has ever equaled him in complete-
ness, range of effect, elevation and
variety of conception, and sublime
treatment of sacred music. We can
readily appreciate HanDel's own words
when describing his own sensations in
writing the Messiah: "I did think I
did see all heaven before me and the
great God himself."

An Old Violin

A Syracusan took an old violin into
a music store for repairs the other
day. The instrument, he said, had
been his father's and his grandfather's
before him. The wood of which it
was made was full of minute worm
holes.

"This violin was brought from
England, was it not?" the music
dealer asked.

"Yes; but how did you know
that?"

"From the worm holes. Such
holes as these are frequently found in
old violins which have been at some
time in England, but, strange to say,
the ravages cease when the instru-
ments are brought to this country. There
is something in the climate here fatal
to the tiny worm which so frequently
ruins musical instruments in that
country."

An Autograph Steinway

The well-known firm of E. F.
Droop & Sons has in its possession
a Steinway baby grand piano that
is unique. They call it an autograph
piano, for the reason that it bears the
autographs of a number of famous
people. Whenever a celebrity visits
Washington, he or she, as the case
may be, is invited to the Droop music
emporium and asked to inscribe his or
her name on this piano. The names
are scratched on the top board of the
instrument, by means of a small
sharp-pointed steel instrument pro-
duced for the purpose.

In the order in which they appear
below are to be seen the names of the
peeress Melba, Nordica, Paderewski,
Jospeh, Joseph Hoffman, Emil Paur,
Max Heinrich, Ysaye, Henry Mar-
tean, Aime Lachaine and Jean
Girardy, Reginald de Koven, Lillian
Russell, Ben Davis, Wilton Lackaye,
Leo Wheat, Hub. Smith, and G.
Trentanova, the famous Italian sculp-
tor. Another autograph to be seen is
that of Eugene Sondheim, the strong
man, who lifted the instrument in
question at a time when seven men
were seated upon it.

The Droops claim to be the origin-
ators of this truly original craze for
autographs.—Music Trade, Washing-
ton, D. C.
When Sacramento was a Great Show Town

Among the oldest theatrical managers in the State is H. S. Beals of Sacramento. Beals went into the theatrical business with Christie's Minstrels on Broadway, New York, above Grand street, in 1842. In 1853 he came to San Francisco and went to work for Manager Tom Maguire as an usher. That same year he went to Sacramento, where he became manager for Tom Maguire's theater, known as the Forrest Theater, and situated on J street, between Second and Third. Beals is full of reminiscences of early days, and delighted to talk of the time when there was plenty of talent and plenty of money in the theatrical business. He tells of the time when Edwin Booth and his brother, together with Mrs. Edwin Forrest and a strong company played all of one season in the old Sacramento Theater on Third street, between I and J. For one whole month they played The Marble Heart, and Beals says the theater was crowded every night, and $1200 houses were the rule straight through.

Mr. Beals, in talking of old times to a Bee reporter recently, said that Booth's engagement in this city was followed with a series of plays with the popular Barney Williams in the title role. Williams and his company opened with The Forty Thieves, followed by Barney, the Baron, Calahan on His Last Legs, and other Irish character pieces which drew heavily every night. He tells of the life in Sacramento in those days when every young man-about-town was personally acquainted with the actors and actresses who nightly occupied the stage, and of the good times that they used to have.

The greatest lion of them all was Edwin Booth. He had not then made his mark, but all of Sacramento recognized him in him a man of wonderful talent and the society people of that day were continually sending him invitations to card parties and socials. But Edwin Booth was a great Bohemian, and at the same time retiring in nature. He preferred the company of such men as composed the Volunteer Fire Department to the prettiest parlor in Sacramento, and could be found almost any time, when not asleep or at work, at department headquarters talking to the members. It is related of him that many a time when his turn came to appear on the stage he had to be sent for and was always found chatting to his adoring friends, the foremen, across the way from the playhouse.—Sacramento Bee.

Bernhardt's Anger

Jean Lorrain says Mme. Sarah Bernhardt had a scene with Rostand, on Tuesday in Paris, over the non-completion of his new play Algésiras, upon which Bernhardt has put all her hopes for the Exposition. The actress discovered upon her return to Paris that only three acts of five were finished. She received the news with shrieks and floods of tears. She made Rostand promise to complete the play as it had been read to the troupe in her theater. She made him come with these three acts ready, which are said to be such a brave. It appears that the principal role is not that of the Duc de Reichstadt, but that of an old hero of the faithful but ill-tempered sort, Chaptamant, and around whom the action is developed. Rostand insists upon Coquelin for the role, while Bernhardt wants Guity. Lorrain remarks that with Bernhardt and Coquelin success is certain, but that means 100,000 francs out of her exchequer. Which will win, actress or author, is the question.

On the Road

January 19, Seattle, Jan. 1-4; Portland, 15, week.

A Hot Old Time at the Forrest

Sacramento, 8-9; Stockton, 10; San Jose, 11-12; Oakland, 13; Sacramento, 14, week at Alhambra Theater.

Von Vegner (Thail and Kennedy, Mgr.) Denver, 30, ten days.

At Gay City Island Seattle, Jan. 1-4; Portland, 8.

Harry Corson Clarke Corisco, 6.

James-Kildare-Hanford Fresno, 6; Sacramento, 8-9; Stockton, 11; San Jose, 12-13; San Francisco, 2 weeks.

Remember The Mainie Company Salt Lake City, 4-6.

Black Patti Troubadours Fresno.

Lewis Morrison's Frederick the Great Co. Janesvile, Wis.; Columbus, Ohio, 15-16; Dayton, 17, Lafayette, 18; Indianapolis, 19-20.

Eliaf Company San Jose, week of Jan. 17; Santa Cruz, 5, week.

Skenderbok Victoria; 6, Tacoma, 8-9; Spokane, 11-12; Butte, 14-15-16.

Mr. Plater of Paris Redlands; 6, San Diego.

A Cheerful Liar Company Independence, 8-9; Minnville, 10-11; Forest Grove, 12; Hillsboro, 13; Oregon City, 15-16; Vancouver, 17; Astoria, 18-19; Portland to follow.

Humus Heart Company Everett, Wash.; Jan. 6; Sacramento, 8; Hoytalan, 12; Aberdeen, 13; Chinatulai, 12; Portland, return date, 14; week The Dalles, 22; La Grande, 23; Biker City, 24; Boise City, 25; Pocatello, 26; Salt Lake City, 27-31;

Jessie Shirley Company Woodland, 7; week; Napa, 14; week; St. Helena, 21; week; Modesto, 26, week.

Heisted Ginn in Dixie Portland, Jan. 1-7; Seattle, 8-15.

Ferdinand Warde Astoria; 5, Portland, 9-13; Victoria, 15-16; Nanaimo, 17; Vancouver, 18-19; New Westminster, 20; Seattle, 22-24.

We are receiving many compliments upon the New Year's edition of the DRAMATIC REVIEW. Copies may be obtained at all news stands.

Miss Irene Everett has been specially engaged for the production of The Mysterious Mr. Bugle.

Ida Gertrude Banning

Alvin Starlight, in What Happened to Jane

Mr. Frank Mathieu

Frasley Company

Charles H. Jones

Stage Manager, Grand Opera House

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THE SAN FRANCISCO DRAMATIC REVIEW

JANUARY 6th, 1900
Chiefsly Music and Drama.

The return of the boomerang. What have I done to deserve a pass? Nothing, lady, nothing. It is what I have not done.

No, I should not call it exactly aristotle to have one bunch of flowers do gift and courtship duty through three acts, several years apart, but it is frugal man—frugal. And who for flaws? If they are not puer flowers that rattle, offer up a praise service and put a dollar in the plate.

Peter Robertson needs no lift at the hand of mine, but I hope he will forgive my chuckling aloud over a bully good thing of his and say nothing if I reprint it. I refer to his comparing life to a vaudeville in three olio's. The round-up is the essence.

"The third olio, ladies and gentlemen, will open with the screaming face, 'Domestic Troubles.' No, it will be a serio-comic sketch, 'Darling I am Growing Old!' No, 9, the celebrated monologue, 'Old Age!' and the orchestra will play the funeral march as the performer passes into the wings."

"And the ashenes curtain comes down.

That he did not underline funeral and ashenes, I thank him, yet experience teaches me it would have been better if he had. Now if some one will answer my last remark and tell me I'm not the only rivet in the cruiser, I shall not care at all. I shall be so glad to find that there are others.

"The Program Magazine Publishing Co. Limited—Gentlemen—No, you are no gentlemen. Through you our manners are fast going to the dogs and our morals are tumbling after. Limited—Perhaps, but not as to pages. 

Time was when our mothers taught us to fold the program neatly—cast, scenes and orchestration up—and make no further rattle with it, under pain of being subtracted from the orchestra and added to the wrong side of the closet door. But now with five and often six pages of diversified lies mixed up with the truths we are after, how shall we teach our children the manners of the play house? Of course we have the cold comfort of the maid servant, who, breaking a valued bit of old china, knows there is one thing less to dust, but does that fill the niche in the cabinet?

Mr. Redfern's corset may be the most perfect thing he knows of, but hang its perfection—they are deadly offensive when I'm looking to see who plays Tony Lumpkin. The only use I have for La Gripple Pipes at such a time is to shoot them through a pea-shooter at the man who did this thing.

I believe in the Hammam Bath, the cleaner almighty, the maker of five dollar smoking jackets; and in M. Lavin, his only rival, who conceived the brilliant idea of making our own material up. But there are moments no man has a right to steal from me, and I do not believe in the forgiveness of sins. When his funeral march is playing and Peter Robertson's curtain comes down, may the asheas curtain lift it be all that it is cracked up to be. Adopt the foreign custom—give us a clean sheet and charge a penny for it. We shall pay without a murmur.

A friend sends the following as a sample of his ability to write speeches for the heroines of melodrama, the only form of amusement the managers find us worthy of. He comes high, but I think he would be worth it. Heroine (awakening of a dull gray morning). Ah, it rains How the wind howls! Now it rises—but fails to get up. Now it fails—but does not tumble. Upon the roof I hear the drip, drip of the globule from the rainless tank. The alarum soundeth! It is arising time and through the house rushes the odor of the new-mown hot cake and the fried chop. And speaking of odions—do you like the perfume of a cheap green cameris soap? A cake of the aforesaid congenial cleanliness lies hard by. 'Tis never? A gift must be treasured, not laved at the floor of the Spring Valley Water Co. Company? Oh, the sorrow when one has company—the strivings to undo the doings of the previous Mrs. Jones' kisssingame and the erstwhile Mrs. Doolan's wake. But why? The steak is not worth the chew.

The love scene, once so dear to our hearts, is now reduced to ashes and dry bones and we take no pleasure in its. The kiss, the true kiss (none of your pecks mind) the corner-stone of love, is gone where the wood-bine and—will, we allow, but is that any reason it should be shelved altogether to pacify a few elderly trumps and tyrannical Puritans who have no business in the play-houses anyway? And because we overeat, shall there be no more food?

The woman is beautiful. Her gown is a dream—and the man is madly in love. He tells her so. He pours out his very soul. For her he would win the seven diamonds of Launcelot—for her he would desolate another Troy. She yields herself to his arms and—that's all. Or, worse yet, he smooths back the hair from her brow and turns his eyes prayerfully to heaven—as though he heard the wedding bells ring in a formal judgment day and saw the life to follow pass, spectre-like, a special sentence. Is a man thus master of his blood? You know he is not. Such a scene is a silent lie, a cheat, a libel—and I for one, am fast getting in a rage about it. A stage kiss such as one would like to see the climax of a perfect love scene, most imperfect without it, would be the death of several people. Well, let them die. The world could bear up against the loss. At any rate, I could, and just now I have the floor.

Yes, lad, yes, the press agents sometimes lie. Only the very young and pure in heart acknowledge it to be, and then only when brought to bay by the box office receipts. But lie is a hard word, boy, and twere better to call it over-expression.

Side Lights Upon the Well Beloved

FOUGERE
Two twinkling feet, two shapely legs, In silken hose encased, Crippled finger that puffs and pluffles— That's Fougere to the waist. Two wondrous plumos, some coal-black hair, A curl or two afloat, Two saucy eyes, two lips that dare— That's Fougere to the throat. Between the two—now let me think. I can't think—do you care? Some genius—a dash of silk—a bow Well—not much but Fougere!!

MARY VAN BUREN
The rugged road to fame, she sings Across with easy grace. No downward mood is hers—she sings A hope flickers up her face. A countless hope—when stone walls see They tumble in confusion, Beyond, the roses soar. "Come on! We're years in gay profusion."

PADREWSKI
So, you are coming here in March. All hail! We shall then forget De Pacultman, lift thee high upon a pedestal and burn incestry at thy feet. O, the inconstant moon! Next! Ignace Jan, I see thee tottering already.

"O, take me from this insecure position."

Said Ignace.

"For the time is surely coming, When a rival with his thrumming Will outdistance me, if he can, to In the race."

"He has hair two inches shorter."

Said Ignace.

"Should he let it grow I fear me, He will famon be, and hear ye! I, your idol, shall have fallen In disgrace!"

Answers to Correspondents

Mr. Green—What do the vaudeville sketches I see make me think of? They do not make me think.

Dear Miss T.—I mean to educate my little girl for the stage, and as she is far from strong, I thought you might be able to recommend some good tonic in use by the profession.

Madame.—Let the child die.

The Chorus Girl's One Opportunity

Whatever you may think to the contrary, the chorus girl's life is only as merry as she, in her buoyant way, shall make it. "Happy is the man who sings at his work," is daily proven a lie by a look into a tired face, wherein hope and ambition are dulled.

Twenty-five to the dozen or more poorly expresses the chances she thinks she has when she enters the ranks, while one to one thousand is the true ratio.

Farris Hartman said a few words about her some days ago, that may be worth handing on. "Just let her saunter in," he said, "dressed in the top of the fashion, so that all agree she is a stunner, and she stays in the
chords, till the last note is dead in her throat, or jarred in its melody, a nail of agony to the principal she supports. (And really, the apropos of a chorus girl is a little obscure.) But let her be down at the heels, coat a misfit, skirt a mishap, hair four colors, hands perhaps none too clean, and she likely has ambition and a healthy chance for big things in future.

Even then, she has but one chance—to quietly and patiently, week by week, understudy the prims donna, and say an extra Ave and three PaterNos ters nightly, that an influenza may take and hold the lady-fast from—say midweek, until Sunday.

This it seems is Alice Neilon's story. Mr. Hartman saw her ability, urged her to try and told her if she did she would see that she was given a chance. Of course he could not see, because he hadn't the least influenza. However, he knew the study would do her no harm and he hoped the chance might come. After bluffing her into studying four long parts [Alice it seems is easily fooled] Gracie Plaisted at last fell ill, Alice stepped into the breach, and her future was made.

Just so with Stella Wilmot, the newly risen star. She was one of the chorus when Kitty Lofrus, the London music hall singer, had the chief part in Gay Paree. No one can be quite sure that the head of an importation will not be summarily struck off and lifted on the point of a lance, and her's was. Giving it as if I got it, she was a "cold frost" and next day was too ill to appear.

The manager was quite brought to bay, for the official understudy was just somebody's friend and had no more voice than a frog.

Miss Wilmot, through Mr. Hartman's urging, was ready for her chance and in twenty-four hours was the talk of New York. Now, with the managerial eye upon her, she may be a little in front of the newest fashion as often as she pleases, and take it for granted that while she is singing herself into the hearts of the public, half a score of the wise are understudying and doubling the influenza petition.

C. T.

Between Acts

Unconscious plagiarism: "Crimsonbead"—"How history does repeat itself, doesn't it?" "Yeah!—What now?" "Crimsonbead"—"Why, in our town we had a piano concert the other night, and the artist's name was Professor Gridley. When the manager was ready to start the show he shouted: 'You may hang away when ready, Gridley!'"—Yonker's Statesman.

The thorough manner in which the various attractions that have appeared at the New Alhambra have been billed by Managers Ellingsho and Mott, has already been extensively commented upon. But the present billing of Murray and Mack and Fimmie's Ball has smashed all previous records. No amusement attraction, outside of a circus, has ever been billed in San Francisco, as the New Alhambra managers have billed Fimmie's Ball during the past week.

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ing or going without your glasses, in any way, come and see us. We will guar-

dente it.

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**Remarkable Billing**

"I never saw such billing in my life outside of a circus," remarked P. O. Mottox, advance agent and business manager for Murray and Mack, to a REVIEW man, in commenting upon the manner in which the New Alhambra managers billed Finigan's Ball. "All I had to do with it was to turn over my paper. Managers Ellinghouse and Mott did the rest and how well they did it was shown by our tremendous opening. An advance man need never go near the New Alhambra. He can count on his billing being done just the same, whether he is there or not. And I tell you there are very few theaters in the country that I can say as much of in this regard."

From one end of Market street to the other, all you could see was Finigan's Ball. The New Alhambra had twenty locations to one of any other theater on that thoroughfare, and the same on Kearny street. Along the block of the Baldwin and Mott street fences, we had three-sheet and eight-sheet posters scattered every few feet on the three frontages-Market, Powell and Ellis street—the first and only theater that has ever had that location. On the Market street fence in front of the Baldwin, the New Alhambra has a big stand surrounded by a row of electric lights, which is by far the best location in the city. You have my word for it, these New Alhambra managers are the warmest hustlers I have ever met with in the theatrical business."

The billing of the New Alhambra attractions has been exciting comment ever since the opening of the popular theater. Managers Ellinghouse and Mott have been very fortunate in securing a very capable force of advertisers, headed by two famous circus agents, Joseph Haas of the Barnum and Bailey Circus and Joseph Rosenthal of the Buffalo Bill show. **One Instance of Many**

One in a while you run across the confirmed kicker who will tell you there is nothing good anywhere; business is not in sight. We've had several of them here in California the past year. It is refreshing after these few knucklers have passed out of sight to talk with the genial Murray and Mack people, and hear their tale of optimism. They have done very well out here in the west, and gave us some figures on last week's business that isn't so bad—and its only what most of the companies on the coast are telling. Murray and Mack played the week in Pomona, Santa Barbara, Vallejo, Oakland and Sacramento, and the business figured up about seventy-five dollars less than $3,000. And with that Murray and Mack say, they are satisfied, and go ahead, finding life pleasant and agreeable on the slope where wafts the fog-laden breezes of the calm Pacific.

**Understudy's Chance**

A rude suggestion: **Great actress—**

That's an atrocious portrait! Is that the best you can do? Is there no one you can improve upon? I suggest something. **Photographer—**

"Madam, you might permit your understudy to sit for you." — Cleveland Plain Dealer.

Who Killed Cock Robin? the musical comedy in which Mr. Thomas Q. Sea Brooke has been starring, closed its season in Philadelphia and the company disbanded.

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The Evolution of the Violin

First distinct traces five thousand years before Christ.

The seductiveness of a violin tone has been a mystery for all time. Its progenitors, the ravanstron, the rebec, and all other ancient instruments from which the modern violin was evolved have each successively served as the medium for entertainment and witchcraft. This kind of instruments, even although it be the soprano of the stringed tribe, is still the most impassioned and expressive, the most varied in tone and effects of all instruments.

The origin of the violin is supposed, by the latest research, to belong to India. About five thousand years before Christ an instrument was invented during the reign of Ravana which has been called the ravanstron. This seems to have been the most ancient of instruments played by the bow, and it is still to be found in its primitive form in the possession of the poorer Buddhist monks of the mendicant order.

It is seen that this instrument had all the characteristic elements of the violin—the gut strings, the bridge, the neck, the pegs, the resonant box and the bow.

From the ravanstron sprung the omerith, then the kemauh-a-gower of the Arabs and Persians, and later the immediate predecessor of the violin—the rebec.

The museums and libraries of Europe make it possible to trace the introduction of the rebec there during the middle ages, and mechanical skill, with increased knowledge, proved successively the rebecque, rebelle, rebec, resebecchio—the names of which alone establish their affiliation. Then followed immediately the Italian "lutherie," which quickly took the form of the definite types which the makers of this age strive to imitate.

Gasparo del Solo, of Brescia, 1550-1612, completed the design of the present violin, which was begun by Joan Kerlin, 1446.

Each little part of this wonderful instrument experienced its peculiar epochs of evolution, and they may be traced with a fair degree of accuracy ever since the existence of a bow and arrow. The violin and the bow, or at least that instrument which then represented the present violin, were united on the banks of the Ganges, in the isles of Greece, or, according to the Teutoic assertions, in the huts of their ancestors.

The warrior's bow suggested the now completed harp, and African savages still play on the strings of their bows. Half coconut covers with a bladder skin formed the lowest type of the violin family, and also gave birth to the drum in Africa Asiatia.

The idea of bowing applied to the curious group of crutches, an instrument of Wales and Brittany; rebecs, rottas, geigen and fithieus, the rude outlines of which may be traced in old carvings and manuscripts. Tonite, a Frenchman, 1747-1855, evolved the present perfection of the bow. He determined its length, discovered that Brazil wood was the best material to use, established the exact curve adapted to its balance, suppleness and energy, and invented the method of keeping the hairs flat like a ribbon, thus gaining wonderfully increased volume and force of expression.

Although there is still a mist about the origin of the violin, there can be little doubt but that it was derived from the ravanstron. This Indian instrument could easily have been transported into several civilizations and developed in each simultaneously. A few years ago the Breton crauth (crwth), the rote and lyra were supposed to be solely responsible for the existence of the violin, but later research has made the ravanstron responsible for even these.

It was in Italy, however, that the violin attained its complete development during the sixteenth century, and since that time nothing more has been added to it and no change has been made. In fact, material change seems to be impossible. A curious incident is related of a Scottish amateur who purchased a fine Stradivarius for a hundred guineas, and as the instrument was inconveniently large, and as there were two sizes of this maker's instruments he had it reduced to the ordinary dimensions. The project was not a success, and the next owner got the instrument for £50.

There is a degree of mystery about a violin that can never be fathomed. The location of the bridge, the slightest change in sound bar or the sound post can ruin the tone of the greatest instrument, and these are the least material portions of the instrument, if indeed there be any least. The most valuable violin in existence is supposed to be the one owned by Petschnikoff, the Russian violinist. It is an instrument which belonged to Ferdinand Lautz, and was given to him by Princess Ourousoff.

This wonderful instrument is what may be termed Petschnikoff's fortunate star. It was secured for him through the contribution of funds by Duke George of Meiningen and the Russian general, Malzoff, a brother of the Princess. Serjeon de Verve, a well-known promoter of art in Russia, also lent his financial aid, and thus this young artist became the possessor of a famous instrument even before he had won his name as a great player. The price paid for this instrument was 25,000 marks. Collectors sometimes pay fabulous prices for an instrument with a name, but inquiry reveals the fact that the original makers of these instruments obtained what would now be considered a very moderate price for their work. Two hundred years ago Amatis were sold at from 8 louis up. One Stradivarius brought 1,000 francs in 1769, but there were others selling at the same time for 40 louis. Maggini's could be bought then at from 30 to 35 louis and Klotz for 50 francs, while an Amati cello was worth only 13 louis, but Steiners in 1778 were selling at from 500 to 1,000 francs.

The violin is composed of fifty-eight distinct and separate pieces. The back is of sycamore, in two parts; the belly

![Angel Playing Viola](image1)

![Devil Playing Viola](image2)

![Minstrel of the Fifteenth Century](image3)

![King David Playing the Rota](image4)
of Swiss pine, also in two parts; the sides of sycamore in six pieces, but by means of a heating iron to the proper form. The linings used to secure the back and belly to the sides are twelve in number, made either of lime tree or pine. The sound-bar of pine is placed under the left foot of the bridge in a slightly oblique position to facilitate the vibration by giving it the same position on the line of the strings. Formerly it was inserted perfectly straight, but by this treatment the instrument is muted to a certain extent.

The bar of the violin strengthens the instrument and forms a portion of the structure, and is exquisitely sensitive to external touch. A slight alteration in its position may make a good violin worthless. The most minute variation in its construction necessitates a different treatment as regards its conjunction with the bridge. Scarcely two violins can be found of identical structure; it is thus impossible to lay down any set of rules for their regulation.

The neck of the violin is made of sycamore or maple, and is much longer than in the days of the great Italian masters. It should be neither too thin nor round, but of a happy medium. The finger-board is of ebony, and is in length according to the position of the sound holes.

The rest is a small piece of ebony over which the strings pass to the finger-board.

The remaining pieces are the pegs, blocks, purfling, strings and tail-piece.

An apparently insignificant item is the button; a small piece of wood against which the heel of the neck rests. The finish of the button affects the whole instrument, and any defect is very apparent. As the keystone is to the arch, so is the button to the violin.

Why is it that a violin attracts so much interest? Why is it that artists and connoisseurs regard it with a feeling akin to affection? That they view it as an art picture or dilate upon its form, color and date? These questions are unanswerable to the inquirer and are never asked by the one who understands the instrument.

The multitude who admire the violin are found among the musicians, painters and literates of a refined mind. It demands unusual attention in this age of progress from the fact that it has hitherto proved incapable of improvement in its material form and features. The only changes made in it since the sixteenth century are confined to the arrangement of the finger-board and the lengthening of the neck.

In Italy five distinct schools of violin making are recognized. That of Brescia from about 1520 to 1620, fathered by Gaspar di Salo. That of Cremona, dating from 1560 to 1760, which includes the makers of Amati—father, son, nephew and grandson. Four Guarnerius, Stradivarius and Bergonzi. Third, the makers of Milan and Naples from 1680 to 1800, known as the Neapolitan School. Fourth, the makers of Florence, Bologna and Rome from 1680 to 1750, and the Venetian School from 1690 to 1764.

The only thing about the violin which defies the science of the age is the varnish. The making of this which is now called the Cremonese, is numbered among the lost arts. The old Italian varnish is divided into four distinct classes—the Brescian, Cremonese, Neapolitan and Venetian. They are separable, however, in but one feature, that of color, and even in this one, three of them appear to have a common basis.

The varnish of an instrument, as all experts know, is as vital to its excellence as any other of its many splendid parts, and pages of opinions—the result of years, yes, centuries, of investigation and analysis—have not disclosed the secret of the early masters.

The violin is the most feminine of all instruments. Its every curve is of classical line, and it seems to be above all other inanimate things the one that appeals most to the senses. It suggests and receives a lingering delicacy of touch whenever it is grasped, no matter by whom, and if it has the eclat of a famous name, even in its silence, suggests an entrancement that is confined by nothing except the ages.

**Rough Treatment**

Down in Shreveport, La., the other night, a show, advertised as a troupe of lady minstrels, was scheduled to appear. The impression was circulated that the organization would give a vulgar performance and the citizens prepared themselves for the occasion. After egging the performers off the stage the box office was thought of, so they compelled the local manager to refund their money. This left the lady minstrels stranded, but the next day money was collected, the natives gallantly helping the show to get out of town.

The Comedian—"I suppose that since the baby came you have bowing melodrama at your home?"

The Tragedian—"Yes, but let us rather call it a continuous performance." —Collier's Weekly.
Letter from Edwin Hoff

Some time ago the Review published an item about Edwin Hoff that was not as well founded as in all particulars as it should be. For that reason, we publish the following letter from Mr. Hoff:

The Lamps, New York, Jan. 5
Editor Dramatic Review—Dear Sir—

The next line of your New year's issue does me a real injustice and states untruths that I must ask you to kindly correct. I did get my voice misplaced owing to faulty methods that I was being taught, and my career was interrupted. (I am glad to be able to use the last word.) But I am happy to inform you that I did not "pass on," and moreover that I have succeeded in finding a teacher who has replaced my voice, and that I am in better condition of voice than ever in my life, as an evidence of which I am offered the position of tenor of a company now forming under the management of Nixon S. Zimmermann and T. Henry Frensch, with Camille D'Avrile and Jessie Bartlett Davis as principal soprano and contralto. It is true I have kept quiet for a year or two past, but I have been steadily employed in Brady & Grissmer's Way Down East Company, directing the musical and vocal enterprises. I should be happy to meet your Eastern representative and convince him of the truth of my assertions beforehand, and trust you will do me the favor to correct the impression this article conveys.

Hoping to come to the West to appear before my many good friends in Frisco and "make good" once more, I am, Yours,

Edwin W. Hoff.

The Critics on Naughty Anthony

While Naughty Anthony seems to have found a hit with the public, the critics are inclined to take another scene and call on Blanche Bates to put her talents to better use. The play has brought out this screen from the World: "In the last act of Naughty Anthony there occurs a very pleasing scene which lasts for about five minutes and keeps the audience on the qui vive. Miss Blanche Bates, a beautiful and finely talented actress, sits down on the floor facing the audience, pulls up her skirts to the knee and displays her silk stockings. The silk stockings are richly embroidered and very striking. She talks about their especial charm while the music plays a soft accompaniment. Then she peels them off deftly and reveals another pair underneath of different design, but equally elaborate. Then comes another and another. Miss Bates appeared genuinely ashamed of herself last season when it was given to her talents to such employment. That much can be said to her credit. She is worthy of much better things, and the pity is she did not insist upon doing them."

Roster of Macdonough Stock Co.

Ben Howard, Leading
Gertrude Foster, Leading
Helen Henry
Clarence Montaine
Charlotte Secord
E. L. Walton, Stage Mgr.
Frank Nichols

The company open with Too Much Johnson, following with Chimmi Fadden for two weeks. In both plays the original scenery from the Alcazar will be used. In Chimmi Fadden, Forrest Seabury will be loaned by the Alcazar management for this production.

The Winter's Tale will be given at the Columbia Theatre next week in six acts and twelve scenes. Two carloads of special scenery are carried for this production alone, and from all accounts the piece is staged in a most gorgeous manner.
Julia Marlowe secured her divorce from Robert Tabor last Saturday.

The Oakland Macdonough Theatre Stock Company will begin its season Monday, January 29th.

E. M. Walton, the eminent stage manager and character actor, will play August Lorton in Lady Windermere's Fan at the Alcazar.

Mrs. Dunphy, well known to the theatrical profession of this city, has sold her interest in the Oakland bill posting to Fred Siebe.

Gadske is now enrolled in the Metropolitan Opera Company's fold.

Charlotte Skordie, who comes from New York to join the Macdonough Stock Company, is said to be one of the most stunning women on the stage and a gorgeous dresser as well.

A rumor, floating down from Victoria, that Blanche Bates and Frank Worthing were expected to soon join the Frawley Company is authoritatively denied by Manager Frank Murray.

Mrs. Langtry has arrived in New York. She will appear at Wallack's in her latest play, The Degenerates, and it is expected she will extend her tour to four or five other American cities.

There is a young actor at the Alcazar that will make his mark before long in character work. He has been given a number of minor parts that he has handled so well as to cause comment. A little more experience, and the gray matter that is in that young man's cranium will bring him to the front, and the name of Ernest Howell will be better known.

Edna's Mother Married

Edna Wallace Hopper's mother has just revealed to the world a romance running over a dozen years. Twelve years ago she married Alexander Dunsmuir, an heir of the wealthy family of that name. The marriage was kept a secret all this week because of a fear of disinheritance for Mr. Dunsmuir. All danger from that source being over, Mr. and Mrs. Dunsmuir have revealed the secret and are now visiting Edna Wallace Hopper in New York.

Antonio Vargas

The subject of our front page cut this week, Antonio Vargas, the possessor of a baritone voice of great power and brilliancy, has been charming music lovers of this city for several months past, appearing at the Ockron in a repertoire of ballads and operatic selections. Senor Vargas can really claim the credit of being not only one of the most popular concert singers in the city, but one with a voice of unusual excellence, and a presence both magnetic and good to look at.

Playwrights' Rivalry

Belasco and William Gillette have always been rivals in the playwriting business. In their social relations they are rivals. They have achieved, in turn, metropolitan successes as dramatists, and it is said that each works in opposition to the other and having the other in mind as he writes.

For instance, Gillette wrote Held by the Enemy. A big success, Belasco wrote Heart of Maryland—a another big war play triumph. Then Gillette wrote See It Service and that sent his fame several notches higher, and added to the portliness of his bank account.

Belasco came back at his rival with Ezra, a prodigious success.

Gillette promptly gives Sherlock Holmes, and there is no limit to its favor in the eyes of New Yorkers.

And Belasco rolls up with Naughty Anthony. Gillette, it's up to you now. What next?

The Bostonians have decided to give their first metropolitan production of the new Smith and Herbert opera, The Viceroy, in this city instead of Chicago.

The 15th performance of Miss Hobbs will take place next Monday night at the Lyceum Theatre, New York. The comedy is still as big a drawing card as ever.

Desman Thompson has started on his trans-continental tour with The Old Homestead. He will visit about a dozen cities including San Francisco. It will be his first visit West in over ten years.
The Columbia

The Critic says: While the Christian is played in a thoroughly artistic and enjoyable manner, the playwright could have added more power and greater effect to his impassioned play had the curtain dropped as the Doxology rang out in the second act. The scene is so impressive as a wave of religious fervor sweeps over the breathless audience at the opportune sounding of the deep organ tones accompanied by the invincible choir, but unfortunately we are rudely wrenching from this heartfelt, heartfelt yearning for the sorrows of others, by the deep murmurings of the over-running ruthless mob, and so a climax is spoiled that would linger u the memory, a thrilling throbbing, living remembrance.

Grand Opera House

The Grand Opera House is crowded the third week to hear Sinbad. The music is fetching and jolly. A delightful bit of comedy set to laughing melody. Edith Mason, as Sinbad, Hattie Belle Ladd, Besse Fairbairn, Georgie Cooper, Thos. Persce, William Wolf, Arthur Wooley, Winifred Goff and as pretty chorus girls as San Francisco wants to see, make up an evening's entertainment that one cannot afford to miss. William Wolf scores a great hit in the first act with his deep baritone, the audience fairly holding its breath to catch the last hollow sound of the dying note fearing a break in the depths, but he never fails to bring us pleasure with his perfect tone. The chorus is exceptionally good in make up and in quality of work, tone and finish.

New Alhambra

The New Alhambra has been a continual scene of gaiety for the past week, good houses being evidence of the hit scored by the Rentz-Santley Novelty and Burlesque Company. The bill opens with a travesty entitled, A Masquerade Ball, which seemed to please, and kept the audience in a roar of laughter. Especially clever were the four Hebrews—Messen. Bruno, Baker, Zanfetta and Lawrence. This part of the program was completed with a Grand Medley by the entire company. During the intermission the audience was entertained by a strong olio, the principal features of which were the Palmer Sisters giving an excellent exhibition of buck dancing and coon songs; Gus Bruno, the most entertainingly clever person in the company, and Al. S. Lawrence in "something very different," good examples of the ventriloquist's art. This was followed by the feature of the program, a pantomime entitled, An Affair of Honor. The three scenes, quite interesting and decidedly novel, are adapted from the famous painting from the Boujere Salon, Paris. The last scene, rather more tame than the conditions would warrant, contains, however, an exciting duel with swords between two of the women of the company who are expert fencers.

The Tivoli

Little Bo-Peep, with its medley of vaudeville and burlesque, of spectacular song and dance, is running for the third and last week at the Tivoli, and we have to bid farewell to sturdy little Boy Blue, pretty Bo-Peep and her ardent sheep, the handsome Fairy Goodluck, and Mephisto with his sprightly little lieutenant—to Baby Bunting, little darling, to Weary William, genial joker—in short to a host of jolly fun-makers and pretty, laughing girls. With reluctance we see the dainty Punchinillos, the gay be-ribboned dancers, so full of grace and brilliant motion, the fluttering butterflies scintillating with light and color, fade away into the oblivion of a finished run. And yet, and yet—we'll welcome once more a better chance to hear in song our Tivoli favorites in truly comic opera.

Side Lights

The ever welcome Bostonians presenting their two new operas The Viceroy and the Snugglers of Bayadaz as well as Robin Hood and The Serenade will follow the James-Kidder-Hanford combination at the Columbia Theatre.

* * *

Before the close of the Louis James-Kathryn Kidder and Charles B. Hanford combination engagement at the Columbia Theatre a fine production of The Rivals will be staged. The School for Scandal is also in preparation.

The Alcazar

As was well deserved, the Alcazar has been favored the past week with overflowing houses, consequent upon the excellent presentation of the farce, The Mysterious Mr. Bugle, by Madeleine Lucette Ryley. The play is a very interesting and amusing one. Of course, as is usual with light farces, it has for its foundation that inexhaustible subject—love—but it is somewhat superior to the average for the reason that it tends more to the absurdities and fun-producing situations rather than to the extreme sentimentality generally so prominent. It is noticeable for the pure atmosphere and domestic realities displayed, and was well calculated for and appreciated by the highly cultured audience that patronizes this popular playhouse.

The cynosure of the members of the Alcazar Company was Mr. More Everett, who was specially engaged for the part of Betty Fondacere, alias Mrs. Bugle. She is indeed very beautiful, possessing a handsome stage presence, a pleasing manner and such intuitive ways that together with her artistic rendition won her for the meritorious plaudits of an appreciative audience.

Ernest Hastings cleverly handled the character of Tom Pollinger, Betty's fiancée. He depicts the demonstrative and jealous lover in a very realistic manner.

Mr. Frank Dentonhore, as Allan Fondacere, was just as good as ever.

Frank Opperman always seems to be the right man in the right place, and his part as Chickwell, a valet, a most respectable man, afforded him excellent opportunities to display his capabilities. Miss Marie Howe, the wife of Samuel Tote, and George P. Webster as Samuel Tote, Tom's uncle, a stockbroker, were both very good. Forrest Seabury as Bonaparte, a short-sighted, ungainly boy, was very amusing, and Miss Laura Crews as Julia Fondacere, a sister to Betty, fully accredited herself, showing her aptitude for most any character.

The California

The Frawleys have again returned to the society drama and their friends are once more happy, and apparently they themselves feel more comfortable now that they have left behind them the invasion into histrionic melodrama. The Princess and the Butterfly, Pinero's bright and sparkling modern comedy, is the best thing the Frawley Company has given us this engagement. It is the kind of play they shine in and the public evidently wants them in just such productions. The long cast has been very happily fitted. Harrington Reynolds, getting away from villain roles for once, played the part of Sir George Lamorant, with much feeling and excellent acting. Francis Byrne, suffering severely from a sore throat that for some time has necessitated a specialist's attention, gave an impersonation of Edward Oriel, the young and serious member of Parliament in love with a woman older than himself that was excellent, being marred only by a huskiness of voice consequent upon his throat affliction.

Mary Scott, who has just been added to the company, made her first professional appearance in the difficult part of Pay Zuliana, and barring a rather uncertain and unfamiliar broken French dialect, her work was decidedly good. Miss Scott displays none of the nervousness of a debutante and when experience shall have come, she will be a valuable addition to the stage.

Mary Hampton, as Princess Pau- nonia, gives the most convincing, virile characterization of her Frawley career, and in more than one scene the audience testified to its great appreciation. Frank Mathieu's ability for character work was displayed in his interpretation of the Frenchman, Maxime Darnal, Theodore Hamilton, J. R. Anny, H. S. Duffield, Geo. Gaston, Phosa McAllister, Mary Van Buren, and Marian Barney were acceptable, as usual, in the small parts that fell to their care. Minette Barrett, one of Mr. Frawley's new members, had a little better chance to show her ability than has before been accorded her and her Blanche Oriel was in every way a creditable presentation.

The Archie Levy Amusement Association have been doing a tremendous business in the way of private entertainments. This reliable firm has the confidence of its many patrons, and it is a pleasure to note Mr. Levy on the rapid road to wealth.

The Dramatic Review, $3.00 a year. Subscribe for it.
THE COLUMBIA

The great star triumvirate, Louis James, Kathryn Kidder and Charles B. Hanford and a company of thirty-seven people will present Shakespeare's last and greatest work, The Winter's Tale, at the Columbia Old Time on May 8th. A notable programme in the production of The Winter's Tale to satisfy the eye as well as the ear, and the production in this regard is more than satisfactory. The quaintness of the antique costumes and the magnificent background of temple, palace and landscape together make up a series of pictures, the like of which our stage has not seen before.

THE NEW ALHAMBRA

The Rays' bowling success, A Hot Old Time, will open at the New Alhambra tomorrow afternoon. This is by far one of the funniest and most successful farce-comedies on the road. Since the play was here last, it has been re-written by George M. Cohen. Not only has A Hot Old Time a consistent plot, a flood of humor that is irresistibly contagious, and a liveliness of action that, while escaping actual violence, is both consistent and comic, but it is entirely free from that element of vulgarity and suggestiveness that has handicapped so many productions. The company which promises to be present A Hot Old Time is a very pretentious one for a farce-comedy organization.

THE ALCAZAR

Light, frothy, pretty Mysteries Mr. Bugle, teeming with side lights, beautiful gowns and handsome women, with A Hot Old Time this afternoon and its closing performance this evening. Beginning to mourn, Monday, another handsome face will be seen, this time an English beauty, Miss May Blaney, the young leading woman who will make her American debut in Lady Windermere's Fan, Oscar Wilde's intense drama in four acts. The character of Lord Darlington will be assumed by Howard Scott who returns to the Alcazar company.

THE GRAND

Sinbad closes Sunday evening a three weeks' season, which has been a succession of crowded houses. Monday evening the management offer a novelty in the presentation of an opera entirely new here, but famous throughout Europe. It is by the composer Dellingher and entitled The Wintures' Tale. It must be confounded with Maritana for although its story is very similar, its music is entirely different, much more beautiful and entirely original.

THE COLUMBIA

COLUMBIA THE LEADING

COMMENCING MONDAY, JANUARY 13TH
EVERY NIGHT INCLUDING SUNDAY
EXTRAORDINARY EVENT
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America's Foremost Theatrical Organization
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And A Company of 37 People in the Magnificent Scene Production of
THE WINTER'S TALE

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WEEK OF JANUARY 13TH
MATINEES SATURDAY AND SUNDAY.
First Time at this Theatre of Oscar Wilde's
Beautifulplay
The Windermere's Fan
American Adaptation of the Distinguished Young Actress
Miss May Blaney
Adm.-15c, 25c, 50c. 1.00. 2.00.

Tivoli Opera House
LATE TIMES.
TO NIGHT AND TO MORROW, SUNDAY. the Extravaganza.
LITTLE BO-PEEP
MONDAY EVENING, JANUARY 13TH
First Production of Popular Prices of Frank Daniels' Colonial Opera.

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EVERY MONDAY, WEDNESDAY AND SATURDAY
A Sensational Presentation, A Superb Company
Popular prices; 25c, 50c and 75c seats.
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LAST TWO NIGHTS OF Sinbad
WEEK OF JANUARY 13TH
First Production in San Francisco of Dellingher's Famous Opera
Don Caesar of Iron
Perfect Cast, superb Orchestra and Chorus, the most beautiful and historically accurate opera ever produced in the world, especially for the occasion by Wolff and Forder of Boston.
Prices; 25c, 50c, 75c, $1.00. Gallery seats $1.50. Good Reserved Seats at Opera, Saturday, Monday, 25c seats.
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NELSON AND ABBEY.
HANSEN AND NELSON.
BOOGER AND LAVUMBI.
M.C.'s NEW SONGS.
ELDINNE SISTERS.
FRANK LATON.
CHARLES A. GARDEN.
FRANK COFFIN, TENOR.

New Alhambra Theatre
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COMMENCING SUNDAY MATINEE, JAN. 13TH, ONE WEEK.
The Rays Bowling Success
A HOT OLD TIME.

California Theatre

(Where The Popular House
COMMENCING SUNDAY MATINEE, JAN. 13TH. ONE WEEK.
The Frawley Company
California Theatre

COMMENCING SUNDAY EVENING, JAN. 14TH
MATINEE SATURDAY ONLY
In the Prettiest of all Italy Comedies
The Countess Guicki
In preparation—The Heart of Maryland

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O'Farrell Street, Near Stockton.
GRAND CONCERT EVERY NIGHT BY THE AMERICAN ORPHEUS, Louis N. Atkin, conductor, under the direction of Prof. Thomas and Miss L. Richardson, Very lovely voices. Admission Free.

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Sunday Evening, Jan. 14
MATINEE SATURDAY ONLY
In the Prettiest of all Italy Comedies
The Countess Guicki
In preparation—The Heart of Maryland

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Correspondence and Comments of Interest

NEW YORK

Special Correspondent.

New York, Jan. 7—Chris and the Wonderful Lamp, an extravaganza by Glen McInnes and John Philip Sousa, came to the Victoria last winter under the management of Klaw and Erlanger and R.D. Stevens. Mr. Sousa's music is significant from the fact that it was under his management that the Wolfie Hopper became prominent and strong. Mr. Hopper is and is in his management that Edna Wallace Hopper and Jerome Sykes are known in the legitimate stage. Jerome Sykes does not imitate Mr. Wolfie Hopper. Sykes is as broad as he is tall. But like Hopper, Sykes has a good voice and an abundant fund of humor. If he is not quite so tall as Hopper he looks bigger, and beside little Edna Wallace Hopper the contrast is even more striking than was that of the two Hoppers, once united and now separated artistically and dramatically.

Among many new songs of this show is the introduction of "Chimney Sweeps," written by John Sebastian Hiller, the music director, who had been with Mr. Wolfie Hopper for years, went to Washington, D.C., and is now the director of the Lillith Russell Company with which Edna Wallace then was playing. Mrs. Hopper was overcome by the meeting of the scene, in which she fell upon his neck and wept. "It seems like old times," she sobbed, "to see you leading the orchestra. Just as a little girl, when the Union Jack is shown with the stars and stripes, there is always a cornel reception expected of what England tried to do for us. But any attempt, even on the mimie stage, to pit the United States against the Boers, has thus far met with no encouragement, and has frequently been rudely checked. To put it mildly, the sentiment is divided, and the manager who takes sides will do so at his own risk."

Unless we count the changes of program at the Metropolitan Opera House where the Grand Opera Company is enjoying a successful season there was only one new production in the city last week, but there was a great interest in the appearance of opera and plays which have already won favor. Thus the new year started in January with the last day of the Metropolitan, still crowding the big Broadway Theatre; Papa's Wife, with Anna Held as the principal, by Jeanie and Fred Astaire; and later in the week, was at the Metropolitan; Nat Goodwin and Maxine Elliott were at the Knightsbridge; in The Cowboy and the Lady; and in the last day of the season, during which was the London's; Roxy and Maxine Elliott were in Harned's; and Misses Harned, the alternates being Misses Rountree and Misses Muchmore. The London's; Roxy and Maxine Elliott were in the production of "The Serenade;" a new opera, AIDS, given by the Cleveland Company at the Studebaker for the past week, has been a marvel in regard to scenery, costumes, and stage acting generally. The production has been well given. Misses Strimple and Misses Sheehan take the important casts, while Misses Lyman, Misses Norwood and Misses Davis, Misses Missoum singing as Amneris, Misses Clarke as Ramфи, and Misses Mary as the chorus. The chorus work is creditable with some fine climaxes.

The Girl From Max's, another of those valiant productions on the same old style—only a few bright turns to redeem it—is running at the Columbia. There is a vein of originality throughout the play that may prove a relief to the masses, but one naturally credits human nature with a better side, and prophesies a weariness over the unrelieved dullness. The company is above the average, and far better than the play.

The following afternoon at the Columbia, beginning a week from next Sunday night, is a dramatization of Charles Dickens's novel, A Tale of Two Cities, which ran for more than a year in London. The play is called The Only Way, and follows Dickens's book through the tumultuous French revolu-

tionary period. Mr. Hopper has employed about too people in the production. Henry Miller has the part with a fine support including Margaret Far, J. H. Stoddard, Joseph Brennan, A. H. Weaver, Jr., Byron Douglass and D. H. Herkens.

Jan. 8 begins the farewell week of Sol Smith Russell at the Grand Opera House in A Poor Relation. Mr. Russell will also bid farewell to the stage, at the end of this engagement, in order to enjoy a much-needed rest. Mr. Berger, Russell's manager, is going to continue the tour of A Poor Relation, and Mr. Russell has helped him in the selection of Frank J. Keenan who will take the character, Noah Yale, which has been played by Mr. Russell. Mr. Keenan bears a striking resemblance to Russell in face and figure—and has the same quiet and natural style of manner. Last year he was with Viola Allen in The Christian. At present he is stage manager of the Pike String Company in Cincinnati.

Next week at Powers' Theatre, E. H. Southern and Virginia Harlow will play The Second Mrs. Elmore. It is a love and war, and carries one back in history to the time when Napoleon was made general of the Italian army, 1796.

The following paragraph Symphonie Fantaisie, "Italy" [Richard Strauss], on the program, Among the Ruses of Rome. On the program, the "Italian March," "L'Allegro," "Valse de concert, opus 47 [Glazounow], Marche Heroique [Massenet], Ballad of the Commandante, "So prom" for string orchestra [Schoenfeld].

(a) Meditation, (b) Valse Noble, Batucade March "Toccata," (c) "Scaramaccia" [Wagner], which has been rendered at the Auditorium this week, under the direction of Mr. Thomas, has been particularly interesting to music lovers, and will also be played. The composer, who is a Chinese man, was warmly wel:

Chicago, Jan. 5—Martial music combined with sweet soothing, together with some strangely colored tableaux, produce an intensely dramatic effect in the Song of the Sword, as Mr. Sothern has staged it. Mr. Sothern will hold his audience, since he is gifted with that ever-drawing card—a magnetic presence. His facial mobility does wonders for the character, Captain Fingle. Miss Virginia Harlow as both pleasant girl and Countess is charming. Miss Harned is particularly attractive owing to her gentle feminine manner, an exterior which never fails whatever he mutters. Mr. Norman Parr as Napoleon took the role fairly well considering the fact that he is not Napoleon in stature, consequently his make-up is not ideal. Following the Song of the Sword at Powers' Theatre, next week will be given The Sunken Bell.

Gund's song version of Shakespeare's Romeo and Juliet is being presented this week at the Studebaker to well filled houses. The opera is elaborately staged and the Castle Stage Company is one of ability. Next week Mignon will be given in English.
which announcement proves of interest. Two new soprano joins the company next week, and Miss Grace Golden, who has been abroad for a number of years, and Miss Grace Golden, who also returns this season as a term abroad.

The Dearborn Stock Company presents this week one of Arthur Wing Pinero's earlier plays, "The Fair," a staid comedy with the happiest hit of the year at the Dearborn. The farce is well constructed, clean and extremely ludicrous.

Miss Bergere and Mr. Arlen will have the best parts in Miss. Genee, which is being rehearsed by the company.

The Olympic program for the past week has been good, including such talent as Laura Kenyon, Reuben Godfrey and Scott, and shows promise of much future success. The company is also on the stage at the Dearborn.

Digby Bell is the attraction at present at the Bijou. Among the new plays and various specialties are offered by Foy and Clark, the four Oliffans, Frank McNish and Rose Albro, Lieve, Searle and Lieh, Fennell and Lewis and many others.

Que Vadi has been running at Meeker's Theatre for the past week and has done a very good business in the week's act at the house. The drama is a beautifully staged and the lines of Stenke's novel are so well followed that the house is continually filled. The plot, a sincere attempt to include all the lovers of the book, Joseph Haworth in the role of Nicutis is good. Petrovina, the most magnetic character in the play, is taken by Arthur Forest, who assumes the role in a much lighter vein than is intended. The play is scheduled to run with the week's act, and lack of dignity or rather rise in his bearing—a nervousness, which detracts greatly from the strength of the cast. Horace Lewis, who plays the role of the Greek, Chloe Chil- omidas, was formerly a Chicago man; his make-up as Chloe is grotesque enough to suit the most exaggerated impression the imaginative mind can create. Nero is represented by Edmund D. Lyon. One hopes for more of him in the remainder of the week's act, for the force of character in Nero is than is found in Mr. Lyon's creation. The real Nero of history was not a mere mixture of vanity and insolence, but a man of genius, and it is about that, that Mr. Lyon presents to his audience. Kunice, slave to Petrovina, as played by Maunder, is a very interesting character. The girl ever convenient and ready expression for use on all occasions: "Isn't she a dear baby, Mr. Livia?" Livia shows she is not Lygia fairly well. The drama, Que Vadi, is a great success from all standpoints. A. D. CAREY.

ST. LOUIS Special Correspondence

ST. LOUIS, Jan. 2.—Holiday week has not been any too profitable for the local theaters. The Bostonian and the Kelcey-Adams have been closed and the vaudeville theaters played only to fair business.

The coldest weather of the year greeted the opening of the shows of The Planets which are to be shown at the Metropolitan following the theatrical season of 1900 in the Sound Theater.

Manager Pat Short is offering Henry Miller's "The Story of a Love," dramatization of Dickens' "A Tale of Two Cities." Mr. Miller is doing the best work he has ever done. The cast is well chosen. He is in ably supported by J. H. Stoddard, D. H. Harkins, Byron Douglas, Joseph Brennan, J. H. Dryer, Jr., Earl Brown and Margaret Dale.

Willie Collier is before the St. Louis public this week at the Century in a dull role, but in giving us his new comedy, Mr. Smooth, George Parsons, John F. Ward, Alfred Hickman, Thomas Evans, Thomas Garrick, M. L. Heckett, Lawrence Sheehan, Helen Collier, Helen Duncan, and others, to assist the star in making Mr. Smooth equal to its name.

Miss M. C. Southwell of the Castle Square Opera Company, after the unsatisfac- tory success of their double bill Fins of Caravelli and Rusmich last week decided to repeat the program of the past week. Their hus- bands has been marvelous, and Miss Millard Betty as Josephine in Fins of Rusmich is equal to the high standards of the critics. Mme. Kornald and Miss Golden are alternating as Sanzias, and it is a hard ques- tion which is the better singer and every one of their numbers is flawless. Mlle. Southwell, daughter of the popular manager of the Castle Square Op- er Company, is also featured in Fins of Rusmich.

Manager William Gauer's New Year's at- tractions are Jack and the Beanstalk at the Grand Opera House, and McFadden's Row of Flats at Havlin's Theater. The featured merrymakers in Jack and the Beanstalk are Verrington, Marguerite Isles, Laura Mel- ville, Frank Desson and George Gorman, while Bobby Raisin and W. A. Robinson are the funny fellows, and the yellow kids in McFadden's Row of Flats.

At Hopkins' Theater Manager Sam Gump- erty has arranged an attractive bill in Comb the Land 'St. Maurice Freeman does Gordon Granye in a truly artistical manner, while Miss Bourine is very clever as Alice Astine. Pinafore is given a fair opportunity and is gratulated on the smoothness of the perfor- mance and the elaborate stage settings. Bizzie and mobs of Burroughs Bros., Capston, Carter de Haven and Bonnie May, are the vaudevillians at Hopkins this week. It is a good first week's act in the company.

Managers Tate and Middleton have an excellent bill this week in Williams and Walker and their own company, which in- cludes Mme. Astine, Miss Bourine, Eliza- te Wilkes, Ed. Harris, Mallory Bros. and Brooks, Catin, Overton and Halliday, Lottie Rossley, Emma Rossley, the Burs Bros. and Douglas. Miller and May, and Sam and Ida Kelly, Trxle Wade, Prof. Fox and the Kissomode.

Reilly and Woods' Big Show is Manager Butler's inaugural attraction for 1900. Frank Ryan, Pat Kelly, Johnstone Bros., Marshal McCormick, Miss Putt, Lizzie Pender, Alice Aline, Beeby and Elliott, Jesse Lamb and the Mekker-Backer troie make up an interesting bill, whilst the burlesques are as usual.

William Prouette has been signed by the Hopkins Company, and to-morrow night he makes his first appearance next Monday night in Nicceda Spinnell's lively tragedy, A Basin Posto, which will be the first perfor- mance of this opera in America.

Miss Nettie Bourne of the Hopkins Stock Company severs her connection with the local company, and the Ted Catlin Company will play the leads with Col. Hopkins' Com- pany in Chicago.

Hopkins Company has sold his interest in Hopkins Theater to Sam Gumpertz.

The underlings for next week are Julia Arthur in "Little Women," Quo and Miss Margareta of "The Century," a Colonial Girl at the Old Kentucky at Havlin's, Pawn Ticket 200 and vaudeville at next Saturday, 'Right Eyes' at the National, Ringwood Night Owls at the Standard. A Basin Posto and the Pirates of Penzance at the Explo- sion.

DENVER Special Correspondent

DENVER, Jan. 2.—Good weather and good business have prevailed for the past week. The opera house is perfect.

At the Tabor, Von Yonson has been running merely along to spread his business. We have had nine performances of the play.

At Denver his companion players have made a hit with the "Denver folk" and will be well received whenever they come this way.

Next week, A Trip to Chimatown, featuring Harvey Williams, will be presented. Edwin Mayo in Pud'head Wilson is the attraction at the Broadway this week. This play is second to none for it is clean, wholesome, and well acted, and improves with age. This is the first time the heavier public has had the pleasure of seeing Edwin Mayo in this play as he was too ill while here last season to appear, and he undoubtedly played the part all the more effectively. He will not be in the show at Roxy this season. The cast is almost the same as last year. Next week The Ros- toper.

A surprise this week is Miss Clara Thropp at the Denver, in Henrik Ibsen's beautiful drama, "A Doll's House." A young talented lady appeared here in a co- gnomination called Where's Matilda? The result was poor business, and the unfortunate company had a bad finish in your city. But this season things are very different, for the little comedienne has a good play and a good company, and she is proving to the public that she can act. The play is hardly suited to the patrons of the Denver and may be considered Thropp's finest artistic performance as Nora, the young wife. She is particularly strong in the part of the modern Greta Gerwig, but we must consider the intelligence of the husband; he is a hand- some fellow and a good actor. Mr. Felson as Ness, Kingrad, and as Dr. Jorgen of the company.

The American and the Continental is on parts. A Doll's House was followed by a one-act comedy, The Truant Spouse. For several performances the American and the Continental company will present A Remedy for De- vorce. Next week Frank Redfield's great hit "The Gentleman of the Evening." At the Lyceum all one can hear is, "I can give you a couple of good seats later in the week, but you had better call tomorrow." "All right, give me two for Friday night, for I do want to hear Joe New- man." Mr. Newman is the topliner at the Lyceum this week. He is a Denver boy and this is his first appearance in his native city since his return from "Dear old London," where he went about eight months ago. He brought back a lot of good songs, new to Denver, and of course he is a big hit. You can bet the house the rest of this week and the next. The American and the Continental company will be in Denver, and the public closed after their first performance. The balance of the bill is made up of the following: Miss Rostelle, Knuckle Taxi, Frank and Dan; Romley and Roselle and Jerry Sullivan, who are all good. Camille D'Avril is the top liner for next week.

I must congratulate you on the New Year's engrossing "Dramatic Review." It is certainly swell. I have heard many nice re- marks about it and everyone thought it so strange that the price wasn't raised for the last year. Emma Nevada appeared in concert at the Broadway last Friday afternoon to a fair house. I think they HAYS pleasantly sweet voice, though it is not powerful. Mr. Charles Brokate, a student of the "Dramatic Science," has done most of the talent amateurs of the city, has been engaged to play juvenile business with Clara Thropp.

Miss Julia Dickens, formerly with Coen Hollow, has also been engaged by Miss Thropp.

Miss Horace Kiers has had a set-back, and upon the advise of his physician will leave Friday for the mountains.

Manager Harley of the Lyceum is still con- fined to his bed. The latest addition to the Art Gallery is a columns photograph of Miss Maude Adams from "The Second."
LOS ANGELES
Special Correspondence
LOS ANGELES, Jan. 9.—This being the week after the holidays, there is, naturally, somewhat of a calm. The Orpheum and Burbank Theatres are having all its own very, very full in a way. The reason why there are some strong counter attractions in the musical and sporting line.

Manager Morris have announced gift for $100 damages against Nance O'Neill and Manager Rankin, for cancelling his engagement, which had been announced for the first time appearing at Morocho's playhouse.

During the recent trip East your correspondent had the pleasure of meeting several theatrical organizations, returning from the Pacific Coast, who were unanimous in the verdict that the West is no per cent better for the show business than the East, not only in the patronage, but in the appreciation of a good turn. They were all enthusiastic about the West, and almost everyone, without their only regret being that they could not stay longer.

The Orpheum management held a Jenni ovation on the 10th inst. at which very usual photographs of Mr. and Mrs. Reuel were presented to each lady attending the performance. This certainly makes a very valuable addition to the Orpheum album.

Beverle Holness, a Los Angeles girl who took up the stage as a profession, is winning laurels in Chicago. The Chronicle of that city speaks very highly of her to the opera Aida. Beginning on Jan. 14 this Grau Opera Company will commence its fourth week's engagement at Morocho's Burbank Theatre. They will be followed by the Neil Company. Manager Morse has received a telegram from Manager Haywood of the Spokane Opera House and one from Manager McFarland of the Grand Opera House at Butte, giving the highest praise to the Neil Company.

At Morocho's Burbank Theatre the Bailey Stock Company are playing Mrs. Frances Hodgson Burnett's play Emeralds to fairly good business.

There is nothing very striking about the piece, or the way it is put on, but it nevertheless proved a fairly good drawing. The company, not one of the most popular as the Fawley Company or Nance O'Neill Company, have done a fair business in this city, and are doing a fully appreciated. Next week the Grau Opera Company come out in Wang. This should prove a successful business venture, as in the present time a good comic opera company will fill a long felt want with the theater-goers.

At the Orpheum, an excellent bill is on and, of course, they are drawing big crowds to this place. Manager Bronson and Press Agent Eby have a happy faculty of knowing how to place their money in advertising where it will do the most good, and although they are doing some pretty advertising lately, if a person might judge by the crowds that visit their house, it is returning to them after not many days. The bill is headed by La Sylph, followed by Irene Franklin, Harrigan, Douglas & Ford, The Averys, Gertrude Rutledge, Mobing Brown, and Mr. and Mrs. Edwin Milton Royle and company in Capt. Impudence. The Los Angeles Theatre is dark this week.

HERBERT L. CORISH.

MUSICAL NOTES

Vladimir de Pachmann was the artist to welcome the musical New Year in Los Angeles. Mr. Los Angeles Barbican seating was enthusiastically received, and the Chopin program of Wednesday afternoon proved his fine musical character, and composure together with the wild, whirling, sweeping movements that Chopin has given to the world. The morbid beauty and poetic intensity of the Polish composer is marvelously interpreted by this Russian pianist. On Friday evening the Messiah was given at Simpson's Tabernacle by the Oratorio Society under the direction of Prof. F. A. Bacon. The soloists were well chosen and did excellent work throughout. Mme. Genera. Johnston-Sang the soprano role with deep thought and feeling. I Know That My Redeemer Liveth was, the piece, and gives in the noblest manner. Mrs. Florence Scarborough, the contralto, sang. He Was the Expected and Rejected of Men with the feeling that the aria requires; and Mr. A. Willer's interpretation of Thy Reiske Hath Broken His Heart, and Mr. Harry Baraflast's rendering of Why Did the Nation's Rage were both acceptably received.

The choruses were fine and well supported by the orchestra, especially in For Unto Us A Child Is Born, found in the Pastoral Symphony, where the strings showed their marked improvement over their work in the Creation.

Haulit's masterpiece is ever an exponent of the highest ideal good, and expressed gladness from the enjoyment of life, to the tumultuous bursts of triumphant delight which mark the piece.

Clarence Eddy will give three recitals on the grand organ built for the new First Methodist Church. The recitals will take place on Jan. 23 and 24, and a matinee on the last-named date. Mr. Eddy will be assisted by Mme. Johnston-Bishop, soprano; Mrs. Helen Kerr, contralto; W. F. Skelley, accompanist; and Mr. Hurry Harris, flute.

The third Symphony Concert will take place at the Los Angeles Theatre, the afternoon of January 10, with Haydn's Symphony, Militaire, on the program. Miss J. Russell Brown will probably be Walter Denroosch, Gadsky and Blaahet 13 March, also Paderewski in the same month.

SPOKANE
Special Correspondence

SPOKANE, Wash., Jan. 6.—The Spokane Auditorium, H. C. Hayward, Manager, Week of January 10, has been opened with a New Year's matinee that tested the capacity of the magnificent theatre. A Gilded Pool, the play which made Nat Goodwin famous, was the bill, and to judge by the repeated curtain calls, it is safe to say that Mr. Neill imparted to the character of Ozzy Short, the same tender, sympathetic interpretation of the same. Monday eve, A Bachelor's Romance played to S. R. Miss Edythe Chapman and Miss Julis Dean shared jointly with Mr. Neill in the honors of the evening. Wednesday matinee the company presented Amy Robart, taken from Sir Walter Scott's novel, Kenilworth. Miss Grace Lampkin, as Queen Elizabeth, was commanding, boun-
tiful and graceful. The play is beautifully staged and the costumes magnificent. The entire company are thoroughly conversant with their work, and even the smallest details are given the most careful attention. It is safe to say that when the Nell Company visit San Francisco, they will give to the people of that city a repertoire of plays, staged and acted in a manner that will win their most merited appreciation and attendance.

The 8-5, Ellis Brook and Charity Martin concert.

The Devery Theatre this week.

T. F. O'Malley does some very clever work in the role of O'Brien. The popular songs introduced in the first act by the Florence Emery, were repeatedly encored. Geo. M. Longer took the part of Lorinna Leonard, a railroad magnate. Wm. B. Mack was Frank Roberts, his chief engineer. Carl Berch as Jassie Fleece, a lawyer and financier; J. J. Holden, Baron Von Steinberger, the representative of German capitalists; Maurice Stewart, Kerrigan, former officer of O'Brien's forces; Walter F. Whipple, Sharp, the detective; C. O. Retaloff, Hans, Lennan's valet; Fauny Gillette was Mrs. Laura Van Burian and Gracie Plaisit, Cecil Fleece. Develve special mention for the work of the boys.

The play is well staged and the costumes are up to date.

H. P.

FRESNO
Special Correspondence

FRESNO, Jan. 9.—Fresno theatre-goers were favored Saturday night with the presentation of A Winter's Tale by Louis James, Kathryn Kidder and Charles R. Hauford. The play was splendidly acted, while the costumes and scenic effects were accurate. A matinee today with the School for Scandal as the attraction, and The Rivals this evening close the engagement of this trio of stars. Jan. 19th, The Christian.

Next Wednesday night Califla Parlor of Native Daughters are to give their second minstrel performance, the first given last year was a great success. Sacramento Parlor, N. G. P., has taken the entire orchestra, containing 131 seats, for the minstrels.

PORTLAND
Special Correspondence

PORTLAND, Jan. 2.—The Hottest Coin in Dixie is doing a tremendous business at Goddard's Theatre, Portland, this week, hundreds being turned away from the first four performances. The show will be seen at the Third Avenue Theatre, Seattle, the coming week.

Truly Shattuck, the one time Tivoli chorus girl, sells her word home that her success has been so great in Europe that she will prolong her stay there indefinitely.

THE SAN FRANCISCO DRAMATIC REVIEW
JANUARY 13TH, 1900

EVEN'TS THAT PUSH THE PACIFIC COAST
The Orpheum

J ohn and Nellie McCarthy, in a sketch, The Wall Street Broker; Billy Rice, in a few minutes of monologue work; John J. Thorne and Grace Carleton, in a skit, The Intruder, head the program at this house this week and present their turns, and then you warm up to the entertainers held over from last week who are exceedingly good. Dorothy Drew, a tall, lissome, charming singer and dancer, with a pretty face and magnetic manner, sings andcake-walks, and does high kicking and wins prolonged applause and makes you wish her act was longer. Chas. A. Gardner, who tells dialect stories better than he sings, is genial and droll and amusing. After him comes the Elmore Sisters, and they are immense. The elder is a comedienne of rare ability. She has a complete understanding of the broadest and most laughable humor at her command, and she can keep company with the best monologist in the business. They present a little comedy, The Dangerous Mrs. Delaney. The comedy doesn't amount to much, but the personality of the elder sister made it a vehicle for the greatest conglomeration of absurd nonsense and side-splitting humor that has been witnessed on the Orpheum boards for some time. Fougere, the French music-hall singer, follows with some clever French ideas of his own. His songs, and Miss Hatfield, a piano player, are given every chance of good court and careful training. Seniorita Lyra Polentini and Senior Vargas gave operatic duos which brought down the house, each gave solos showing the power and beauty of their voices. In rich rhythm and beautiful arrangements, three men and contralto voices blended in a harmonious tone of superior coloring and finish. The Projectoscope proves a fascinating number. This week The

The Chutes

A r the Chutes, Major Mite made his first appearance as a stage Irishman—singing in Done with Carrying the Mortar—which was done so well as to call forth several encores each evening. His inimitable manner and favorite down the line. The Columbia Four, men and women, instrumentalists, singers and dancers, made a hit, being received with hearty applause on this, their first appearance here. The triple horizontal bar performers, Mouton, Vidella and Moll were good in their specialty and were encored for their excellent work. Harry de Lain, the high baritone gave an irresistible representation of a French chanteuse. Claude Tharo's new stories and new songs took with the audience, and Al Hazard, the noted ventriloquist introduced some very good numbers.

The Olympia

T he Hungarian Orchestra under the direction of the famous conductor Isidore Fenster, is doing some very enjoyable work. The Artist's Life Waltz of Strauss being received with great applause. Vera Chandon, Dot Stanley and Camellio are still making hits in their specialties. Zoyana and his wonderful performance with his globe keep up an unflagging interest. Carlton and Royce are all right and are clever with their singing and dancing. Marie D. Wood, of California nightingale, sang to the edification of her admiring listeners. Chandler and McPherson the operatic vocalists sang with much expression their repertoire of popular melodies. May Neilson sang acceptably and is receiving much attention as the girl vocalist of the city, like with the gold nuggets. The Lamonts are good equilibrists and acrobats, Matt Reefes, silver toned tenor, rings out his sweetest echoes.

The Agony is Over.

HANNAH DAVIS, Tivoli Chorus

The next week make arrangements that the coveted prize. The corrected list of votes, closing

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
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<tbody>
<tr>
<td>Hannah Davis</td>
<td>1433</td>
</tr>
<tr>
<td>Justina Wayman</td>
<td>1247</td>
</tr>
<tr>
<td>Nellie Bean</td>
<td>956</td>
</tr>
<tr>
<td>Hennie Woodman</td>
<td>751</td>
</tr>
<tr>
<td>Ada Stubble</td>
<td>247</td>
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</tbody>
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and who became desperate when his attentions were not returned. Miss Hall was shot three times, but it is not believed fatal. Miss Hall is a member of the Grand Opera and is a favorite at the St. Mary's Hospital last Sunday, was well known in this city. Three months ago he ate three whisky glasses in public and it is believed that his death results from complications caused by that fact.

Jas. H. Love Sends Warning

I wish to notify all companies that are pointed towards Montana points, to take a timely warning and switch, unless they want to run into smallpox epidemic. Bute is full of it, and a lot of the other towns too, and they are getting ready to quarantine against each other. Lord pity the companies that get shut up in that country. I leave today on the Aorangi for Sydney. Had to change the plans of the Nance O'Neill Company owing to the bubonic plague in Honolulu. We do not touch there, but will go direct to Australia. Will drop you a line now and then and let you know how we are getting on. With best wishes,

JAS. H. LOVE,
Repsn. Nance O'Neill Co.

The Agony is Over.

Behold the Winner of the Chorus Girl Contest.

Miss Hannah Davis, in a very spirited contest and by a fair and true count, you have been selected as the fairest of our chorus beauties. We congratulate you. We gladly bestow on you the handsome gold watch that rewards the winner.

Miss Justina Wayne has been a close second, lacking but a couple of hundred votes of being in first place. The contest is so close, the winner will put Miss Davis in possession of the contest list, as follows:

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
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<tbody>
<tr>
<td>Lillian Raymond</td>
<td>160</td>
</tr>
<tr>
<td>Jeannette Fredericks-Onslow</td>
<td>159</td>
</tr>
<tr>
<td>Irene De Visscher</td>
<td>149</td>
</tr>
<tr>
<td>Zora Irwin</td>
<td>137</td>
</tr>
<tr>
<td>Christie Stockmeyer</td>
<td>118</td>
</tr>
</tbody>
</table>

Miss Hannah Davis, in a very spirited contest and by a fair and true count, you have been selected as the fairest of our chorus beauties. We congratulate you. We gladly bestow on you the handsome gold watch that rewards the winner.
READINGS IN MISS CONNELL’S STUDIO

Delightful Thursday morning has been enjoyed for some weeks past in the pleasant studio of Miss Eleanor Connell on Sacramento street, where appreciation of all that is intellectual and artistic has gathered about her a number of ladies who formed a club for the purpose of literary study. Mrs. Mary Fairweather giving readings and lectures upon Wagner, Browning and other poets, and works of famous authors. The course was completed last week, but if the pleadings of the club mal Mrs. Fairweather will doubtless continue her work among the members, for the earnest attention and interest they displayed were highly complimentary to Mrs. Fairweather’s work and to the happy thought of Miss Connell in bringing them together. Why does not Miss Connell give a concert? She is one of those quiet workers who seems content to keep her light under the proverbial bushel, but she should not be so retiring. Good work with good results is done amidst her pleasant home surroundings, bright people interested in music and art and literature are ever sure of a welcome, but public work is an impetus to ambition and it is to be hoped Miss Connell will give an audience the pleasure of hearing her artistic work before the season closes, for she has not appeared in public lately.

DE PACHMANN’S FOURTH RECITAL

Thursday afternoon of last week De Pachmann’s piano recital crowded Sherman & Clay Hall to its utmost capacity. Quite a sensation was created by De Pachmann’s refusal to play upon a lighted stage and his fondness for gloomy shadows aroused not a little speculation as to his motive, and we were reminded of the words: “Some prefer the darkness to the light because their deeds are evil,” although this could hardly apply to De Pachmann’s beautiful work. He began with Sonata, op. 33, B flat minor of Chopin which in the first two movements was extremely disappointing. De Pachmann was uneasy and not in the mood to play—something troubled him, and after the second movement he got up, painted to the light that fell upon the keys from above and strode about the stage with his hands behind him or went through a sort of pantomime which brought the junior to him finally and the lights were extinguished. It did not seem a very dignified proceeding, but then De Pachmann is noted for his little eccentricities. Perhaps he was right, for he was at once in the mood to play, and marched funereal finale completed the number, and if there were whispers “Can he be a Spiritualist?” it was not to be wondered at. The effect of the music was wondrous, to say the least for as the afternoon closed in, De Pachmann’s figure was hardly visible in the darkness. It was a Chopin program, the most charming numbers being Ballade, op. 23, G minor; Berceuse, op. 57, D flat; Barcarole, op. 60, F sharp major and the ever favorite Grand Polonaise, op. 27, A flat major. Somehow his work did not hold me so much as in his first appearance in the California Theatre, his peculiar manner regarding the lights taking somewhat from the dignity of the musician, but there was the same exquisite touch of velvety delicacy, the same sunny grace and flowerlike coloring, but the compositions as a rule did not call for his greatest depth of feeling, and at times his left hand did not do very telling work. Etude, op. 25, No. 1, A flat, the lovely Nocturne, op. 55, No. 1; Trios Mazurkas op. 36, No. 2, op. 67, No. 1, op. 63, No. 1, were also given, the valse op. 64, No. 2, winning an encore. The Grand Polonaise in A flat major closed the program with a scene seldom witnessed in a San Francisco concert room. The audience went perfectly wild and De Pachmann was brought out four times while the people applauded and one lady near me became so enthused that she hammered the floor with the chairs in front of her. As the pianist was again brought out, the tumult increased until he again seated himself at the piano, and the “ohs” and “ahs” of delight remained one of a Fourth of July celebration as the audience crowded to the front, ladies standing in a row bordering the stage and if the pianist had a friendly “spook,” as many supposed, hidden away in the shadows that almost obscured him from view, he must have been proud of De Pachmann’s triumph. His farewell recital occurred on Saturday.

STUDIO ECHOES.

Mr. Harry Brown, whose sweet-toned baritone won favorable comment at the farewell concert of Miss Millie Flynn, who left last week for New York, has plans, I understand, for a European trip later on, but intends to arrange a concert before his departure.

On Thursday evening next, the McKenzie Musical Society will give their twenty-first invitation musicale in Odd Fellows’ Hall. Miss Margie Wheeler will appear in solos, also O. W. D’Suinais, E. A. Robertson, Prissells Davies, J. W. Fisher, Lily Lavs, Chas. F. Le Long and Master George Kroger, the chorus contributing several numbers.

FOREIGN MUSIC

The Musial Times publishes an account of the production of Faust as played recently in Tagalog at the Liberated Theatre.

“The theatre to day is but poorly attended, probably because the Filipinos, like us, do not appreciate the serious drama, but prefer to laugh over the ins and outs of a knockabout farce.”

“It takes hours for Faust to throw off his old age and resume the garb of a young man. The actors are very stagy, more stagy even than our conventional melodrama hero and heroines. They have adopted a high falsetto voice, to which it becomes very wearisome to listen. It is pitched so high that it would seem as though it would keep them busy articulating without attempting any of the emotions.”

“The costumes of the actors would compare favorably with many of our minor theatrical ventures, and seemed to have been carefully copied from Spanish models. All the gentlemen appearing on the scene had swords strapped to their thighs, though they seemed to grade from Spanish cavalry sabres to native bolos. They are all powdered and painted to represent white actors. Faust was very successful in his make-up, and until you looked at his hands it was impossible to tell if she were a Filipino or not.”

“Faust walks up and down the stage with all the vim of a Wilson.
Barrett. The different posturing that he threw himself into all through the play in order to ingratiates himself with Marguerite must have cost him a backache for a week afterwards. None of them seemed to attempt to betray their feelings with a facial expression. If they wanted to make known that they were angry, glad or sorry, they at once struck an attitude. This seemed to arouse the enthusiasm of the audience, who at every fresh pose would applaud vociferously.

"Mephisto was a dreadful old fellow, dressed in the conventional Satanic red, and with three cock's plumes nodding in his cap. He had a large grog-blossomed nose, but then, of course, who drinks if the devil does not?

The scene when Marguerite's brother and his wife defied Mephisto was very imposing. They chivied him round the stage two or three times with the hils of their swords upraised in sign of the cross. Finally the devil naturally gets tired of making ugly faces, and roaring like a young bull, traveling a 2-40 gait, so he settles himself comfortably down on the stage, and, amidst the delighted applause of the audience, he plays 'possum and shows dead.

Valentine seemed to have plenty to say for himself. Indeed, I have never seen a Valentine occupy such a responsible position before. He was out and on the stage all the time, giving long speeches to all sorts of grown-up people, which ought to have had sense enough to tell him to let up and go to bed. Probably it was because Valentine, a pretty little half-caste girl, seemed a general favorite with the audience.

Marguerite was also played by a mestiza. She also seemed fully aware of her charms. It took her about ten minutes to slow music to catch on to the casket of jewels Faust had left for her on the doorstep.

When Faust catches her in "flagrante delicto," or in pure English, on the hop, with the necklace around her neck and the bracelets clasped to her wrists, whatever she said sounded something like this: "Pangig—sampilacing—bangunongq," must have proved a very effectual quid pro quo, for it set the whole audience a-laughing.

Martha very sensibly decided it was mere affectation to ape the airs and graces of a white woman, so she bravely played her part with nut-brown face and bushy hair, in a resemblance to one of Redfern's tailor-made dresses and a broad leather belt.

Everything was attempted that we are accustomed to see on our stage, even the temptations of Faust by a full ballet corps. The premiere dausneuse stalked around on the tip of her toes, with her arched fully extended skyward as if beseeching for rain, and the old haid pates craned their wicked old heads forward in the front row just as you can see them do at the Orpheum or the Alhambra. Who says that the Filipinos are in need of civilization?

MUSIC IN GENERAL

Mark Hambourg, styled by his critics "Rubinstein the Second," made his initial bow now before a Baltimore audience at the Peabody Conservatory of Music. He was greeted by one of the largest, as well as the most appreciative audiences that ever assembled at the Peabody. The face, the walk, the hair, are all after the manner of the greatest pianist of his age. In any case, Mr. Hambourg has many of the physical resemblances and many of the peculiarities of his great master. It is not that of Rubinstein, nor a cheap imitation, but a wonderfully vital and intense expression of a very gifted musical temperament. The applause which punctuated the recital in several instances rose to the height of an ovation.

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Given by the
McKenzie Musical Society
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RICHARDSON, 769 Market St. (Main offices)
The Rivings of Charlotte Thompson

For in his ravings by mistake,
A solemn truth the madman spake.

* *

EDITOR DRAMATIC REVIEW—Why do you so often see that the proof-reader and type-setter make fewer mistakes in spelling Miss Thompson’s articles? I read her thoughts with some pleasure and these errors are most annoying.

Some pleasure—and some pain, I hope. Dear J. X.—judge not. The proof-reader and the type-setter, is it? Never. Their boundless faith in me has been their undoing—and we have loved each other so. Now you come in like a split in the bible, and I am hourly expecting notice. Far be it from me to chase after spelling of mine and compel respect for it, but at least you will allow that it bears the stamp of originality.

Everybody can use the handy dix-shunery.

* *

With character walking about our highways and byways in cosmopolitan plenty, why is it that the stage representation of her is such a poor sorry old case of caricature? If you can not tear yourself away from the rouge pot long enough to go look, a set of Phil May sketches might be a good dress-room garnish.

A dab of gray grease paint on the right cheek and a patch on the trouser leg do not make a merry street gamin. A gown, geometrically slit about the hem is not ragged. A dash of garlic does not make a Frenchman, nor a queue a Chinaman, nor yet a red wig an Irishwoman. A voice pitched to C sharp on a new piano does not make the underbed—any more than preaching makes morality, or bleached hair a blonde or manicured nails a lady. Once perhaps in a whilemouth, we are allowed the perfection of Miss Howe’s Mrs. Murphy or Henry Miller’s John Hinds.

The daily routine of the actor plainly needs refashioning. He who would make the world must be a citizen of the world—know who live in it and what they are doing. Let him livedown to the hard even basis of a green room, a row of foot-lights, a box of grease paint, the costume or tailor and a cafe, and inevitably he will reach the vice of entertaining himself with himself, which is about as profitable as to feed on one’s own empyrean. His leisure hour, be it but one in thirty, should be spent with anyone rather than his fellow. Let this not be construed unhandsomely. His brother is the first one to whom he should reach the hand, but to live faithfully to his engagement, he should find the greatness that is outside of him—know that the rest of us he has much to learn from the sweep and the man who grids colors and the man with the hoe. He should be as full of eyes as a peacock’s tail, that the proper quality and worth of things may not escape him.

When he falls away from human fellowship, his soul misses the truth and he soon forgets how small a part of a great big universe he is.

How few actors really act. Most of them are simply a bad aggravation of themselves, forcing their personality upon the public week by week, until they become as inevitable as Irish potatoes and sterling silver.

A man should play the part assigned him. Where the truth is important, there is always the means of knowing it and he who lies in his part gives a rotten orange for a sweet one and breaks one of the laws of trade.

There would not be so many stage blairs if there were not so many believers in the lies, who applaud veritable rox. It is a vicious imbecility to applaud a man for simply appearing in creased trouser legs and a coat flower. Such bad dragging but aggravates his disease and gives him a pride in virtues that he has not. A well set blister would be a better thing in most cases.

Q, you who are young in the harness, arise when you can to a man’s work, as a means to mental health. Go a-choeling and a-mowing in the sunshine and save up some corn-shelling and tool-grinding for wet days.

If you have no leisure time to do this, why should you have it? Rehearsal should not spread over the day.

The driver of a horse, the owner of a dog is bound to impose no cruel task upon his charge and the stage director who keeps you at it till the smile is wan and the heart dull, is a slave driver, and under the law a criminal. Upon his stage stalk the people no-

where seen upon the larger stage of life.

All great actor is one of the most sublime and wonderful of God’s works, but oh, the degrees below him till the last sad slum is reached—the tailor’s dummy with a phonographic attachment!

The most interesting feature of a function like an Emma Nevada night, is the previous agonized striving to be fit. San Francisco so seldom does her glad rags that when she does there is much that recalls the flying of flapjacks on a new tin spider—they don’t fly. If you would know what grievous wrong can be done to hair for a quarter of a dollar, insist upon the back row and look about at the awful comb and pin shops that crowd the auditorium. Oh, the sorrow of it. “But the end is not yet.”

The lacquer, that transplants the bosom where the tightness is not, and gets madame into her decollete safely if vulgarly. The coquetry that expresses itself in the primary color and cheap lace and pinchback and corsage bouquet of the hot and unhappy.

Then the highly gowned who unite all the fashions of all the magazines in a single, wonderful get-up, load enough to make the welkin ring, only to sit cheek by jowl with the street gamin and the ordinary shab, for at such functions, crush hats lift with well-worn diers and patent leathers walk with muddy twelves. Ach Gott!

To the warm eye of the comedian critic it is all very jolly.

Calmly, and in great peace, let us speak of the chosen few, cool and beautiful and usual, simply and richly clad with shining bands of hair as God fashioned them, unimproved by heat and hate.

Is all this unimportant—a giving of weight to smoke? Perhaps. To err is human.

* *

Side Lights Upon the Well Beloved

THE BOX PARTY

Late, very. noisy too.
All merry.
Gowns new.
Rustle, rustle.
Giggle, talk.

Hustle, bustle.
Walk, walk.
Single ranks.
Swish, whack.
Under pants.
Potters back.
File in.
Show chairs.
Much din.
More sirs.
High bred?
Well, no.
*Nuff said.
Got dough.

And the villain lies dead upon the boards, and we wonder how. We did not hear him get shot.

* *

MARIAN BARNEY

Fair maid whose brow the painters love,
With rings of sunshine bound above,
And lips that curve to scorn or love;
When I shall see thee quiet stand,
A beach of flag bloom in thy hand,
In gown of green and white and gold.
Fashioned as wast the wont of old,
In simple fall and simple fold,
In light that mighty shadows brede,
In gray elusive silhouette,
I'll smile content and say, "What need
The eyes more fair on which to feed?"
I'll quell the vision with regret.

MAY BLAYNEY

The Alazar’s New Leading Woman

To begin with, she is young—ridiculously so for having had six years’ experience in big parts—and pretty, very, in a charming elusive inconspicuous way. One might attach her to her genius by calling her the seven-people-in-a-minute variety. All very
lovable people mind. Then she is fresh and fair and makes one think of quiet nights and early rising, of meadow lands and field flowers and pure air—clean alike of the smoke of chimneys and the stink of the vice.

I'll wager she would come off second to no one in a sprint Clifford. In fact she is inexorably healthy in spite of the knowledge that she has come here to seek relief from bronchitis. In San Francisco—did you ever hear the like? And to have her purpose immediately defeated by the season—the thoughtlessness of nature. But, lady fair, be not downright. Wait until we give you a few specimen February days and then you will know we can set up the weather with anyone.

All that I saw was nature's gift, for a simple shirt waist and tie are the severest test of beauty. What she may be able to buy in Broadway besides, may change my opinion. If the loving hint of the Hand that dresses the butterfly and the rose be but heeded, I can fancy her being quite irresistible. Dressing is a fearful responsibility. Were the one needed common apparel, one shall not defeat my beautiful intentions by the use of mad raiment," added the ten, how few actresses could hold up a sinless head.

"My impressions?" Well, your speed is the chief thing. How you can raise the curtain on an even performance after a week's rehearsal is something you have yet to prove to me. We do things in such a leisurely way at home. With us, three weeks is marvelous quick work. But you live briskly, just as you live high, I suppose. Commercially, we begin at the shilling and aspire rather frugally, while your start is the dollar and your goal the riches of Golconda." She said this with just enough Irish accent to live up to her name and dark hair and well-cut curvys.

"My friends on the steamer warned me that I couldn't call 'Hi, there, hansom!' every time I felt a bit weary, and live within my income. Mercy, I should say not. One soon feels like saying to the New York cabman. 'I'll be awfully obliged, sir, if you'll carry me to Sherry's at a dollar the block, and not overcount to your own advantage.' They are perfect vandals. I'm not much indebted to the city. It is too much like London. Same people, same smoke, same noise, same dirt, same vice. But Southern California is delightful. I could go back to Coronado this minute and live happy ever after.

Tired of the same old thing? How so? If one has music and books, the sun, a horse, a dog and a man now and then, what is there else to covet?"

She says little characteristic things that bespeak a something more than a mere cleverness, and looks at you with an expression that finds a great many things queer but unimportant. I dare say she has noticed how badly dressed our men are as a whole, but I don't think she would spare the time to say so.

The word music made me look toward her piano and not a coon song was in sight. She rose about ten in my estimation, and ten more when I saw covers that looked like Chopin and Brahms, the last of the immortals.

"Lonesome so far from home? Naturally, but chiefly for my dog. In fact, he is the only thing in all the world that I love."

My, but that is a confession. It makes one think of some beautiful new copy paper on a well ordered desk, a chair close by and a pearl handled pen within easy reach. You want someone with a heart something like a woman, to sit down and write a heart story that shall give to the paper a value, forty times the stationer's price upon it. If I were a man, I'd have a try at the story myself.

C. T.
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And a Company of 37 People including
* Harry Langdon
* John A. Elliot
* Harry Johnstone
* Norman Hackett
* Mrs. Henry Vandenberg
* Miss Helen Singer
* in a Mammoth Serial Production of

"THE WINTER'S TALE"

"The Winter's Tale," as presented by the James-Kidder-Hanford combination deserves to be classed as one of the great dramatic triumphs of the theather community. That is saying a great deal, but it is
The story of a company of players who have never been presented to the American public by this or any other company of players—Los Angeles Evening Express.
Story of Sol
Smith Russell

There is always a good story about Sol Smith Russell. The beginning of his stage career is almost utterly unknown.

Years ago Sol Smith Russell hung about the old Defiance Theatre, in Cairo, Ill., glorifying at any time when Mary McWilliams, the manageress of the celebrated old playhouse, required the beat of Sol's wonderful drum. Mary McWilliams was the mother of Katie Putnam, and a singularly helpful, independent woman for those backward days before the "new woman kind of woman" had made her appearance.

The Defiance Theatre was given over to melodrama and the usual comedy or tragedy fashionable. Katie Putnam was at school in a convent and saw only the summer season plays at her mother's theatre and no show at all with her business-like parent, who saw little talent in her girl. Katie was sent to the Holy Cross nuns to be educated beyond such transient things as playhouses, but when Katie "rounded to" she was a properly equipped sou-hette of much talent. Before Katie came home to flirt with the tunes Sol Smith Russell had been enticed away by the trumpet's sound and waving banners of Grant's army, and before he knew what his drum could coax him into he was at the front, hammering tattoos and revelling to beat the band.

Our Actor-Legislator

Representative Julius Kahn, one of the four new men sent from California to Congress, is one of the picturesque and interesting figures of the House. He is only 35 years old, but has seen ten years of active life on the stage, and about an equal period of active practice as a lawyer and politician.

"The first time I played in Washington," remarked Mr. Kahn last week to a Washington newspaper man, "was in 1882. I was with the Kiraly Brothers in their production of Michael Strogoff. Later I came here with Joseph Jefferson's Company.

"For three years I was vice-president of the Actors' Order of Friendship. Its membership included Edwin Booth, Lawrence Barrett, Jefferson, the Hollands, John Drew, senior and junior, and many other prominent lights. About 1885 or 1888 the order started a movement to have actors included in the provisions of the contract labor law. This was presented before the House, and was ordered to the labor committee.

"I played Hendrick Vedder with Jefferson in Rip Van Winkle, and I played the heavy part of Antonio Palmiere with Clara Morris in Rene de Moray. I also appeared as Jack Burns in Dolly and Son, when it was played by W. J. Florence, whom I regarded as the greatest character actor in this country, and his company."

Representative Kahn has assumed numerous other parts on the stage. He played for several years in stock companies, and gained quite a reputation as Baron Stein in Diplomacy. He secured the lastling friendship of Charles Hoyt for his superb rendition of Brassy Gall, in A Texas Steer. After his appearance in that part, the last he played before devoting himself to the practice of law, Mr. Hoyt offered him an engagement as long as he had a company on the road. The offer was declined.

"Hoyt had been playing one-night stands," said Mr. Kahn, "and at San Jose, Newton Chissell, who had been playing Brassy Gall, was taken sick. Sunday night I received a telegram from Hoyt, reciting his predicament, and asking that I undertake to play the part. The boys say," his telegram read, "that you have a pretty good memory."

"I received the part at 1 o'clock that night," continued Mr. Kahn. "I studied it till 3 o'clock in the morning. At 10 o'clock Monday morning I reported at the California Theatre for rehearsal, which lasted till 2 in the afternoon. Then I caught a little sleep and succeeded that evening in playing my part without a hitch."

The editor of the Review well remembers the occasion and Mr. Kahn's striking portrayal.

The Mechanics Institute has awarded diplomas for superior work to Mr. Louis Thors, Photographer, 826 Market St.

An Actresses' Catch

"Young man you're mighty lucky, she was bred in old Kentucky."

This is the refrain of a little song that Richard R. Lowry is singing as he whirls across the continent with his arm along the back of the car seat, while he gazes fondly at the little woman beside him.

For he is married at last—Richard R. Lowry, "Dick" Lowry, the richest man in solid cash on the Klondike, and his bride, Virgie Graves, is known throughout the United States in innumerable roles with Olga Nethersole, the Frohman's, the Daly's and other standard companies. They slipped away from their friends and were married in an Oakland hotel on Thurs.

"For I was engaged to be married to a young American actresses who have made their debut this season.

Young Women Black Up

Clever amateurs of Sacramento blacked up last week and gave a performance at the Clinic that was a decided success. The performance abounded in localisms, clever dancing and singing and excellent singing. The end women appeared in several specialties. The hit of the performance was made by Miss Vandemark in her song, "I'll Leave My Happy Home For You." The Misses Mackey, as the Snowball Twins, sang "Hesitate, Mr. Nigger, Hesitate." Mrs. William Hood was exceedingly clever in the song, "I'm a Little Too Fat, My Baby Says;" Mrs. Elida Barrett and Mabel Peterson, with Master Wesley Runcie, made a hit in "My Soldier Man."

"Four Black Roses Looking for a Husband" were Mrs. Elida Barrett, Miss Carrie Littlefield, Mrs. G. McWilliams and Miss Flora Luther, and "Isee a Lady," was a bright hit by Mrs. P. H. Kiefer. At the close of the first part a Yankee Doodle dance was prettily given by Helena Biewener.

Orpheum Enterprise

Mr. and Mrs. Edwin Milton Royle, Camille D'Arville and George Fuller Golden were the stars of the Orpheum San Francisco, one week recently. The acts alone cost the management $2,000 a week for salaries and fares. In the East a $4,000 salary list is looked upon as wonderful. Yet the Orpheum people pay out that much weekly and the fact escapes comment.

-Chicago Vandervell News

As You Like It, Peg Woffington and a revival of Romeo and Juliet, are promised by Charles Frohman at the Criterion Theatre, New York, with Maude Adams as the star.

Read the Dramatic Review.
Answers to Review's Century Query

San Francisco, Jan. 6.

Editor Dramatic Review—Dear Sir,—In answer to the question whether we are in the 19th or 20th century, I hold the following opinion:

For example, take a child and from the moment it is born it is in its first year. At the end of twelve months it commences on the second year, and so forth until its nineteenth year, when it commences on its twentieth year.

Dating back to the birth of Christ, did they count by the month until one year had passed or did they call it the year one at the time of his birth, and after he was twelve months old did it the year two? If so, we are still in the nineteenth century, but if they counted as we at present count the birth of a child then we commenced the Twentieth Century on January 1, 1900.

Yours respectfully,

Alice W. Rodd.

RATHJEN BRO.
GROCERS

For a couple of years now, Thursday, Friday and Saturday have been popular days at our store. Our sales these days just as much looked for now by the housewife as ever, because the offerings are just as exceptional.

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21 Stockton St.—Phone Main 5522
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GIVE YOU NEW EYES

is something we can't do. But we can make your old ones as good as new with a pair of our carefully fitted glasses. Through eyes that they are much easier to take care of. If your eyes are bothering you in any way, come and see us. All work guaranteed.

SPERRY'S BEST FAMILY

SAN FRANCISCO, Jan. 9, 1900.

Editor Dramatic Review—Dear Sir,—The question of when the 20th century begins is so easy of solution that no one should be led astray by the beguiled arguments of those who so logically claim it does not begin until 1901.

Counting back from Jan. 1, 1900, we find that 100 years have passed since the eventful day when it is claimed that Christ was born, so this year must be the 1901st year or the first year of the 20th century. The day of his birth marked the first year, so Jan. 1, year 1 was his second year, Jan. 1, 1900, was his 101st year, and marked the beginning of the second century; consequently Jan. 1, 1900, was his 102nd birthday and the first year of the 20th century.

Its a question which has raised fierce controversy at the beginning of every century for ages. A question long since settled by the Church, celebrated by the Popes, and today has the public sanction of no less personages than the Tsar of Russia and the Emperor of Germany who made public demonstrations of the great event Jan. 1, 1900.

SARAH WOODS.

In Paradise, the spicy French fare which created such a sensation in New York last fall, has been secured by T. Daniel Frawley, and will follow The Countess Guicki at the California. In Paradise is a free adaptation from the French by B. B. Valentine, from whom Mr. Frawley secured the piece. Theodore Hamilton of the Frawley Company was in the original New York cast, and will play his original role here.

The Dramatic Review, $1.00 a year. Subscribe for it.
As Things Appear

Major Mme, the diminutive comedian, notwithstanding his lack of stature, is one of the biggest sports in town. Like Tod Sloan, he has a vigorous liking for big black cigars, and to see him puffing away at one that would knock an ordinary smoker silly is a sight. The Major's tastes also run in the direction of B & S's, and foaming beverages. As a recontreur he has also established a name for himself, and at several recent banquets his brilliant essays were among the best things heard. Charlie Ackerman, who is at the head of the Chutes concern, has taken a deep personal interest in the Major, and has a five years' contract with the versatile comedian.

".

T. Daniel Frawley's taste in the matter of beauty is proverbial. He has lived up to this reputation in presenting his handsome present company. Three handsome women here as Mme. Barnard, Mary Van Buren and Mary Hampton, would grace any company. The first-named, a regal beauty of the blonde type, a charming young actress just merging into the twenties, has created a positive furor in San Francisco, and since her extremely creditable performance in the new play, With Flying Colours, in which her inherent ability has had its first chance to show itself, there have been numerous favorable comments on not only her beauty, but the modest and refined air that characterizes her stage work. In the masculine members of the Frawley Company, there is a grand lot of fine young mailhood represented. Harrington, Reynolds, Francis Byrne and Frank Mathien have made deep impressions on the susceptible hearts of our feminine theatre-goers, and in this case there has been no mistake made. All three have more than their share of good looks—all three are interesting, manly fellows, who carry with them the charm of quiet, unostentatious dignity and good fellowship.

* * *

These clever and whole-souled players who constitute the little band at the Alcazar and who have won such an affectionate regard from our theatre-goers were in the lobby of the theatre the other morning discussing the subject of criticism from the papers, and it was refreshing and pleasing to the jaded spirit to hear how they regarded a well meant hint or two that must necessarily now and then be recorded. No actor can be so well placed as to appear in every role, and with the constant change of plays as falls to the lot of the stock actor, there are often parts that must be wholly unitted to both the actor's ability and temperament. We are certain that Miss Florence Thomas, who is so raggeded, a little scene or two that is decidedly unconvincing; we can let that pass because of the hurly of preparation, but it is not so easy for the most forbearing spirit to be callous to the prompter's voice or to witness any display of carelessness. This is coming back to the Alcazar player folk, they in solemn concave, voiced the opinion that judicious criticism was a good thing and that it acted as a needed tonic. Too much applause, too much acclimation, and there is a surfeit of sufficiency that does no man or woman good. Good! Yes, indeed.

Felix Morris Dead

Felix Morris, one of the best character actors in America, died last Sunday at his home in New York from pneumonia. His wife was Florence Wood, formerly of this city. He was an Englishman who had become almost completely Americanized. Felix Morris' first public appearance as an actor was in Lotta's report in Musette. His first great success was in the role of the reporter in Michael Strogoff. Subsequently he was a member of A. M. Palmer's Company. Then he joined Rosina Vokes' Company, where he remained for seven seasons. His greatest successes were made in his support in old-man roles.

After Miss Vokes' death, Mr. Morris started in the dramatis personae. He then joined Daniel Faribault's Stock Company, of which he was nominally a member at the time of his death, although for the last two years he has been appearing in the vaudeville theatres.

Worthy of Every Consideration

The following, from the successful and enterprising manager of Portland, shows the regard the profession has for THE REVIEW.

The Dramatic Review—Your kind favor of late date to hand, calling attention to the importance of THE DRAMATIC REVIEW as an advertising medium. In reply to same will say, I have received a number of copies of this paper and I am very much pleased with it. It really reflects much credit on the promoters. It is a very interesting paper, and in my judgment worthy of every consideration. Enclosed you will please find check for ad and subscription.

Wishing you success, I remain

Very truly yours,

Jno. F. Cordray.

The Dramatic Review in the Orient

Even in China and Japan the profession gets THE REVIEW. Max and Wm. Berol, in a letter from Hongkong telling us how entertaining they find THE REVIEW, enclose some striking advertising matter they are using for their attraction, Madame Korrin, the modern witch. Their engagement in Japan was most successful and they are repeating it in China.
Fred Tjader, who had played many engagements in San Francisco, died in San Diego a short time ago.

Emmet Corrigan, a young actor who has suddenly come to the front, has succeeded E. J. Morgan in Ben Hur.

Tony Bianci has changed around from the California to the New Alhambra and will help look after the billing of that theatre.

John Saunders, aged 83, an English actor, died in Indianapolis last Saturday. He played with Jefferson and other prominent actors.

May Howard, a promising young actress, once connected with the Alcazar forces, has joined the Rag Time Reception Company at Rochester, as leading ingenue.

Amelia Bingham, Della Fox, S. Miller Kent and Edwin Stevens will be the chief players in Hearts Are Trump, which is to be produced at the Garden Theatre, New York, next month.

Joe Rosenthal, who has with Joe Hess been doing the very successful outdoor and window advertising for the New Alhambra, takes charge of the Oakland Macdonough outdoor work next week.

William A. Brady intends shortly to organize a company to tour in a romantic drama called The Rough Riders. Mason Mitchell, who was with Roosevelt in Cuba, and Jim Jeffries, will be in the cast.

Nearly all the principal actors, managers and operatic singers in the city are becoming members of the Press Club. Manager Frank Murray of the Frawley Company and Mr. Frawley himself have only recently been voted in. Among other late applicants are Tom Greene and Alf Wheelan, of the Tivoli, and Winfred Goff of the Grand.

Sweeney Chidley, the artist, died last week. He was 60 years and was born in London, England. Chidley was famous as a scenic painter, although he had been educated for the legal profession. Some of his scenic work has been seen here in the Grand Opera House and the Alcazar. He had also held engagements in theatres in Eastern cities. Chidley had also made some highly meritorious literary contributions to the daily press and the various weekly publications.

Blanche Beach as Nell in The Electrician scored a hit Monday night at Watsonville.

John Abbott as Tom, Edward Kelly as Barney, and Blanche La Mar in an Irish character part, were distinctive hits at The Electrician opening Monday night.

Frank Thompson returned from Watsonville Tuesday, after rehearsing The Electrician Company, which was very favorably received on its opening Monday night, by a big house.

Grace Cameron has been engaged for leading souweste roles with the Bosziotes. She will appear here with them during their coming engagement at the Columbia Theatre.

Miss Gretchen Finney, a Los Angeles girl, is the latest Californian to win recognition in the East.

Stuart Robson's production of Augustus Thomas' comedy, Oliver Goldsmith, has been reported as a genuine success. In fact, if we are to believe out of town contemporaries, Robson has never had a better play.

With the At Gay Coney Island Company which appears at the New Alhambra is Marie Storl, who not only possesses a beautiful soprano voice, but is also very favorably known as a violinist, having appeared as a soloist with the Boston Symphony Orchestra.

Manager John Fisher, besides handling the Modjeska tour next season, will put on the road a musical comedy which is being written for him by Madeline Lucette Ryley and Julian Edwards. It is Mr. Fisher's intention to feature in this play a young Californian named Guelma L. Baker, whose singing aroused considerable enthusiasm not only here, but in Chicago during the Modjeska engagement. She is only nineteen years old and is the daughter of a well-known railroad man in this State.

Leonora Jackson, the young San Francisco violinist, made her American debut at the concert of the New York Philharmonic Society, in Carnegie Hall, Friday of last week. Her playing was acceptable in every particular, and her performance was greatly added to by her very attractive appearance.

Too Sloan is back in San Francisco holding court at the Palace, in addition to killing small birds and a few birds on our marshes. He rather indignantly denies that he proposes to take Alice Nielsen and her company to London for an engagement.

At Chattanooga, Tenn., Jan. 10, Julia Morrison James, on trial for the murder of Frank Leidenheimer of the Mr. Plaster of Paris Company, on the stage of the Chattanooga Opera House the night of September 23d, was acquitted on one ballot.

Wagenhals and Kemper, managers of the James-Kidder-Hanford combination, are contemplating a big revival for next season of King John as well as A Midsummer's Night's Dream.

The Louisiana, an historical play, will shortly be produced at the Alcazar.

The new Macdonough Theatre, Oakland, will begin its stock season on the 20th with Too Much Johnson.
The Columbia

"The half was never told," so the Queen of Sheba said upon her return from the Court of Solomon; and surely had the great appreciative public but known of a small portion of the splendor of the presentation of Shakespeare's Winter's Tale by the James-Kidder-Hanford Company at the Columbia this week, they would have crowded the house and stood three deep thronging even the Foyer with gladness. Some thoughtless writer recently remarked that this was one of Shakespeare's poorest plays. Not so. "Twas one of his two last finished plays, receiving all the wealth of his matured mind; a story of deepest heart tragedy told with classic taste and form, and acted by a company whose performance has a finish and perfection of detail seldom if ever witnessed upon this coast, aided by magnificent scenery whose every detail has been studied, as have the costumes of each and every performer from the leaf-strewn ground prepared for the shepherd's dance to the Psyche knot that renders the beautiful head of the peerless Kathlyn Kidder as Hermione the great queen, than whom none but Mary Anderson—if any one—can so touch the heart-strings of humanity and play upon them as upon a harp of a thousand strings. All—all is complete to minutest item. The artist and student gaze with rapt attention drinking in each scene and costume. Miss Kidder is always the perfect actress, whether as the devoted wife and fond mother in the domestic scene, or the majestic defender of her own honor in the Tribunal, carrying the house almost to its feet in sympathetic, rapturous motion as she seems to tower above the world in her indignant protest, so that one is almost forced to agree with Mrs. Mary Fairweather's assertion that all life is a tragedy—but the tragedy of The Winter Tale as here produced gives such exquisite pain as to bring to the hearer and beholder a tearful joy on witnessing its pathos and beauty.

The storm scene alone is a revelation of stage settings: in fact, our provincial theatrical people should take a lesson—aye, many lessons—from this immaculate performance. Miss Helen Singer as Pauline, wife of Autigones, has a heroic part which she fills with conscientious care and well-balanced work.

Of Miss Elizabeth Barriscale as the King's son, I heard a feminine voice near me whisper breathlessly, "Isn't that child-like dream—a beautiful child-like character, beautifully portrayed by a beautiful person. Could you ask for a finer combination? Its all there—the simple, ingenious child sporting with the maidens with a naive and grace of careless childhood which carries one back to their own guileless days. The disappearance of this lovely "dream" so early in the play leaves a distinct void.

Mr. Hanford as Leontes, King of Sicilia, is royal in his make-up and costuming, magnificent in voice and carriage. While one could hate this needlessly-jealous King, one can but admire him for his kingly bearing even in his cruel mandates as King and master—yet what does our boast-ed civilizatio bring that this classic Greek had not? Only a refinement of cruelty I opine. In the stride for wealth the jugglingman of today rushes ruthlessly all in its Mairay, regardless of life, limb, love or sorrow, its only the same tyrannical power transferred to another field of action.

Mr. Barry Johnston as Polixenes, King of Bohemia, gives the royal character, grace and dignity, and Mr. Norman Hackett as his son, Florizel, is an ideal lover. The naturalness of his acting, especially with Perdita (which character Miss Kidder assumes in this portion of the play) in the dance in the shepherd's vineyard is a delight to the art lover. This dance, by the way, in its utter abandon and joyousness, takes you out into the fields where you actually breathe the air laden with the perfume of the grape—and those simple shepherds and shepherdess dance into your life until your eyes dance and a joyous light fills your own being from participation in their wild happiness. Miss Aphie James comes to the front here with a bit of fine acting. Mr. John Elsler as the shepherd, and Mr. Collen Kemper as his son are the simple folk you read about—they so readily yield to the tricky, scheming villain. Antolyces, which Mr. Louis James portrays with such fidelity to nature, that you loath this gloating creature, mad with his own mishappe nature which lives but to gather where he has not sown. Mr. James is an artist, and his arrival so late in the play seems to brighten us up when we have become slightly depressed with so much of sorrow and sadness. The closing scene is reminiscent of Darcy as Adimis, although transcending it in every feature.

The statue of the dead (?) Queen is almost too beautiful for earth, as the broken-hearted King exclaims, "She is an angel." As the curtain falls for the last time you are brought back to earth with a shock, and it takes a few minutes to bring you back to the humdrum life of the closing year of the 19th century.

The trombon solo performed by Mr. A. RonceVoci is peculiarly fitting, and the tears all but fall as the familiar strains of the Holy City fall upon the ear.

Grand Opera House

A NOBLE SUCCESS has been made at the Grand Opera House this week in Don Cesar of Irun, a romantic opera by Delliinger. The music is unusually good, so entertaining, in fact, that even the gallery habitues applauded it almost unanimously. Thos. Perce is the hero, Don Cesar, and the role gives him a fine opportunity for both acting and singing. He received a curtain call several times during Monday evening. Miss Mason, as Maritana, sang in her usual vivacious manner and scored a hit with Goff, the King, in a duet. Goff's voice is well suited to the music and he was therefore very acceptable.

Hattie Belfe La愤 had the boy part and handled it well, looking very fascinating and singing in her usual good strain. Woff was the prime minister, the villain, and Miss Fairbairn the wife of Florin, otherwise Woolley. Woolley had all the fun-making to do, and that isn't saying much, for the piece is not comical by any means, but it is one of the best light operas ever produced in San Francisco. The scenic effects were particularly good.

Denman Thompson and The Old Homestead will be with us before many weeks have passed. The celebrated play has been seen here quite often, and with the same great success as when Thompson first came here with it. He returns in the principal role after a long absence during which time Josh has been played by several well known people.

The California

The Frawleys have come into their own—and we are glad of it. In comedy and in drawing-room drama they are a fine organization. Toward the last of their engagement they are giving us the best of their entertainment. Last week we said the Princess and the Butterfly was the best thing they had given us—this week we take it back and proclaim The Countess of Zandari as the cleverest play yet handed out, and big audiences are the usual thing. Mary Van Buren, who plays the role of the Countess—the part that Ada Rehan used to so fond of—takes a big stride in the estimation of the public for a very interesting portrayal. The lightness and deftness and airy grace of Miss Rehan is not there, but Miss Van Buren works out her own ideas very cleverly and displays many moments of delicious comedy work. T. Daniel Frawley himself was immensely enjoyed. That serious comedy element in his make-up that finds its vent in not every comedy character, was capitably suited to the part of the Countess of Zandari. There is always this in Mr. Frawley's work that commends itself to his audiences—he never errs on the side of too much exaggeration; he may at times lack a very much desired spontaneity, but he is never on the side of bad judgment, and this very discrimination—this same dead seriousness that shows in his broadest comedy work, and gives it a distinctive tone, has had the effect of really creating a very good bond of sympathy between player and audience. Mr. Frawley challenges the admiration of his warmest friends by his work in this play. It certainly is worthy of first place in the entertainments the Frawley Company offers this week, and if your every succeeding effort is as good, Mr. Frawley, you will play to the most complaisant audiences that ever fell to the lot of an actor. Frank Mathieu, as Leopold Von Mittersich, had quite a pleasant role, and acquitted himself quite as pleasantly and satisfactorily. George Gaston, as the Court Counsellor, in a make-up quite reminiscent, was good, and the part can be said of Phosa McAllister, who enacted the part of Mrs. Court Counsellor, decidedly automatic. Pearl Landers was sweet and dainty and stronger this week than
in a great deal of her past work. Theodore Hamilton, without at-
tempting the Russian enunciation that has been generally sur-
prise, and astonishingly so, as the household servants, Wenzel and
Kosa, completed the cast. Mr. Fraw-
ley, you can give us The Countess
Gucki again, and not lose money.

The Alcazar

This week it is the men who domi-
nate. The cast of the play and the part of General Sol Watscheff, a
bluff, yet tender-hearted Russian bear,

were extremely easy, graceful, and
too great a sufficiency—all this
was brought out clearly and convinc-
ingly and was a strong feature of

strength, and grace. The chorus at the close of the first act is above the ordinary comic
ora— the music rather insufficient,

Ferris Hartman and Al Whiteman as

Miss Hyberts Pryme rendered her
songs very cleverly, and Miss Annie
St. Tel was excellent in her novelty
dances. John and Bertha Gleeson
certainly are pre-eminent dancers, and
their many elegant changes of cos-
tumes, together with their excellent
talents, make them general favorites.

New Alhambra

It's jolly, frolicsome and immensely

famous—that is the reason why A
Hot Old Time has drawn such
crowded houses at the Alhambra this
week. With special features were
presented throughout the piece which
added zest and interest, and were well
calculated to satiate the most excelling
pleasure seeker.

John W. Jess as Larry Mooney, of
Mme. Jourdain's Exposition of Follies,
as an all around fun-provoking Irish-
man, and he is ably seconded by
William McRobie, who makes up
admirably as his twin—together they
form a combination that is seldom
surpassed.

Miss Hyberts Pryme rendered her
songs very cleverly, and Miss Annie
St. Tel was excellent in her novelty
dances. John and Bertha Gleeson
certainly are pre-eminent dancers, and
their many elegant changes of cos-
tumes, together with their excellent
talents, make them general favorites.

The Tivoli

The Idol's Eve is produced this week at the Tivoli with all and
more of the fun that Frank Daniels
in-fused into it. With two such jolly
comedians as Ferris Hartman and Al
Whiteman as center of the produc-
cion, "I just dropped in," sings
Hartman, as he drops from the clouds in the most startling manner.
"Hoot Mon," says Wheelan, much to the
de-light of the audience, who yell with
laughter, as these words constantly
cause a disarrangement of Hartman's
tainment. The work is very even
and well done throughout, every one enter-
ing into the spirit and fun of the thing
with utter abandon.

The chorus at the close of the first act is above the ordinary comic
ora—the music rather insufficient,

and too great a sufficiency—all this
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ingly and was a strong feature of

strength, and grace. The chorus at the close of the first act is above the ordinary comic
ora—the music rather insufficient,

The California

The Frawley Company at the Cali-
ifornia Theatre are presenting the last
performances of The Countess Gucki.
Tom Gore, as the Ford Greene's
solo in the third act, "One Heart's
Enough for Me," given with feeling,
was heartily encored to which he responded
with another verse. The Quintet,
Fairy Tale, is a wonderful sweet,
sensuous refrain, which was encored
recollected again and all. "Twas given
by Miss Litcher and Mesers. Hartman,
Schuster and Grebe.
CORRESPONDANCE:  
Widower, topical Belle and a Gallagher overcame still was that stage in for wondering Chautauqua, went Thorne, Naughty here was the reputation for beauty which her sister have long enjoyed in California so conspicuous was the success of her first dive into fascial comedy. Those who went to see Naugthy Anthony, expecting that the adapter of Zaza would repeat some of the ragged-edged scenes of that play were disappointed, because the naughtiness of Anthony was not at all vulgar. It is true that Blanche Bates, as the hostess model who was taking a course in moral culture at Chaptumana, displayed enough bone; if joined together, to put out a fire in the Cell tower, but in doing so she was neat and nice. The old habit of the hostess model overcome as she was talking with three Salvation Army lassies, and she pulled off silk stockings, one after another, to the amazement of the three girls. Plenty of textile surface was exposed, but no cuticle was laid bare, so that Naugthy Anthony in that regard can not be compared with the bare-foot set of Trilby nor the dislocation in The Tortoise. It was just enough to send that in the relation and applauded the deal, and insisted on the opening night that Mr. Relacso should make a speech. The speech was short and modest in what it differed from the set speeches of some authors on opening nights. Among others in the cast are Frank Worthing, William J. Le Moyne, Albert Reining, William Elton, Samuel Edwards, Nand Harrison, Mary Barker and Olive Redpath.

Following Chris and the Wonderful Lamp found upon the story of Aladdin, which began the New Year at Hammerstein's Victoria, came another murder story called Little Red Riding Hood, under which title a regular Rice extravaganza was brought to the Casino last week. The production is possible for the new master of Little Red Riding Hood up-to-date are Harrison Wand, Edward R. Ogle, Charles Dunwood and Fred Lang. It is full of Tonderlein jokes and has one barbwire on the underdressing acts which provided here until recently. Among the players are Madge Leaning, Edil Jackson, Kitty Mitchell, Sager Mudgey, Suze Ed- wards, Halloa Mosyn, Clara Havel, Thos. O'Brien and Dave Abraham. The legitimate singer of the aggregation of talent is Belle Thorne, who was in private life Miss Ruby Jones of Talare County, California, before she married Herman Perlet, now manager for Anna Hess in Papa's Wife. Miss Thorne still retains the charm which made her a favorite ten years ago at the Tivoli in San Francisco, although she has just enough surplus weight to give the local cœcarnons here an opportunity to include her among other female characters. This week you announce that Little Red Riding Hood is for children. It would be understood that Franche Thorne is in charge of the show. The audience was that evening surprised by a song sung by Miss Thorne with the accompaniment of Miss Adams, William H. Thompson and George Fawcett.

A CORRECTION

Edward H. Winder, former tenor of the Bostonians, who is now in charge of the singers in Way Down East, in which Phoebe Davies is the central figure, is considerably amused at some of the songs which have been going around about his disappearance. He can't account for the publications about his disappearance. The newspapers have been put together of some writers must have misconstrued metaphor for literal statement. One paper, noticing the absence of Edward Winder, printed a wrong operation. It re- marked that Edward Winder had completely disappeared and so he had, as far as he is concerned. As a leading tenor, he was convinced, but he is taking things easy at the Academy of Music in quartette work and hopes some day to regain his voice.

Emma Calve, who is to sing Cherubino in the Nozze di Figaro for the first time in America on January 29th, when the Gran Opera Company begins its Mozart cycle, played the part first in Brussels in 1903, after suffering a slender girl. Thinking that her legs were too thin she resigned to symmetricals in the first act, but as soon as the manager saw her from the iron he made her change for her own legs, thin as they were. Calve's calves are all right now with- out padding. Gran OPERA at the Metropolitan this season is enjoying a fossial success as such is not known for many years. With women such as Calve, Norden, Eames and the greatest living singer, Neuf- bich, and with Edward de Reske, Cam- parani, Saliganc, Scotti, Alvarez and Pini. Coral Manager Grau has a company that can not fail to give entire satisfaction. Manager Grau's willingness to refund money, wherever a principal singer is prevented from appearing has brought him a much larger patronage than ever, for thus far he has always had such good substitutes in case of a singer's illness that the generous ever- avail themselves of the offer to refund money or exchange tickets. Don Pasquale is a candidate for the last week in December. A notice for the immediate past Monday night as it was the first time it had ever been seen at the Metropoli- tan the previous night. The regular Gran Opera are notified several California students who are studying singing here under various teachers. No new occasion could be obtained than a night listening to such artists.

* * *

Jeremy Sykes is the latest real stage hero. While the audience at Chris and the Wonderful Lamp in the Victoria last Tuesday night was getting alarmed by smoke issuing from the basement, Jerry calmed the excited crowd by stepping forward and singling a topic song until the smoke filled the stage. The audience got out without a stampede, but three choral groups were so frightened that they slid down the fire escape and would have been running yet if Manager Ben Stevens had not caught them in the street and sent them back. The trouble was caused by rubber on the electricity wires which got too hot.

Maude Adams received an ovation at the Criterion last Tuesday night upon her re- turn to the city in The Little Minister. Orrin Johnson was the little minister. Support of Miss Adams was by Ollie H. Thompson and George Fawcett.

* * *

Fires seem to be getting popular. The burning rubber scare at the Victoria on Tuesday very soon was followed by a small blaze on Wednesday night in a dressing-room at the Casino which was quickly put out, but the water soaked the stage badly so that no performance of Little Red Riding Hood could be given that night. Dozens of chorus girls and -workers dashed gold-mell across thirty-ninth street into the dining room of the Parker House, but before the diners could get a good look at the scene, the girls had locked themselves in the cloak-rooms until they could get some street clothes. ROY ROG.

OGDEN

Special Correspondence

OGDEN, Utah, Jan. 7.—After nearly two months of Inactivity, our Opera House puts on two attractions for next week. Jan. 8, Paul Gilmore plays The Dawn of Freedom. Mr. Gilmore has taken a good look at our metropolis. The girls had quite a time getting their numbers in the cloak-rooms until they could get some street clothes. ROY ROG.

DALLAS, Texas, Jan. 4.—While it must be admitted that since the opening of the new season the class of attractions offered Dallas theatre goers could have been greatly improved upon, it is yet an undeniable fact that with but few exceptions the business done by companies appearing here has been very good. The number of subscriptions has been considerably increased, and the music is always of the best.

Indications, however, are that with the new year, a better class of attractions will be offered, and we live in hopes that our management will cater to the requirement of a better class of theatre goers, who are not slow in appreciation, and who constitute the playing element of the amusement-loving inhabitants of Dallas.

January 1st and 2d the management offered the ever vivacious and sprightly Corinne in the Little Hope. The company included our old friend R. W. Graham, who ably handled all the fun-making business required of the part of Joseph Dandridge, and was assisted most ably by Mr. Raff, a member of no ordinary abilities. The production was well staged, with good scene and costume effects and the playing, both vocal and comic, of the principal and supporting players is much improved. One notices an advancement of the stage properties and the performances of all the company.

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I wish to express my delight with the New Year number of the Review, which is indi- cated an artistic work of its ever-enterprising proprietors.

MONTANA

Special Correspondence

BUTTE, Montana, Jan. 9.—The Grand Opera House, Mr. G. O. McFarland, Man- ager, for four nights commencing Sunday, January 7, Sidney Grundy's play, showing the Wind, appeared at the Grand, to large and pleased audiences.

Great interest was manifested by the audience at each performance and the company closed an unusually successful engagement.

Chas. M. Collyard handled the difficult part of Beaubois, a widower, who opposes the marriage of his adopted son and natural daughter.

The song of Frank Ritchie, Maude Edna Hall, H. W. Turner and A. D. Richardson, deserves special mention.

London Life appears the Grand and is followed by Bronson Howard's Shadonna.

L. MACLAY RANK.

ST. LOUIS

special Correspondence

ST. LOUIS, Jan. 11.—The theatrical offering opens this week with Mg. Julia Arthur, in her Napoleon drama, More Than a Queen, which is scenically at least the most ambitious production that this talented actress has attempted, is pleasing Manager Pat Short's patrons at the Olympic, whilst a bevy of stage beauties and footlight favorites, including W. J. Jergus- son, Joseph Allen, Lewis Baker, Alfred Klein, Paul McAllister, Charles W. Lane, Robert Hickman, Edgar Waley, Joseph F. Hall, Rose Flynn, Mayne Kealty, Blanche Calf, Rose Flynn, Gertrude Whitty, Magie Foreby, Grace Hasson and May Blanchard are receiving favorable comment from both the amusement-loving public and the press in the Frenchly rich comedy, The Girl From Marseilles. She is at the Century.

Manager C. M. Southwell of the St. Louis Square Opera Company is again giving his lyric revues a double bill this week in A Banjo Porte and The Pirates of Penzance. In the casts are Selma Kiomold, Mary Linek, Mary Carrington, William Aundette, Homer Lind, Harry Davies, F. Belcher, W. H. Grimke, Edward Temple, W. W. Hin- chey, William Hawley, Betty May, Lilian Berri, Della Nixon, Rose Campbell and Florence Glover.

In Pawn Picket 2to Manager Sam Gun-
COLUMBIA
MAGNIFICENT SUCCESS
LOUIS JAMES
KATHRYN KIDDER
CHARLES B. HANFORD
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MATINEES SATURDAY AND SUNDAY.

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The largest Show Printing House
WEST OF CHICAGO

Frawley Company management of Mr. Frawley. Murr.
Dedicated January 14th by the Cheerful Lil Company. The house is a beauty in every way, first class comfortably furnished, a drop curtain representing a scene in Bohemian, seven new sets of scenery, entire house seated with new ball bearing opera chairs, new carpet, the latest in color and design. The house is entirely completed and repainted and taken altogether is as neat and cozy a little playroom as one could desire. Manager Clarence H. Jones deserves the thanks of Portland players for all he has done for their comfort. During the last night the house was packed to suffocation, the S, H, O, signs being out at 8 o'clock.

The play will be played a week, but after the opening performance, Manager Jones cancelled the attraction and the house will be closed.

Garst & Brown's Fredricksburg Music Hall, are doing a very nice business. The artists are always of the highest order, which together with an absence of rowdism makes it an ideal place to spend the evening. The bill this week includes Berlin Sisters, Dury- pet, G. & E. Blauvelt and their manufacture. 

A member of L. J. Carter's Remember the Maine Company, is seriously ill at the hospital. His name cannot be learned at this time.

Seating capacity for the new Metropolitan has been increased from 900 to 1000. One of the pleasant things between acts at Corday's is the piano playing of the little girl in the orchestra, who is evidently not over 12 years old, but has the touch of a master. He is greatly appreciated by the Corday's patrons, who invariably insist upon or or their encores. A local newspaper is running a contest for the next popular ledge or secret order in Portland. R. F. O. Elks are in the lead, with F. O. Eagles a close second.

Mr. Fred Fairbanks, an old San Francisco favorite, is engaging the lead in Human Hearts with good results. 

The Boston Lyric Opera Company is still playing at the Orpheum to good houses; being more than ever the success they so greatly anticipated on account of their long stay at the Opera House under high prices. They are playing on the third week under a four weeks' engagement.

Col. Thompson expects to leave for the Coast on the next Africa the latter part of the month. There is a good deal of talk among the members just how they will be able to get away from here. The steamship companies have been dropping steamers that have just departed for the Coast; the Bubacque Brig being on her way, all of which load and unload at San Francisco. This train will have to go in quarantine and be under the care of some physician, whose duty it will be to examine every one daily. This is what is worrying the Lyric Company. There is some talk of the entire Company moving to the Opera House nearCol. Thompson, but this is not to be decided till after the conclusion of this week's engagement.

The Orpheum Company is still at Hilo on their last cruise, but are now leaving with much success, and will continue to show there for a week or ten days longer.


SACRAMENTO

Sacramento, Jan. 16.—The Boston Lyric Opera Company, which was to have appeared at the Clunie Opera House this week had to postpone, so the engagement is off for the present. Miss Calne's The Christian is booked for Friday night. There is great desire to see it. Emma Nevada will be here on the 24th.

On the 26th the Clunie stage will be taken by fifty amateurs, who will give the comic opera, The Phantom Fiddler, for the benefit of the Sacramento Opera Society and Sacrament Parlor No. 2, J. S. W. Five houses are already sold, and is expected to be sold out, and is expected to be filled with both nights. The following is the cast for the opera, W. E. Lord, Asa; W. E. L. Richards; Frederick, Wilter Longbottom; Major-General Stanley, W. H. Wheeler; Sergeant Chimmie, M. Koenig; Major, Miss Lenna Gore; Ruth, Miss Jane Barnes; Kate, Miss Charlotte Ibarra; Edith, Miss Isabella; Ruby; Isabel, Miss Edna Coppersmith; General Stanley and Lieutenant and policemen by a chorus of forty voices.

HONOLULU

Honolulu, Jan. 9—Word has been received from Honolulu, informing the Metropolitans that they are now playing in the colonies to be left there some time this month or early in February for San Francisco, and figure on stepping off here for two weeks or so.

The Metropolitans were opened and
The Orpheum

There were a host of funny people at the Orpheum this week, on the boards, of course, not in the audience, be it understood. The audience wasn’t a bit funny. They just sat and laughed just like every other audience at the Orpheum—because you can’t help it, you know. There were those comical Elinoire Sisters. How they did ennui- cite! You never missed a word—and you’d have been sorry if you had! Their articulation was the loudest thing about them, except their clothes. And then for more girls there were Hanson and Nelson or Nelson and Hanson; either way it was lovely dancing, lovely gowns, and lovely girls—pretty champions of the new mode of unstayed grace. Then came Hodges and Lauchmere, the colored comedians; which was Hodges and which was Lauchmere is still a question to the average mind—but there is no doubt of the skill of their vocal gymnastics—not to mention no less than seventeen variations of the cake-walk. And Mlle. Emmy with her dogs! pretty terriers, pretty tricks, and more than pretty accessories of flowers and bright lights. Why, those little dogs went through their steps, their remarkable feats, like—well, like little men, bless their hearts! If there is any one thing little dogs like better than another, it is to be hoped they were generously supplied with it after the performance. Then Frank Latona played the Holy City in a truly inspiring way, and Frank Coffin’s much admired tenor voice proved as sweet and warm in popular melodies as it ever had in classical romance. What the last performers on the program did is still a matter for conjecture—it was so mixed up with big hats, stabbing hatpins, war- ring plumes, gauzy veils spread wing- wise, and elbow-joints in action.

The Chutes

There is little that is new at the Chutes this week. Frank Hall’s exhibition as a lion tamer is not bad, the lion Wallasce being apparently subjugated to his will. Harry De Lain, the high baritone, gave some clever imitations of Fangere, the French Chanteuse. Al Hazard, the ventriloquist, was very amusing in his special line. The Leander Bros., the gladi- torial acrobats, gave a fine perform- ance of endurance with graceful pos- turing. The Columbian Four with the musical specialties, and Major Mite are still with us. The Major grows constantly in the public favor. He sang, “You Don’t Weigh No Fifteen Hundred Pounds.”

The Olympia

There is little change in the actors at the Olympia this week, though they had new numbers. Di- rector Feaster led the Hungarian Orchestra with some catchy music. Caradonna in character dancing is very fetching. Olla Chaudron, Matt Keefe, Chandler and McPherson, Mary Nel- son and Zoyarra repeated their several specialties very acceptably. The La- ments are on their last week. The soubrette, Jolly Hamilton, made her first appearance and scored a hit. Marie D. Wood, the California night- ingale, sang the songs the boys love to hear, and Carlton and Royce intro- duced the stanooscope which is a con- ceit of their own and very enjoyable too. Cad. Wilson’s character songs are telling and jolly.

Vaudeville Notes

Maud Darrell opens at the Olympia Jan. 12.
Matt Keefe opens at the Chutes Jan. 22.
Roberts and Smilax open at the Chutes Jan. 27.
W. H. Hill will open at the Olympia Jan. 22.
Adelaide Hermann will do her illusion- ings in Paris.
Mollie Mason leaves for Jerome, Arizona.
Billy Dodson opens at Los Angeles Orpheum, Jan. 22.
De Forrest Sisters will shortly appear in this city.
James F. Goodwin will soon be seen in a local music hall.
Baker and Fonsie are at the Royal Music Hall, Savannah, Ga.
Madeline De Ray is a good card at Monte Carlo Theatre, Keswick.
The Standard Theatre, Bakersfield, Cal., has a very strong bill the week Jan. 22.
Angie and her lions and Frank Hall after their long engagement at the Chutes, go on the road Monday, bound for England.

Al Hazard, the ventriloquist, com-templates a Northern trip.
Geo. H. Wilson opens on the Savoy Circuit, Victoria, B. C., on the 22d.
The Southern Quartet will in the near future play in the Northwest.
Murphy and Raymond made the hits of the season at the Tivoli Theatre, Stockton.
Marie Wilbur is a prime favorite at Vienna Buffet, Los Angeles. This is her fifth week.
Armstrong and O’Neill, one of the best boxing acts on the stage, are a big hit everywhere.
The three Malvern Brothers will make their first San Francisco appear- ance in the near future.
Conlon and Ryder, after one year’s successful engagement in the North- west, will soon return home.
Leoni and Leoni will shortly appear in this city, their home, after a successful engagement in the East.
J. A. Johnson, formally member of the Savoy Theatre, Victoria, will re-open his former theatre in Victoria, the Tribli.
The Vienna Buffet, Los Angeles, is doing a very large business. Patrick and Hogan, the managers, are happy these days.
Molring Brothers, O Enhama, Code Morgan, Allie Delmar and Zolo Sisters open next week at the Standard Theatre, Bakersfield, Cal.
Little Mabel Bowman, the clever little soubrette, has just returned from a tour with Stockwell. She contem- plates re-entering vaudeville.
An acrobatic wonder in the person of Volkya, a Los Angeles boy, has been discovered and been booked for a tour of the Eastern vaudeville houses.
Volkya’s first appearance on any stage was a remarkable hit.
Nelson Roberts is the new manager of Koster & Bines. It will take plenty of good business acumen to give it the prestige it once enjoyed.

Blanche La Mar

This handsome and talented young lady is a native Californian, having been born in Sacramento in 1880. In the profession and in private life she is a great favorite. Miss La Mar is at present playing with much success the Irish character in The Electrization now touring the State. The favorable character of her work has come under the observation of Thall and Kennedy and she leaves for New York in May to begin an engagement in one of their companies. Miss La Mar is the daughter of Geo. W. Ficks, the well- known manager of the Clinic Opera House, Sacramento.

Lord Chumley, E. A. Sothern’s greatest success, will be the bill next week at the Alcazar.

Another Nevada concert will be given January 22d at the California Theatre.

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Silk Paeted Tights in all colors, $2.50 each.
Silk Tights in all colors, No. 1, $5.25 a pair, No. 2, $5.50 a pair, No. 3, $5.75 a pair.
Pure Wool Tights in all colors, $3.00 a pair.
Some in second quality, $2.50 a pair.
We make Silk Tights to order in any color or size desired. Send for Prices.

FOR WOMEN

129 Kearny St.
San Francisco
To in his ravings by mistake,
A solemn truth the madman spake.
You notice that I say, "a solemn truth"—singular number. That binds
me to just one a week. Run a con-
ommoner's eye over the page and make
your own selection.

What a wonderful thing is light. Beautiful when it adorns—grotesque
and uncanny when it deforns. Night
after night it played a silent tragedy in
The Christian, all unheeded by the
mute masses in front, who saw only
Glory and John and the issue at stake.
Streaming in through the window, it
captured the cross in John's hand
and threw it dancing among the wine
bottles—right and left, up and down,
bent and twisted and mad and—help-
less. Then over it flashed to the
champagne cooler, paused in a certain
measure of bewilderment at its own
defordity—and disappeared. Let the
poet end it as he please, there's the
whole story. From the eyes of those
who saw it, the picture will not easily
fade. It goes deep to the spot where
resolutions take shape.

There is a charm absolutely impos-
sible to state in words (my words—my
brother will not lend me his) that
closes about the late fashionable and
'can't sit-it-out vulgar who fill but do
not grace our theatres. It is a mod-
ern charm—it was not that thing.
No curtain could be late enough to
accommodate the former and no masterpiece
of a finish delicate enough to keep
the latter in their chairs to the end. What
is a dainty epilogue spoken by a beau-
tiful woman compared to 'beer and
pipes' and a seat at Zinkand's looking
doorward? Hang your epilogues. We
know a good thing and when we
sight it we shout! The drama of the future
must begin and end with pantomime.
There is no help for it. For certain
men and women will keep on their
vulgar ways through you burst with in-
dignation. They can't help it. They
act according to their light.

Would it not be a graceful thing for
the Columbia Theatre to give a pro-
fessional matinée of The Winter's Tale,
so that each theatre might send
its stage manager, and scenic artist,
and master of properties to the director
to take a needed lesson in the
perfection of detail? It is the most
melodious chord of harmony that has
been struck here for many a day, and
a criticism that confines itself to the
dominant notes, is no criticism. Its
musical echoes will awake again and
again to fill the void that lies ever in
the future possibility of our city,
dramatically. There is such a thing
as a natural stage child after all and what
a dream of a fairy she is. If Miss Elizabeth Barry-Hale had stepped
out of a Grecian frieze, bringing the atmosphere with her, she could
not have been more wonderfully like.

Harrington Reynolds has played the
parts assigned him with so much good
faith and steadfastness, that he has
come to have no mean degree of au-
thority as a villain. But a man who
plays one tune forever, in time gets
to play it on a single string—and there
are so many kinds of sinners. Please,
Mr. Frawley, pass around your vil-
ains. A stock company should be a
very open field for experiment and
surely Mr. Reynolds is not the only
black spider.

Besides, how can a man's talent be
in this way, compelled to yield what
it contains? Personally, I should not
have thought him capable of what he
did as Lamorat in The Princess and
the Butterfly. It was far by the best
piece of acting in the play, and saved
more than one spot from being duller than
d a fifteen-cent scissors. May he
never be a villain again.

"The Countess Guicki. Mary Van
Buren is Ada Rehan's most popular
role.
That sort of announcement makes
me feel like commending some one,
with a few unclerical but definite
expressions, to the far back of beyond.
Must no one be anything, without
creeping up Ada Rehan's sleeve or
living in the light of her reflected
glory? Ada Rehan is the greatest
actress I have ever seen. I saw her
at her best and I did not see her
grow, and yet I know that no bad gardener
got to work and pruned and grafted to
suit his miserable fancy. The growth
was spontaneous.

The Rehan tradition is a wicked
tyranny. It makes for constraint and
no audacity, and the thralldom of it has
warped the talent of many. I have
seen more than one actress set out with
a clear call to greatness and finish by
being a puny echo. The sorrow of it
will weep in the heart long after these
people translate themselves from a
field to which they have added noth-
ing, and while they are making a slow
but inevitable exit, the critics, in pity,
are seeing them through and doing the
civil.

There was a time, when every actress
in the town, had a touch of the Rehan
sling, until the Rehan charms became a text
for lamentation—a penance to those
who loved art. And I for one am not
ever keen on penance.

These be pining, radical times and let
each one open his own oyster and
season it to his liking. Horse radish
is good, but if you eat it to do the
proper, you deserve to weep as you
usually do, through bad measurement.
In fact, you deserve to choke.

The dupery of tradition anyway. It
is a hampered and outgrown creed.
It has played a winning hand in the
death of the classic and now it wants
a clutch at the modern.

Must we be forever licking the block-
ing off some one's shoes? I suppose
a man or woman must get his technique
from somewhere, but a brave and
resourceful mind is an excellent master
in the lesson and the teeming world
a well equipped classroom.

I am sick of hearing how much
better Ilooth played Hamlet than any-
one who has since tried; and
the Hamlet of the future (if there be one,
and it is not at all important that there
should be), will be the man who has
never seen Hamlet played and has
listened to none one's cant. He will
walk with the author and reveal in
the part his own sympathy with its
conditions. If he cannot do this, let him
have a shy at Reggy Rivers in The
Hand without a Palm, and when he
fails there, "take his quiets with a
bare bodkin."

It is all so silly—just like telling a
woman she does not get away from
the modern in her emotions when play-
ing a Shakespearean role. As though
emotions were the product of certain
centuries and could be chronologically
tagged, glass-cased and railed in like
ancient headgear and good old model
chairs. As if individuality should lose
itself in the fall of a tabard and the
fold of a toga.

Don't be forever digging up the past
and coming over in the Mayflower.
Look at the world about you with a
fresh smile and still keeping the laurels
on the brows of those who earned
them, weave new wreathes for the
heads of them who sing the notes in
their own throats, and, when they are
conceived in the egg with nightingale
intentions, do not try to break through
as mocking-birds.

But the press agent, or the advertis-
ing man or whoever he was could not
fasten Miss Rehan upon Mary
Van Buren. She would not be ham-
pered. Her beauty is anybody with half
an eye, which, begging their pardon
a great many people do not possess,
can see that the woman has a future—
if she will it so. If she make up her
mind always to portray the fortunes of her
own soul in the masterpieces through
which it passes. Let every ideal be
her own devising, unsupplied with the
opinions of the commonplace.

Her Guicki is a fine performance, and
the very best parts of it are un-
questionably her own. With this
assurance, let her make her future
what she will. She holds it in the
hollow of her hand. How I wish I
could borrow a laugh like her's for
blue days.

O Mary, Mary, don't follow a lead.
Let inspiration come in the silent
hours when you can dig down in your
own soul and find the spots where its
graces lie. Querrel with the stage
managers, if need be—I know you
will quarrel prettily—but be the pio-
neer who breaks definitely with tradi-
tion of all sorts and becomes something,
if only to fall in with the creed of my
dramatic faith. Not but what you
could find many a better reason.

Just of Passing Interest
The thoughtless fellow who prints
the period 1819, (he did not have to—
there was no demand for it) and then
raises the curtain on a 1900 setting and
costumes of today and yesterday and
last week and twenty years back, or
twenty-one at a pinch. O, where are we?

The comedian who arranges the
stage bouquet so that, "See these beau-
tiful flowers," shall always eventuate
in merriment. He is a droll wag and his fingers are mostly thumbs and when his masterpieces come upon the scene, one hears the gardener's spade in the cabbage bed, and the click of Draper's lawn mower, and the mellow slash of mortar in the void. Verily there be round holes and square pegs and likewise there be hammers and a hand to drive.

MR. THEODORE HAMILTON
A Striking Example of a Grievous Wrong

Why is it there is no room on the stage for the man who has grown old gracefully in his profession? On the larger stage of life, when he has done his work well, he stands a prominent central figure, respected, referred to, full of grace and authority, in touch with the world, in tune with its people, in that inoffensive relation with the field he has all his life been cultivating. When he has done his work well, mind. There are not too many who have.

And why should it be! Though an occasional lucky seeker for fortune may find a dazzling prosperity in a brief season or two, the man who wins the prizes of life owes their success to unusual talents, tireless zeal and unremitting labor, and shows at sixty what he set upon the shelf, neatly tagged as relics of antiquity!? The men of sixty are the powers of the world today, but for the ballast they supply, it would swing away at a sorry pace.

But on the mimic stage, which should mirror the world, the man of years and dignity has the consideration of last year's bouquet or the flowers that bloomed in the spring.

Dismissing the general and getting to the specific, let us take Theodore Hamilton of the Frawley Company as an example. In his season of many weeks, he has not had a single part to play worthy of his suppleness of mind—his energetic, high-minded and probing spirit.

And why? Because, in the play of today there are no parts written for him or his fellow. The man of sixty is not reckoned with. He is as though he were not, nor ever had been.

So much has been written about Mr. Hamilton's capabilities, his experience and successes, that there is nothing left to publish in his favor, but there is much to publish against the stage that finds him, and such as he, dispensable and in a way, superficial. When such a state of affairs is reached, criticism loses its serenity and there is no use offering us tea to cool us down.

"Yes," said Mr. Hamilton, "I'm going to get out of the business of acting as soon as I can, and turn my attention to something else. There is no room in the profession for a man of my age—nothing to stimulate the ambition, I mean."

"It would seem so," said I, "but though you play small parts, you give them a touch that makes them seem rather important."

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SIEGFRIED MUSIC

LOCAL NOTES

A PLEA FOR THE MUSICIANS

Frank Coffin's first appearance in vaudeville at the Orpheum scored another success for the popular tenor, and many of his friends were number-

ed in the audience. Mr. Coffin will doubtless be a drawing card upon the Orpheum Circuit, and shows his wisdom in accepting the engagement to the rather precarious remuneration of the concert stage. Since Camilla Uso appeared at the Orpheum, charming the vast throng with the sweet strains of her violin, many musicians have experienced a change of heart towards the vaudeville stage, and frequently the remark is heard, "If Camilla Uso can appear there, why should not I if the opportunity comes?" Is it not better to earn a handsome salary playing or singing before a crowded house than to appear as our hard-working musicians too often do to a slim audience watching with sickening heart people getting up to leave perhaps in the middle of the program who have no appreciation of music because half the concerts are what is called in professional parlance "paper," and human nature is weak at best, and people only value that for which they are obliged to pay. That our concert artists are not half appreci- ated is a deplorable fact—they are too generous by far, and it is not unusual to hear the remark, "I won't go to that concert unless I get a pass!" Some time ago a woman rang me up and asked me to take her to hear De Pachman, as she supposed I could pass her in. It would be such a favor and she had heard all the great artists and thought I might just as well pass her in on my extra ticket. I wished at that moment that there was a masculine friend near by whom I could ask to swear for me, as my sex was declared from that little vest to the feelings, but I told her simply that I had another use for my ticket, and she rushed out to make a demand on another musical critic. She belonged to the class who never pay for concerts if they can get out of it, and I did not propose to lend myself to any such practice, having a sympathy with the musical people, and I had the pleasure of offering an afternoon's enjoyment to some one who was a real student, and could not afford to go. I suppose she thought me "real mean," but a musical critic fails in loyalty to the profession in failing to support right principles even in little things, but this question of free tickets is not a little thing, but a great evil which should be fought shoulder to shoulder by every man and woman in the profession. Let the musicians take a stand, furnish the best musical talent, first-class concerts, and insist upon being paid for their services whether in the concert-room or church, and we will finally have a better condition of things, and the honest worthy artist will be able to get a living in the town. Some will say, "We can't fill a large hall!" Then take a smaller one. People who really care for music will go to hear that which is good—it is the people with free passes who get up and leave before the program is over. Another thing, amateurs who have had no stage experience or training should not be allowed to fill in among professional talent. If a young singer or player is worth hearing, make a professional of him and pay him for his work; if he is not worth paying he is not worth listening to, and it is an imposition to ask the public to pay to hear him. Unexperi- enced amateurs should be kept in their teacher's studio recitals until they have earned the right to public work. My sympathy is with the musician, but he must work out his own salvation. Let him aim to higher standards, and positively refuse to appear without proper remuneration and with those of standing in the profession.

EMMA NEVADA AT MILLS' COLLEGE

Madame Emma Nevada spent a few happy hours last Saturday in company with her husband, Dr. Palmer, and her clever little daughter, Mignon, at Mills College, where she was educated as a girl, the reception of Mrs. Mills and the students being most truly a love-feast to the distinguished singer, who threw herself heart and soul into the joyous welcome with such womanly grace that she endeared herself to every one of the girls who crowded about her begging for songs and stories of her travels, the hours passing on golden wings in the prettily decorated rooms that held such sweet memories of youthful days, and as Mrs. Mills sat chatting with her old pupil she had lost none of her girlish enthusiasm and sweetness, and was as unassuming as when her fresh young voice rang through the rooms in the days gone by, Alfred Kelleher being her first vocal instructor.

GUITAR RECITAL

Mrs. J. C. and Miss Elsie Tooker, guitarists, gave a concert on Monday evening at Sherman Clay Hall that was a pleasing event. The program opened with piano solo Cachacha Caprice op. 79 [Raff] by Miss Sadie Dore, a pupil of Hugo Mansfeld that was very well received, but she denied an encore. Mr. Harry Wood Brown rendered a baritone solo responding to an encore. This young singer has been growing in fame of late. His voice is of good tone, and his stage appearance pleasing, but upon this occasion he was not at his best, owing to a cold. Mrs. Hillman Smith gave several soprano solos—"Roberts tuo Chi adorà" [Caratuni from Robert II Diabiale] of Meyerbeer, Irish Folk Song [Forte], and The Cuckoo [Abel]. In the first two num-
ers the singer showed some efforts while her voice remained clear, but in The Cuckoo song she came out freely and brightly, receiving much praise. Mrs. Tooker and Miss Elsie Tooker gave a guitar duet, Fille du Regiment [Donizetti-Ferrer], but the instruments seemed hardly strong enough after the piano, or perhaps the players were not accustomed to the hall, for in each succeeding rendition the gui-
tars came out more brilliantly, and the audience were most attentive, de-
manding encores with each appear-
ance. It was regretted that Mrs. Tooker did not give solos, but she doubtless gave way to her talented young daughter who owes everything to her most excellent tuition. Miss Tooker created an excellent impres-
sion playing solos—L'Ghisli d' Amose Fantasie [Donizetti-Ferrer], Simple Ayen [Thorne-Tooker], Silver Threads Among the Gold [Hanks] her best numbers being Sérenade [Schnibert-Tooker], and Rigoluto [Verdi-Ferrer], which gave her better play in execu-
tion and brilliance of effect. Miss Tooker is artistic and sympathetic in her rendering, and plays with good tone and expression. Miss Charlotte Dorr and Mr. Maurice Kramer accompanied.

STUDIO ECHOES.

Sig. Abramoff's concert, which was to have taken place this month, has been postponed until the 8th of March, owing to the fact that Trebelli's first appearance was set for the same day. Sig. Abramoff's concert will doubtless be a success, as he always aims to a high standard and is a favorite in the profession and with the public. Several of his pupils will appear and Abramoff will give solos.

Ladies' night at the Olympic Club Wednesday of last week was as usual a pleasant affair, the enjoyable pro-
gram including baritone solo by Mr. Harry Wood Brown and specialties by Mr. Geo. Hammersmith, whom we understand aspires to the stage and gives evidence of considerable talent.

The Knickerbocker Quartet, Roscoe Warren Lucy and Cyrus Brownlee Newton gave a concert in San Mateo Friday evening of last week which was highly successful and attended by a large and appreciative audience.

The regular term of the Pacific Coast Conservatory of Music opens next Monday. The school has a fine faculty and reports steady progress and growth.

Mary Frances Francis.

Side Lights

ANNE ST. TEL, the charming danseuse who has been winning so much admiration by her novelty danc-
ing in A Hot Old Time at the New Alhambra this week, performed a very conspicuous part in the great relay ride across the continent in 1896. She carried the war message, which started from this city, across New York harbor on a water cycle.

Mr. Bowser, the creation of M. Quad, together with his nagging wife, has been made into a play of one act, and Mr. Dooley is also to become a stage character in the near future.

GEORGE SAMUELS is expected in a day or so at the New Alhambra in advance of His Better Half which opens at the popular theatre Sunday afternoon, Jan. 21.

The Heart of Maryland will be pre-
sented by the Frawley Company dur-
ing the last two weeks of its stay at the California.
Between Acts

What promised to be an interesting case touching upon the right of a restaurant keeper to arbitrarily bar either a married or single woman, accompanied by her husband or a friend, has been settled in New York just on the eve of the trial. Louise Willis Hepser and Dorothy Usher were not admitted to Stanley's restaurant, in Broadway, near Forty-second street, on the night of November 3, 1897. Mrs. Hepser at the time was accompanied by her husband, William Hepser, and Miss Usher had a friend, Harry Fulton, with her. The actresses had just left the theatre where they were performing. As they were about to enter the place one of the members of the firm interfered, it is stated, declared there was no room in the place for them, and shut the door in the face of the actresses and their escort. Mr. Hepser said the place was not filled and he at once demanded an explanation. He was told that the party would not be served under any circumstances. At the time of the occurrence it was said that Mrs. Hepser's blonde hair seemed to be objectionable. Mrs. Hepser and Miss Usher say that the settlement was for a substantial sum.

Those who make a study of matters dramatic may be also curious to learn that Charles Wyndham's revival of Robertson's David Garrick at the opening of his new theatre in London, has recalled its early origin. It was founded on a French play entitled Sullivan, which was produced by the Comédie Française. Its author derived the idea from a short story published in 1836, called Garrick Medecin. A German adaptation of the same idea was called Herr Doktor Robin. Albey called his English version of Sullivan Dr. Davy. The French author wanted a contemporary hero, and placing his scene in England named his play-actor after Barry Sullivan, who was then in his prime. The first performance of Robertson's play was given at Birmingham in 1864, with E. A. Sothern in the title role.

STANLEY WHITING is in advance of At Gay Coney Island. He says the company is stronger than ever this time, and that many familiar faces will be seen when the performance opens at the New Alhambra tomorrow. The tour has been very successful. The At Gay Coney Island Company which opens a week's engagement at the New Alhambra tomorrow, is the only one on the road. No number two company is out with this piece.

Mrs. Langtry has appeared in New York. The play is pronounced shockingly bad, almost indecent, and Mrs. Langtry is no more of an actress than she ever was.

The American Trotters, who are appearing successfully in the Orient are headed this way.

Ada Rehan to Star

Contracts were signed last week in New York, between Miss Ada Rehan and Klav & Erlanger, whereby Miss Rehan is to make a ten weeks' tour under their management, beginning at Ford's Opera House, Baltimore, on March 12th, and including the larger cities. As many of the actors who were formerly with Augustin Daly are available, will be engaged to support Miss Rehan.

Her repertoire will consist of The Taming of the Shrew, The School for Scandal, The Country Girl and Subtleties of Jealousy, Love on Crutches, Much Ado About Nothing, Twelfth Night and The Last Word. George Clarke, formerly Daly's stage manager and a member of his organization for many years, will be in Miss Rehan's company.

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The Neill's Are Coming to Town
Heroines Plenty, Heroes Scarce

That the making of actresses is easier than the making of actors is asserted by the Ladies' Home Journal and the reason given is that the young women are by nature more apt and pliable. This fact is shown at the matinées of the School of Acting. The female roles are generally well played, while the male ones are not. But the young women meet a difficulty arising from their superiority of sex. If promising actresses are more numerous than actors, the fact operates in favor of the young men in getting work. A good-looking fellow finds himself in no such glutted market as discourages his sister aspirant. If he is clever he will readily get an opening, even though he is ugly. The masculine roles in plays predominate largely. Of comedy, intelligent and tolerably facile actresses the supply is far in excess of the demand. Heroes are scarcer. Heroines are plenty. Genius that manifests itself ever so little is recognized at once. Mediocrity finds scant welcome. For incompetency there is no encouragement. The best graduates pass at once into regular employment. The rest seek it by application to managers or to the dramatic agents. The fee for an engagement is half the first week's salary. The employer pays nothing. The agent keeps a registry of all applicants who have had experience on the stage. In some cases, not usually, he will put amateurs on the list. Those who have come from good teachers get attention. As a rule, however, he will not bother with other than professionals of whose abilities he has a pretty definite knowledge. Amateur experience is not respected. Assertion of ability avails naught. A prepossessing appearance counts. But even those who have reason to be vain in that respect are likely to be told that their good looks would disappear on the stage. The idea that the footlights always enhance beauty is a mistake. The effect is quite as often the other way. Natural color counts for nothing. The person with a fine complexion but irregular features may look ill-favored. The face of an actress depends on the shape of the features and their mobility. It is hard for even an expert to forecast how anybody will appear under such conditions.

As to the life of the people of the stage in general, the Ladies' Home Journal tells the truth in saying that it is not hard, coarse, or unconventional, that evils and vices-studies are much exaggerated by common report. Their work these days is usually easy. Members of the low-priced stock companies are the only ones overtaxed. When a play lasts an entire season in New York, as often happens, the players have no studying to do. Rehearsals are held only once a week to correct carelessness. The day's labor consists of three or four hours' work only, except when matineses are given. Many companies on tour spend half the season in engagements of whole weeks or longer in the big cities. In a sense they are homeless. But they need not be without sociability. There is congenial companionship among themselves. The majority are ladies and gentlemen in breeding and conduct. These need not associate with those who are not. As the status of the players has improved with the dominance of education and refinement in the profession, courtesies from the worthiest people have increased very much. Prejudice is no longer indiscriminate. The hardships of travel are not great nowadays. Even when night-by-night journeys are made by traveling companies the distances are short and sleeping-cars are comfortable. There is leisure in the day-time to enjoy the sights quite as pleasure tourists do. The sun shines in stage-bag as much as it does elsewhere. The clouds are no bigger nor blacker.

David Belasco's New York Theatre

David Belasco is negotiating for the purchase of the Old Square Theatre. He is backed by a syndicate, and it is planned to not only acquire the theatre but the land upon which it stands. Charles Evans, of Parlor Match fame, has a four years' lease of the theatre, and he must be reckoned with, as well as the owners. Belasco has long had an ambition to personally own and conduct a New York theatre. If he does not buy a theatre he will build a new one.

Wilson Enos Writes From Kansas City

Enclosed please find money order in payment of subscription for the year of your first interesting paper. You certainly have supplied a 'long-feet want' to the coast and to those who are interested in what is happening there. I also congratulate you on your splendid holiday number.

The success of the company I am now with (and of which I am stage director) has been something phenomenal. I do not think that in the twenty weeks since the opening of the present season there has been more than that many nights when it has not been capacity, and innumerable times turning them away. I think the problem is easily solved when I say that while our prices are "popular," our productions have all been from a "Broadway," X.-Y., standpoint. Wishing you the success you undoubtedly deserve, I beg to remain, lastly, yet sincerely, WILSON ENOS.

Salaries of Singers

In answer to the ever-recurrent query concerning the salaries of opera singers, Hilary Bell writes: Singers will not tell the terms on which they are engaged, for every one of them firmly believes that his or her art is worth double the money. Nor is the impresario a talkative man. Therefore the writer refuses to be put on about figures that cannot be authoritatively proven. The salaries of this season, however, are about as follows: Mme Calve,$1,500 a performance; Mme Sembrich,$1,700; Mme. Eames,$1,000; Mme. Nordica,$800 (possibly $1,000); Mme. de Lussan,$500; Mme. Terrina,$1,000; Mme. Adams,$500; Mme. Strong,$525; Mme. De Vere,$525; M. Alvarez,$1,000; M. Salez,$800; M. Van Dyck,$800; M. SaligRAND,$400; Herr Dippel,$500; M. Edourard,$500; M. Pol,$500; Signor Campanari,$500; Herr Van Rooy,$500; Mme. Mantelli,$250; Mme. Bruna,$250; Mme. Bamer- meister,$100; Mme. Oliva,$250; Signor Mauelini (conductor),$250; Herr Paur,$150; Signor Bevignani,$100. The absence of M. Jean has not diminished receipts at the box office, but it has relieved the pay roll of $1,500 to $2,500 a night, for the Polish tenor had a percentage of the receipts as well as a salary. With the exception of Calve there is no remarkably high-priced singer in the company this year. The chief singers are engaged for various periods and guaranteed so many performances during their engagement. Thus, if a prima donna signs a contract to remain with the company for, say, three months, an article in her contract gives her, say, twelve performances. She is paid by the piece and receives the same amount for singing a small role as for a great one.

Swell Deadheads

For more than a century past the Chosier family has had the right, according to a Paris correspondent of the Full Moth Gazette, to a box at the Opera Comique. Almost every time the theatre has changed hands or has moved from one site to another—and the Opera Comique has had frequent visits to fortune—the attempt has been made to suppress the privilege, but on each occasion the pretensions of the Chosier family have been confirmed, after long litigation. As is well known, the Opera Comique has been re-built as a result of the terrible fire of 1887. M. Albert Carre, the manager of the new theatre, is as little satisfied as his predecessors at being obliged to concede one of his best boxes for nothing, and so far he has refused to allow the Due de Mar- nier and the Due de Fitzjames, the representatives today of the Chosier family, to enjoy possession of their free seats. In consequence they have brought an action against him.

The box was originally granted by Louis XVI in 1781, to the Due de Chosier in consideration of his having built the original Opera Comique at his own expense. During the revolution the Due de Chosier returned to Paris after the Terror to find all his property confiscated, but his rights to the Opera Comique box had been left intact, so he took up his residence in it, and slept and lived in the theatre for several months.

Notwithstanding the big business being done by Henry Irving on the present tour, the brood of speculators that have accompanied him have had a hard time of it. Seats that cost them $3 a piece they peddled on the sidewalk frequently at 75 cents. And even then they could not dispose of them.
Small-Pox Not Epidemic in Butte

Editor Dramatic Review—Dear Sir—Your issue of Jan. 15 contains an item from the pen of one Jas. H. Love, Rep. Nance O’Neil Company, under head of “Jas. H. Love says warning.” In response to which I desire to inform you that Mr. Love’s assertions are false from beginning to end relative to small-pox situations in the state of Montana, and especially Butte. By what authority do people of his standing dare write and have published, under glaring head-lines, such irre possible stuff? Has he been here, and if he were, do we require such authority? Certainly not; and my advice to Mr. Love is that he will have all he can do to attend to his own business.

So far as a small-pox epidemic is concerned, we have not had one. There may have been and perhaps are yet a few mild form cases of the disease in the state, but no towns in the state have been quarantined, and no danger of any being quarantined. Our business in Butte this season is above the average of other seasons, and at the present our capacity is not sufficient to accommodate the crowds desiring to witness Shenaudoah, and advance sale for the副总经理 now on is phenomenal. Will you kindly give this latter notice in your valuable paper? Yours very truly,


Spear Is Mourning

We still remember those jolly farceurs of Finnigan’s Ball who were with us not long ago. Here is something that will probably interest our readers.

“Mr. Joseph Spear, the manager of that stirring epic which has won international fame under the title, Finnigan’s Ball, has abruptly taken the principal seat on the mourners’ bench, the same being due to the action of one of his business managers, Joseph Gates by name. Mr. Gates has had charge of the No. 2 Finnigan’s Hall Company, which has been touring the far West, and it has recently come to light that he was short in his accounts to the extent of $1,965.”—Sunday Telegraph.

Splendid Organization

The Neil Company, now playing in Portland to immense business, is spoken of everywhere it has played as a more than competent organization. It is one of Manager Friedlander’s early attractions.

Violating Copyright

An effort is being made in Washington to increase the penalty clause of the Copyright Act, whereby it is provided that:

“If any person, after the recording of the title of any dramatic or musical composition, shall, within the term limited, contrary to the provisions of this act, and without the consent of the proprietor of the copyright first obtained in writing, sign to the presence of two or more witnesses, engrave, etch, work, copy, print, publish, cause to be published, dramatize, translate or import either in whole or in part, or by varying the main design with intent to evade the law, or, knowing the same to be so printed, published, dramatized, translated or imported, shall sell or expose to sale any copy of such article as aforesaid, he shall forfeit to the proprietor all the plates on which the same shall be copied, and every sheet thereof, either copied or printed, and shall further forfeit $50 for every copy of the same in his possession, either printing, printed, copied, published, imported or sold, or exposed for sale;” the penalty clause attached provides that the sum to be recovered under an action shall not be less than $250 and not more than $5,000 if the work is included in the fine arts; if it is not, the sum to be recovered shall not be less than $100 nor more than $5,000.

Janet Waldorf in Manila

When the curtain rang down on the last act of The Lady of Lyons at the Teatro Libertad last evening and the farewell testimonial to Miss Janet Waldorf was concluded, the Amateur Dramatic Club had achieved another triumph and fulfilled every expectation of the large and appreciative audience.

Miss Waldorf is a most competent and talented actress. Since her advent to the city she has not been seen to better advantage than on that evening. The part of the betrayed, yet true Pauline, is particularly well adapted to the versatility of Miss Waldorf, and the beautiful and appealing scenes of Lytton’s great drama were artistically acted by her.

Mr. Norval McGregor capably played the part of Claude Melnotte. It is rarely that one has the pleasure of witnessing such graceful acting in Manila. Certainly Mr. McGregor’s superior has never visited this remote spot. His conception of the would-be prince was superb, and his acting showed that he is not only talented, but has had much experience before the footlights.

Mr. B. Cogar, as the French Colonel, was a complete success, and played his part like a veteran.

Mrs. A. Dow Currier, who brought out Julia Marlowe, was perfect in the role of the Widow Melnotte, and her acting of the character cannot be too favorably criticised.—Manila Times.

Geo. W. Lederer and Tom Davis, Gus Kercher and Hugh Morton are having very much of a disagreement over the production of the latter firm’s new London review, The Wirewalkers. Lederer claims the role right for everything Morton and Kercher write, while the latter are trying to get out of their agreement. A settlement of the difficulty will, it is expected, soon occur.

Read the Dramatic Review.
DRAMATIC REVIEW

THE SAN FRANCISCO DRAMATIC REVIEW

January 27th, 1900

A Queer Proceeding

Wm. Lansing, who claims to have been an actor, and who at present is a talk show performer, who put on the vaudeville circuit, opening at Los Angeles. Parts were given out, rehearsals were gone through regularly, and the members of the little company gathered together a wardrobe and were all ready drama will be emphatic for the Angel City for the opening. But a postponement, on account of a conflict of dates, was reported by Lansing and the start was postponed a week. Then a sudden and unexpected event necessitated another delay. Finally the young ladies became suspicious and made a few inquiries. They sought an audience of Mr. Morrisey, and their fears were confirmed when he told them that they had been duped by such a man as Lansing or so such sketch as they had been rehearsing had ever been considered in connection with the Orpheum Circuit. In fact, Mr. Morrisey doubted if he ever had a nodding acquaintance with the enterprising Lansing. Now, what could have been the object of the scheme? Several people would like to know. Lansing had gotten no money from his company, and had conducted rehearsals as though the engagement was a dead sure thing. One of the young ladies, a well known ingenuous of this city, not only had her trunk packed, but had been given a farewell party by friends, just before the truth came out.

Blanche Bates in 'Naughty Anthony'

The life and spirit of the farce largely depend upon the work of Blanche Bates in the role of Cora, the hirsute model. Those who have seen her in those parts in which she is a great success usually have been shown in the splendid and subtlety of her comedy acting. She sweeps through its three acts with humor, verve and authority. Her audacity is never displeasing, and the scenes in each which she fl

Eleanor Kent's Success

San Franciscans will remember Miss Mabel Love, a very stunning young woman, with a voice of great promise and a personality that promised much for a stage success. That success she has achieved, and under the name of Eleanor Kent, is rated a star singer, sharing with her alternate prima donna roles in the Aborn Stock Company. As Marguerite, in Faust, she has made a marked success. In other standard roles, from comic to grand opera, she has gained much praise and is extremely popular in Baltimore and other Eastern cities.
Milo Oceaster, the Vienna opera producer, is dead.

Robert Lorraine, the ex-husband of Julie Opp, will be Ada Rehn's leading support.

Mrs. Langtry volunteered to recite at a supper function in New York recently, but got a polite refusal.

The Neil company has set the Portland theatre-goers simply wild. The company is meeting with really sensational success.

In a recent interview Frank Worthing said that he was aanny Scot. This will be news to a great many, who regarded him as thoroughly English.

Blanche Bates and David Belasco have become great friends professionally, and Belasco is to write a play for "four Blanches" after the run of Naughty Anthony.

Leila Cassels Ellis, one of the legion of clever San Francisco actresses was a member of the cast producing a satirical comedy, An Appeal to the Muse, at the annual Twelfth Night Celebration in New York.

Hope Ross will be in The Greatest Thing in the World, when it is produced by Mrs. Le Moyne and the Lieblers. The cast is to include Frederick de Belleville, Robert Edeson, George Clark, and possibly Katherine Grey.

Robert Elliott is still acquiring experiences. Not having enough with a very romantic wedding here and a little mixup with supposed friends, he was unfortunate enough to be injured in Seattle by the premature firing of one of the Shenandoah guns.

Mrs. E. C. McCullough, wife of the United States Government Printer in the Philippine Islands at Manila, and who is favorably known in musical circles in California, made her debut before the footlights in the Teatro Filipino at Manila last month as Myrline in Pygmalion and Galatea, which is the first of a series of plays presented in that city by the Actors' Dramatic Club, Miss Janet Waldorf appearing as leading lady. Mrs. McCullough received flattering comments in the Manila press, and her work was such a pronounced success that she has appeared since in prominent parts in several other plays, and always warmly welcomed by her audiences.

Billy West, the minstrel, is reported to be drying from Bright's disease.

Florence Walcott is singing with the Aborn Opera Company in Baltimore.

Lorraine Hollis is still acting. She started out a company the 15th of this month in Ohio.

Harry Seward has taken Andrew Thompson's place ahead of A Cheerful Liar Company.

Nick Long and Ildene Cotton are in the merry crowd presenting Broadway to Tokio at the New York Theatre.

Charlie Prince, a San Francisco boy, comes to the California soon as musical director of the Who's Who Company.

Salt Lake is furnishing a clever young actress. She is Julia Dean Morton, stage name with the Morton left off. She is a niece of Julia Dean Hayne.

Theodore Roberts and Eleanor Robson, Madge Carr Cook's daughter and two seasons ago ingenuous of the Prawley Company, are in the Arizona Company.

William Pruette, well remembered on this coast, made a hit in the recent St. Louis production of In the Lower Harbor, Nicola Spinello's opera, new to America.

Wright Huntington writes that there are quite a number of California actors in Kansas City—nearly all doing well. The Dramatic Review is very popular with them.

Andrew Thompson returned Friday from the north, where he has been doing some great advance work for a Cheerful Liar Company. His work in Portland was something that caused much comment.

Lillian Buckingham, the Los Angeles girl who is doing such good work with the Theatre Francais, Montreal, made a strong impression by her performance of Senora Capreas in A Social Highwayman last week.

Mrs. Lillian Scofield, variously known as Lady Lassner and Libbie Stowell, at one time a famous character in San Francisco, was arrested in New York last week for shoplifting. Her adventures would fill a volume. She was once well known in theatrical circles, having been interested with Salmae Moir in the Passion Play.

George Osborne is supporting Lily Langtry in New York.

Charles Frohman will produce Sherlock Holmes in Australia.

Fred Belasco and Mrs. Belasco leave for their Eastern and European trip next week.

Mrs. Lockwood, grandmother of Laura Crewe, the Alcazar's popular ingenuous, was buried Saturday.

Geo. Welyty arrived in town Monday ahead of the Sharkey-Bejriese biograph pictures. Headquarters, the Alcazar.

Edward Heerik, who finished David Harum, has written a play for Belle Archer, dealing with Western ranch life.

Kate Davis, who used to be well known in Irish characters, is being cared for in Providence by The Actor's Fund. She is a hopeless paralytic.

Edwin Stevens and Geo. Osborne, Jr., are in the cast of Brother Officers produced in New York last Tuesday. Henry Miller, who brought the piece out here, is not in the production.

Gertrude Carlyle, who will be remembered playing child parts with Pearl Lunders at the Tivoli three or four years ago, is in the New York Casino cast of Little Red Riding Hood.

Frank Worthing, the well-known actor who has the leading male role in Naughty Anthony, talks seriously of volunteering for service in the British army for service in the Transvaal war.

Charles Terris, Harty Corson Clarke's stage manager and understudy, was made a little present of a gold scarf pin set with diamonds Christmas Day, by Mr. Clarke and his handsome wife.

Manager Rosenquish contemplates employing farm hands as ushers and dairy maids to pass around milk to the audience during the run of The Village Postmaster at the Fourteenth Street Theatre, New York.

Wm. Whytal has recently produced a play called The Butcher, which promises to create a sensation wherever it is seen. Mr. Whytal says: "It's a horror, but there is a great chance for good acting in it."

Miss Reinholdt, of the Alcazar, distinguished herself last Saturday afternoon and evening with her performance of Lady Agatha Carlisle, she having been called upon as Miss Crewe's understudy to play the part for those two performances, Miss Crewe being absent on account of the death of her grandmother.

Julia Arthur is having all the trouble lately that most anybody would care for. Her latest is to bring suit against Al Hayman and Will J. Davis for $45,000, because she was not allowed to play at the Columbia Theatre last Thursday. Miss Arthur's changeableness of mind seems to have laid the foundation for the little difficulty.

Stage Director Walton, who has charge at the Maldonough, brings with him a well-established reputation for good work.

In Margaret Marshall and Clarence Montaine, the Maldonough Stock Company has two of its very best character people on the stage.

Alice Saunders, late leading lady of the Dewey Theatre, Oakland, Cal. joined Human Hearts Company at Portland, Or. She is credited with a big hit.

The Nevada Concert Monday night drew a well-filled house at the California, but the cantatrice was not at her best, and in one or two instances it was quite evident she was singing off key.

Leo Cooper reports steady progress in his work, numbering several clergymen and lawyers as well as dramatic students in his classes. Miss Mary Scott, who made a success at the Curtain, was his pupil.

S. H. Fridelander went to Sacramento Wednesday to see the interest of the Nevada's appearance in that city. Selby Oppenheim has been out ahead of this, his firm's new attraction, doing some successful advance booking.

Miss Virginia Vaughan, formerly with Harry Corson Clarke, is billed for a good part in The Louisiana at the Alcazar next week. There will be quite a number of new faces in the cast, partly on account of some of the Alcazar Stock going to Oakland to open the Maldonough on its successful career in Too Much Johnson.

Miss Viola Woods of Sacramento a schoolteacher, has just sold a play to Frederick Warde, who will open his season and star in it this year. It is a tragedy and destined, says Mr. Warde, to make the hit of the season in the legitimate line. It is the first of Miss Woods, who is quite young, to produce a drama for the stage, her work hitherto having dealt with short stories, poems and novels, of which latter form of literary production she has published several.

An Exchange says, "Miss Kiddler last evening demonstrated her great versatility in the double role of Hermione, the falsely accused wife and queen, and as Peridia, the shepherd maiden, daughter of Hermione and Leonides. As Hermione she was superior; as Peridia, delightful. As the unjustly suspected wife she battled with queenly dignity against the calumny heaped upon her by her husband, her kin, and all and else, save her love for her children, in attempting to save her honor. The transition to the light-hearted and care-free shepherd maiden was sudden, yet it is difficult to decide in which character Miss Kiddler is about to be better. Neither character has ever been better interpreted—perhaps not quite as well."
The Columbia

Richard Brinsley Sheridan's famous comedy, School for Scandal, was the performance at the Columb–a on Monday night by the James Kidder-Hanford Company. The School for Scandal was first produced at Dewey Lane Theatre, May 8, 1777, and sprang into immediate favor as a modern society play, which place it has occupied in the affections of the theatre-goers for nearly 135 years, and is still the society play par excellence. It was given with great acting and perfection of art and detail by this exceedingly good company. Miss Kidder is a very sweet Lady Teaze whose charmingly winning manner endears her to the heart of bluff Sir Peter Teaze, a bale, hearty, honest old fellow whom everybody loves and respects, a characteristic English gentleman of the old school (would there were more of them). Mr. John A. Ritter as Sir Oliver Backbite, is a stemming fellow full of life, and his old century mannerisms are a perfect study and delight to the artistic sense to see him exchange courtesies with Mrs. Candour is a lesson in old-time politeness never to be forgotten. Mr. Norman Hackett as Sir Harry Bumper gives life and character to the jolly youth who sings and sings well the song of the wine. Mr. Hanford, as Joseph Surface, is a dignified, careful hypocrite, worldly wise though seeming moral, who poses for the good he is not. Mr. James as Sir Charles Surface is a fine picture of the good-hearted profligate who loves pleasure for pleasure's sake, and enjoy's life to the full, who lives today and lets tommorrow take care of itself. There was some fine acting in the auction scene. Mr. Johnstone's Moses was a study for the philosopher. No one could mistake the money-lender with his itching palm. Mrs. Henry Van denhoff is a perfect, simply perfect, Mrs. Candour. Not for an instant does she lose herself, but is ever the invertebrate gossip, whom all detest but come to listen to—and she easily carries off all the honors of the evening. There never was a better Mrs. Candour. Miss Helen Slinger as Lady Sneerwell does the magnificent lady to a dot. Miss Aphie James as Maria acts well the simple part placed at her disposal.

The Winter's Tale.

The magnificent spectacular production, The Winter's Tale, probably the best production of a legitimate play seen in San Francisco for years, was the attraction Tuesday night, and most of the balance of the week. Large houses and great appreciation have resulted.

Grand Opera House

The Queen's Lace Handkerchief playing at the Grand Opera House is a pretty, bright opera, leaving breathing space for several really lovely songs when all hands aren't too distractedly busy carrying out the rapid details of complicated plot. Hattie Belle Ladd is herself again in ravishing costumes as the King, with any number of pretty solos heartily encored. Edith Mason's sweet, full voice is, as always, at its best, though the role of Queen's waiting-maid calls for but little of the spirited, bright action which makes her impersonations always so charming. Besse Fairbairn is an energetic Marquise, too much so at last in her demolishing rage for her disenchanted adorer "for eighteen years!" Ettia Cubrath made her debut as the Queen, and was received with favor. Many of the plot intricacies having at length been courageously disentangled, the third act contains some of the prettiest songs in the opera, and gives the fun-makers more scope for original work. Arthur Woodley, impersonating the King's tutor, was particularly funny, encored again and again in his serenade to the moon—more cleverly sung after every repetition and with a variety astonishing of pose and true work. Here, too, Wmifred Goff, his most grotesque highness, the Minister of War, has his final fall with the ludicrously comic disintegration of costume so long imminent. And Wolff as Prime Minister in this act, rages for the last time his wild and wooley rages. Persse does more fine solo work; and is a regal poet in a stuning costume of brilliant red. The ensemble work all through the opera, particularly in the second act, was received with unprecedented and well-merited enthusiasm. And the chorus girls—well, they were just too sweet for any use, and irresistibly itching in the white wigs and black tights of the commissioners.

New Alhambra

San Francisco has seen at Gay Coney Island three times in almost as many months, twice before with Mathews & Bulger as the bright and shining comedians around whom the mixture of absurdities revolves more or less enjoyment. Now, we have seen the same conglomeration with Mathews & Bulger left out, and there naturally was some disappointment. It is always hard to run against a sentiment connecting certain people with a certain play. The piece contains several clever entertainers of the original company and a few new ones. Much credit is due Burt Weston and Chas. Belmont in the roles of D. Liken Payne and HiPrice. They are clever actors, but comedy of the rip-roaring, horseplay kind is not their long suit. There were some very good specialties to help out the performance, notably the wheeling and animal and bird imitations of Alf Holt and the dancing of Minnie Lockette, the nimble limbed souliette. Both were features of the original company. The violin playing of Miss Marie Storl was particularly clever, and won repeated encores. There was a good attendance throughout the week, as there always is at the Alhambra.

The Tivoli

That San Francisco's population appreciated a first-class entertainment was evidenced by the large attention that favored the second week's performance of The Idiot's Eye at the Tivoli. The faultless manner in which this most comical of comic opera has been presented by the Tivoli's coterie of favorites is certainly deserving of the highest commendation. It is indeed unnecessary to say 'dull care begone,' for from the instant the curtain rises the fun begins and continues throughout without giving an instant's relapse. Frances Graham, the new contralto, has made a genuine hit, and has not only a pleasing personality but a contralto voice of rare beauty. Annie Meyers, too, deserves special mention for a most attractive performance. The men, as we said last week, are exceedingly good.

The California

Mr. Frawley, with great judgment, has this week given us an entertainment both astonishing and rare. The character of In Paradise exhibits what is savory to men at the clubs; what is avoided at tea table functions, yet sometimes creeps on into boudoir and is altogether decent, entertaining and worthy of a two weeks' run. In Paradise needs no apology; neither is it naughty. It is simply a farcical performance of spirit and originality. The wit, which laviishly pads the play, is pointed and sparkling, even playful, but always surprisingly funny, and the Frawley Company handled it with life and action. Miss Mary Van Buren, in the role of artist's model, was charming in her abandon, engaging and sweet. Mary Hampton, as Madame Greasillo, is not so happily cast, and one cannot help but wish that beautiful Marian Burney were more petite in the part of Jeanne, which she interpreted innocently and well. Mr. Amory, as Monsieur Pontiboch, the good with a desire to be bad, father, kept the house in a roar, and Theodore Hamilton shared with him in provoking mirth. Francis Byrne gave a clever performance of the willing to please papa lover, and Wallace Shaw, as the Baron, was well received. Miss Pearl Lunders the French maid, was sprightly and attractive, and Minnette Barrett made all that could be desired out of the part of Justine. The comedy is well staged throughout and the gowns are superb. Mr. Frawley has made a wise selection in his production of In Paradise and the public with generous appreciation continue to pack the house.

The second of the series of Symphony Concerts, under the direction of Henry Holmes, will take place at the Grand Opera House next Thursday afternoon at 3:15. The orchestra will be augmented to seventy pieces for this occasion.
The Alcazar

LORD CHUMLEY, written by David Belasco and Henry C. De Mille, is now being hoarded this week. It is a thoroughly pleasing comedy and fills the house nightly with delighted audiences. Mr. Ernest Hastings is covering himself with glory as Lord Chumley, and acts the character in a manner so perfectly natural as to seem almost to ignore the stage, which from the Sarah Bernhardt point of view is the true acting. Mr. Hastings shows much magnetism and from start to finish carried his audience with him, they frequently breaking in with rounds of applause, and demanding his recall upon the drop of the curtain. He is deservedly a great favorite and is growing in strength and character with the years of careful study and culture. E. L. Howard Scott is an ideal villain as Gasper Le Sage, the gambler, and does his part so well as to call down hisses upon his devoted head from the gallery gods and they know a good thing when they see it.

E. L. Howard Scott does the character of Adam Butterworth well, and his attempts at airing his schoolboy French, are mirthful. Mr. Denithorne as Lieut. Butterworth was rather sad, but is certainly improving in his stage work, and furnished one of the best bits of acting he has done.

Miss Laura Crews was a sweet little Jessie Deane, the sweetheart of the Lieutenant. Miss Marie Howe, Lady Adeline Barker, was perfectly jolly, as the anxious maid—forty, fair and fat—looking for a husband. Juliet Crosby made fun for everybody with her ideal work as Meg, the angel of the attire, and the love making with Tommy Tucker was essentially south of Mark to the utter edification of the audience.

Miss Blayney, beautifully gownned, as Eleanor had but little opportunity for display of talent in this small character. Mr. Forrest Seabury as Tompkins, Mr. Geo. Webster as Blink Blunk and Mr. Carlyle Moore as the dignified Winterbottom, each and all did excellent work.

Thin-Skinned Authors

If actors are thin-skinned when it comes to criticism, it is not because their co-laborers on the stage do not do what they can to be tasteful. Thus a certain well-known author was making light of the pen effort of a friend who, along with being a player, had been guilty of writing a drama, whose grip on fame was not of the strongest. He protested, "it may be bad, but you must remember it only took me a week to write it." "If it took you a week," was the answer, "then you must have loaded." In Paradise will run another week. The Frawley's success in this laugh-provoker has been very great.

THE COLUMBIA

The repertoire for the third and final week of Louis James, Kathrynn Kidder and Charles B. Hanford at the Columbia commencing with Monday night is as follows: Monday and Friday nights, The Rivals; Tuesday, special matines Wednesday, and Thursday and Saturday nights, The Winter's Tale; Wednesday night and Saturday matinee, The School for Scandal; Sunday night, Macbeth. There is already a most promising demand for all the performances, and the outlook is for a big house.

On Monday night, Feb. 5, the famous original Bostomians will commence a limited engagement at the Columbia Theatre during which time they will appear in no less than four operas. One of these, The Idol's Eye, will receive its premiere presentations here, and The Smugglers of Bayswater, in which the company has won a substantial success, will be heard here for the first time.

THE GRAND

The Queen's Lace Handkerchief continues to delight crowded houses at the Grand Opera House. It will be withdrawn after Sunday, and on Monday evening Boccaccio, the sidesplitting comic opera, will be produced in a most gorgeous and lavish scale with the following splendid cast: Boccaccio, Edith Mason; Leonotto, Rattle Belle Legs; Pietro, Thomas S. Perse; Lambertucci, Arthur Wooley; Lotteringi, Wm. Woff; Scals, Winfred Goff; The Unknown, A. E. Arnold; Ciccho, Joseph Witt; Major Dono, A. E. Arnold; Fiametta, Olve Green; Rosaura, Miss Coors; Beatrice, Kathleen O'Neill; Phyllis, Ethel Struchan; Orecia, Gertrude Hayes. The management have in preparation a magnificent production of David Henderson's extravaganza, Aladdia Jr.

THE ORPHEUM

There has never been a time in the history of the Orpheum when the management was in the position to offer such bills as at present. Next week's program is much stronger than that of last week. Here on the list come Reviere, French duettists and mimics. There are no more finished artists than these two. The Holloways, direct from Europe, will present one of the most sensational acrobatic acts ever seen in this city, Madame and Augustus Shohle, with their five pickaninnies, have an act which for daintiness and novelty, has never been equalled. Irene Franklin, the popular little soubrette, is coming back and will bring a number of new songs. The holdovers are Papinta, James O. Barrows and Company, Edna Bossett Marshall and Company, J. Newman, Matinees Wednesday, Saturday and Sunday.

THE TIVOLI

The general belief that New York is the home of theatrical productions has been set aside in pronounced manner by the enormous success achieved by the Tivoli Opera House, with the comic opera, The Idol's Eye, which is pronounced for a third week, commencing with next Monday evening. The stamp of approval set by the press and public on the Tivoli's production of The Idol's Eye is well merited, for at popular prices the Tivoli is giving a far better presentation of the comic opera than was given by Frank Daniels and his New York company at three times the price of seats charged by the Tivoli. When The Idol's Eye is withdrawn, the Tivoli will present a magnificent production of Macbeth, Bound, and later on The Wizard of the Nile.

THE ALCAZAR

Lord Chumley will be presented at a matinée performance this afternoon and evening, whence it will be withdrawn after Sunday, and for a revival of Sol Smith Russell's Peaceful Valley.

The plot to Peaceful Valley is laid in New Hampshire, on one of the many beautiful farms that dot the White Mountains. While Peaceful Valley is not a sparkling fare, there is much good strong comedy in it, and plenty of strong situations which give it an Old Homestead tinge. Prodgal Father is in preparation to follow.

THE NEW ALHAMBRA

The New Alhambra will present tomorrow afternoon one of the cleverest farce comedies ever seen in San Francisco. His Better Half is the title. The company is a strong one and the entire production will be in keeping with the excellence of the piece. Elaborate scenery, pretty costumes, clever specialties and a piece that is extremely hilarious in its mirth provoking qualities. His Better Half is somewhat on the order of Charley's Aunt, but is far more humorous.

The next attraction at the New Alhambra will be the great melodrama, London Life, with a very strong cast and two carloads of scenery.

Ernest Hastings will play his original character of Hosa Joe in Peaceful Valley next week.

The California

So successful has been this week's presentation of In Paradise, that it will be continued another week. It is one of the best laugh provokers ever played in this city, and has been witnessed by large audiences.

A Rising Singer

San Francisco is rapidly adding to its already long list of singers with a frequency that is something remarkable. A. W. Rhodes, the well-known baritone who has been for some time past perfecting himself for the lyric stage, will soon make his professional debut. Mr. Rhodes has a voice of great depth and fullness, of a peculiarly deep organ tone with a range from E below the staff to G above—2 ½ octaves.

Grove Street Theatre

Extensive alterations are being made in the old Grove Street Theatre, and when it comes out of the contractor's hands it will be a comfortable and handsome little play house, seating about 1,500 people. It will be opened Feb. 11, and play combinations till April, when a regular stock company will be installed. A new corporation, the Western Amusement Company, is behind the scheme. Those interested are Horace Ewing, President and Manager; Hunter Brothers, Alfred J. Morgenstern and E. W. Frost, Business Managers. The house will be devoted principally to melodrama, with admissions from 10 to 33 cents. New scenery and new opera chairs, supplied by Wcher & Co., have been put in, and it appears that a serious effort will be made to add this to our list of permanent play-houses.

At San Diego Monday night M. B. Leavitt, manager of The Spider and Fly Company, was arrested on a charge of failing to pay his war tax while his company was in New Mexico. He gave $500 bail to appear for examination on the 30th before Commissioner Knales. Leavitt says he was not with the company in New Mexico, and was not to blame if the tax was not paid.
Eastern Doling

Correspondence and Interest

Comments

New York

Special Correspondence.

New York, Jan. 21—Lily Langtry, after an absence of several years from the stage in America, reappeared here last week as a professional actress and as a personal exhibit in a play by Sydney Grundy called The Degenerates. A crowded and eager audience gave her respectful attention at the Garden Theatre last Monday night. The Degenerates depicts life in an out and fast circle of English aristocracy, and through the kindness of the press agent we are led to believe that much of this matter is taken from the life of the Jersey Lily. There is much in the play, however, which could not be true in any woman's life. The woman portrayed by Mrs. Langtry (for she doesn't desire to be known by the name of her new husband) has a daughter who has been kept away at school not only to keep her free from talent, but to conceal the real age of the mother. When she goes home she succeeds in winning her mother from her gay life. It is a beautiful fiction, honestly far, which seldom if ever happens in real life. But to the partisans something to talk about, and the more they talk the more money will flow into the coffers of the Jersey Lily. Mrs. Langtry looks a little older than when here last, and acts better, although she does not pretend to be a great actress. Prominent in her support are Frederick Kerr and George Osborne. Mr. Osborne, with all the cleverness which usually accompanies the part of a Jew who was always insisting that he was a Christian. Lucy Milner was the maid and Susan, the heroine. The presence of such a character among the degenerates was a relief to the audience that found expression in applause.

Brother Officers, by Capt. Leo Trevor, as produced at the Empire Theatre last Tuesday night by Charles Frohman's forces, is a comedy in which the heroess's marry the girl. The hero is a young unpolished lieutenant in the British Army, who has been raised from the ranks on account of his bravery. But at social functions he is like a ball in a china shop. One officer whose life the hero saved does his best to pilot him through the social whirl, but he feels hopelessly lost. Both officers love the same girl. The polished officer is in debt to a blackleg whom the rough and ready officer can expose. But in exposing the blackleg the hero would lose the girl. He chooses to expose the gambler, and his brother officer gets the girl and the hero's virtue is its own and only reward. But if the hero had married the girl and lived happily ever after, Brother Officers would have been the same as hundreds of other comedies. Now it's different. William Faversham was the hero, Guy Standing his friend and Margaret Anglio the girl. All were excellent. The blackleg was cleverly played by Edwin Stevens, the old-time Tivoli favorite. George Osborne, Jr., also has a part which he plays acceptably.

Frank Daniels in The Ameer is the new leader of the Bostonians' engagement at the Columbian Theatre will commence Thursday morning.

Denver

Special Correspondence.

Denver, Colo., Jan. 16—Things are very dull theatrically this week.

At the Broadway we have the Jeffries-Sharky Fight Pictures, which are very good. Week of 200, Otto Skinner in The Liar.

Black Pati and a company of clever colored performers are pleasing large audiences at the Tabor. Next week, the 21st, Murray and Mack in Plummer's Hall.

The Denver's offering is Harvey Ferguson in McCarthy's Misfortune. The company opened Sunday to a packed house. It is one of those "knock down and drag out" Irish farce comedies which pack a big hit during the week. The company is above the average. Next week, the 21st, The Bitter Corner.

The New Lyceum has an excellent bill this week and is doing a great business. The top draw is Whiting, the Virginia Duke. He does some very clever work and will do better when he becomes better acquainted with the American people. He has been but a short time in this country. Others in the bill are the Harts, Balancers, The Lellymans, ballad singers; Lish, Searle and Lieb in a farcical absurdity; Trixie Wade, character soubrette; Monroe and Hart, Something New in Comedy; Arthur Lane, Musical Monologist; and Matthews and Thompson, grotesque comedians.

Peter McCourt is paying a ten days' visit to his wife's home, Springfield, Missouri. Manager Harper of the New Lyceum is on more work than an average time of one each.

I was informed today that the Orpheum Company intended building a new vaudeville house in Denver within the next few months.

Montana

Special Correspondence.

Butte, Montana, Jan. 15—Grand Opera House, G. O. McFarland, Manager—Shenandoah created a scene at the Grand last night such as has never been witnessed before. The house was filled to its utmost capacity and hundreds were turned away. The piece is booked for Sunday, Monday and Tuesday.

This was the second appearance of Shenandoah in Butte, and surpassed in attendance its first production by the Frawley Company here two seasons ago. The play created the wildest enthusiasm ever seen at the Grand.

The staging of the piece is the most realistic ever seen here. All the scenery and the pit are so made that the audience is a part of the scenery and the pit. This latter will be as much a novelty as was Taming of the Shrew.

CHAS. CARRIEHAN.

The advance sale of seats for the first week of the Bostonians' engagement at the Columbus Theatre will commence Thursday morning.

Ogden

Special Correspondence.

Ogden, Utah, Jan. 20.—Plummer's Hall drew a crowded house on last Tuesday, and kept it in an uproar.

Wednesday, Clara Thropp appeared in A Doll's House and gave an artistic performance. Sorry to say that the night before took most of the people's money, and that in the end they had a house that nearly came up to her merits.

We are talking of running a special excursion to Lake to see Mrs. O'Neil well filled. The production was a light comedy drama, Held in Slavery.

L. MACKAY RANK.

St. Louis

Special Correspondence.

St. Louis, Jan. 22.—Our theatrical offerings this week have a very melodramatic tinge. R. H. Sotler remains over at the Olympic Theatre, giving us The Smugglers and The King's Musketeers. Blanche Walsh and Melbourne MacDowell are Manager Pat Short's appointing menu at the Century. They are doing Fanny Davenport's old piece, Gismonda, La Tosca, Cleopatra and Fedora.

Manager Daniels of the Castle Square Opera Company is presenting Romeo and Juliet this week with Yvonne De Trevilla, Adelaide Norwood, Bernice Holmes, Berne Reithard, Homer Lind, W. H. Clarke, Clinton Elder, W. F. Starr, Miro Delamont, Harry Luckstone, Franke Bayle and Donna Miller, the cast.

Counted into Court is Manager Garen's attraction. Billy Clifford and Maud Huth are ably assisted by Oscar Dico, who is a bit Louis boy and son of Rabbi Mising, Eugene Weimer, Howard Long, John Price, E. C. Hoye, Nellie V. Michals Vera King, May Ollinger, Wilma C. Gilmor, Pearl Reddins and Mattie George.

Lincolln J. Carter's newest melodrama, Just Before Dawn, is pleasing the orchestra patrons and throwing the gallery gods into
convincing by the most realistic stage effects ever seen at Harvill’s Theatre.

Managers Middleton and Tate have an inviting vaudeville bill in William Cressy and Claude Daye, Agnes Herman, Blocksm and Burns, The Cosmopolitan Trio, James W. Cullen, Gypsy and Roma, Favrette, Tom Dolphy, Dean and Mona, Edward La Zelle and Morris Mealey.

Harry Morris’ Twentieth Century Maidels are playing a return engagement this week at the St. Andrew’s and Manager Jim Butler’s is reaping a financial harvest by their revisit. His burlesque Cyano de Rubber Neck, is very popular.

Col. Hopkins bill this week is in Missouri. While Maurice Freeman may not play Jim Kimball like Nat Goodwin, yet the Hopkins clientele cannot discover the difference as far as art is concerned. Col. Hopkins vaudeville villains are D. J. and Floy Kinley, Don Allman and Clayton and Clarice.

You will note that Miss Bernie Holmes, a Los Angeles girl, laising with the Castle Square Opera Company this week. She will unquestionably become very popular in St. Louis.

Kelly and Violet made a great hit last week at the Columbia. Mr. Kelly is one of your future stars.

Henry Miller informs me that he is making elaborate preparations for his summer engagement in San Francisco. The Only Way and Heartsease will please the Golden Gate patrons. He will produce a dozen Eastern successes during his engagement.

TATY PELLEN.

SALT LAKE

SALT LAKE CITY, UT. Jan. 22—SALT Lake is enjoying one of the best theatrical attractions of the season—the Nance O’Neill Company. Monday and Tuesday past week the Bostonians played to three packed houses at the theatre. Wednesday, Nance O’Neill dropped in with as little bill board and lithograph advertising almost as was done by the famous musical organization. She played the first night to a good house, and as usual the second and each succeeding performance has been drawing larger audiences. The St. Saturday matinee audience heartily jammed the theatre to its highest seating pieces given, Magda and Leah, the Forsaken, the former seems to have made the best impression on theatre-goers. The present week Miss O’Neill presents The New Camille, School for Scandal, Oliver Twist and Peg Wellington.

Dublin’s Uncle Tom’s Cabin and Carter’s Remember the Maine, filled the week of 15-20 at the Grand. Both companies were poor and did small business. The last half of the bill is the latter half of the week the Jeffries-Sharkey pictures are to be exhibited.

Evans Stephens, musical director of the Mormon Tabernacle Choir, has been granted a two years’ leave of absence to make a tour of Europe. During his absence Professor Stephens will make it a point to be present at most of the big musical festivals and will devote some time to new compositions. At the last choir rehearsal, Horace S. Ensign was named by the Presidency of the Mormon Church to occupy the position of conductor of the Choir during the absence of Professor Stephens. Mr. Ensign is a pupil of Professor Stephens and has successfully conducted the Happy Valley Chimes Club of this city for many years. After working nearly three months preparing for the tour of the choir through the East, the choir has been bailed out. Director Highbee having failed to carry out the terms of the contract.

JAMES K. HARDY.

America’s popular comedians, Nat Goodwin and Willie Collier are among the star attractions to appear at the Columbia in the near future.

Watch Presentation

A very pleasant feature of the performance of The Idol’s Eye at the Tivoli Sunday evening was quite as pleasantly surprising to the audience and the members of the company, was the presentation of the solid gold watch awarded by the Dramatic Review to Hannah Davis, the winning chorus girl contest. Ferri Hartman, in a genial little speech, telling how proud both the Tivoli and he himself was that one of their number had been selected as the most beautiful chorus girl of the Pacific Coast, introduced Miss Davis to the audience and presented her with the watch, amid great applause. Miss Davis, with charming embarrassment responded and received further applause.

COLUMBIA

BEGINNING MONDAY, JANUARY 26TH

THIRD AND LAST WEEK

LOUIS JAMES
KATHRYN KIDDER
CHARLES B. HANFORD

And a Company of 37 People

Monday and Friday Nights.......... THE BUCKLE
Tuesday Night.................. OTHELLO
Special Matinees Wednesday, Thursday and Saturday Nights

THE WINTER’S TALE

presented at the New Metropolitan
SUNDAY NIGHT

PHIL. SIB-The Famous Original

BOSTONIANS

GRAND OPERA HOUSE

The Buckle

Buckalew & Stall, Managers

Memory Man.

BOYNE & GRAHAM

IN HIS BETTER HALF

PEACEFUL VALLEY

FEBRUARY 26TH—WEDNESDAY, JANUARY 27TH

Alcazar Theatre

SALVAGNO & TRAIL, MANAGERS

15c, 25c, 35c, 50c, 75c, 15c, 25c, 35c, 50c, 75c, 15c, 25c, 35c

SALVAGNO & TRAIL

THIRD WEEK OF THE ENORMOUS SUCCESS

THE IDOL’S EYE

SALVAGNO & TRAIL, MANAGERS

SALVAGNO & TRAIL

Bakersfield, Cal.

E. M. Caraballo & Co., Propos, and Managers

THE AMERICAN COMIC SONG AND SKETCH THEATRE

THE GOLDEN CROWN AND LAMBERT SINGER THEATRE IN BAKERSFIELD

THE OLDEST AND MOST RELIABLE SONG AND SKETCH THEATRE IN BAKERSFIELD

IN PARADISE

TWO YEARS IN PARIS. FOURTEEN MONTHS IN LONDON. SEVEN MONTHS IN NEW YORK.

SUNDAY NIGHT, FEBRUARY 8TH

THE CUCKOO

GRAND OPERA HOUSE

TELEPHONE MAIN 522

LAST TWO NIGHTS OF

THE Queen’s Lace Handkerchief

IN PREPARATION

David Brandenberg’s Famous Extravaganza

ALADDIN, JR.

Prices: 25c, 30c, 50c, 60c, 75c, and 1.00c. Good Seats in Orchestra, Saturday Matinees, 25 cents.

Branch Ticket Office Emperors.

New Alhambra Theatre

(THREE People’s Popular Play House)

Excaliumo & Moe, Propos and Managers

550 and 620 Streets.

Telephone touch 790

His Better Half

Standard Theater

Bakersfield, Cal.

L. M. Caraballo & Co., Propos, and Managers

THE AMERICAN SONG AND SKETCH THEATRE IN BAKERSFIELD.

All communications regarding engagements and bookings to be addressed to Mr. Caraballo, 403 W. N. San Francisco. Fares advanced to Artists of reputation to any part of the state.

OBERON

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THE LARGEST

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THE

Frawley Company

Management of Mr. FRANK MURRAY.

ONE WEEK MORE—COMMENCING

Sunday Evening, Jan. 28

The Unprofessionally Funny French Farcce.

IN PARADISE


SUNDAY NIGHT, FEBRUARY 8TH — THE CUCKOO.
LOS ANGELES.

SPECIAL CORRESPONDENCE.

THE most noticeable feature of the Los Angeles theatrical week was the pres-ence of thousands of out-of-town visitors and theatre people, who came to take part in the opening of the new theatre, the Marionette, and to see the productions of the various companies. The week was marked by the opening of several first-class productions, and the week's events were well attended by the public.

The Los Angeles Theatre Company opened its season with a performance of "The Merry Widow." The cast included Miss Marionette, Miss Bentley, Mr. and Mrs. Lunt, and other well-known actors. The production was well-received by the audience, who gave it a standing ovation.

The Los Angeles Opera Company presented "Rigoletto," with Mr. Case, Miss Adams, and other members of the company. The performance was highly praised by the critics, who commended the singing and acting of the principals.

The Los Angeles Symphony Orchestra gave a concert in the new Auditorium, under the direction of Mr. Price. The programme included works by Beethoven, Haydn, and Mozart.

The Los Angeles Light Opera Company gave a performance of "The Mikado," with Mr. and Mrs. Marlowe, Miss Adams, and other members of the company. The production was well-received by the audience, who gave it a standing ovation.

The Los Angeles Theatre Company presented "The Green Pastures," with Mr. and Mrs. Marlowe, Miss Adams, and other members of the company. The production was well-received by the audience, who gave it a standing ovation.

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The Orpheum

The Orpheum is playing to crowded houses nightly, and has one of the best bills presented at this popular Vaudeville Theatre for many a day. The Hungarian Orchestra, under the able leadership of Conductor Rosner, discourses enlivening music.

Edna Bassett Marshall presents a realistic novelty singing act, Sunshine and Sorrows. She sings well, and her boys and girl are certainly a clever little quartet. The little girl's ragtime business is up-to-date and superior to much of that class of work done by older performers. James O. Barrows, assisted by John Lancaster and Company, presented Teches, a little dramatic comedy reminiscent of the late unpleasantness, which with the sweet little love story of the children brings to a happy close the hate engendered by the Civil War. Jos. Newman sings a number of humorous songs of his own composition, and was an instant hit, being exceedingly funny. His singing is very enjoyable, and his personality very taking, especially to My Girl's a Different Kind, did the audience respond heartily. He had many recalls and will prove a star attraction.

Papinta, the Queen of Spectacular Dancers, has not lost any of her charm. She easily eclipses Mme. Herrmann or even Loie Fuller in their famous Terpsichorean effects. She introduces a number of charming, startling effects this season.

Brut and Reverie gave some good French duets and inimitable minuets.

The Holloways in their gymnastic feats, the Soblikas novelty dancers, and Irene Franklin, the singing soubrette, were well received, and the holdovers, Honson and Nelson, Nelson and Abbey, Hodges and Lauchmire, and Mlle. Emily's dogs, all keep up their record in their several lines; of these, Hodges and Lauchmire, the colored comedians, alone had new numbers, and they were good ones, too.

The Oberon

Senor Antonio Vargas and Senorita Lya poetenli are the leading attractions still at this popular Music Hall. Senor Vargas has a glorious baritone which in solos or in duos with Senorita Poletini's rich contralto are thoroughly enjoyable. Miss May Wied Ganke, the cornet soloist, is new, and performed acceptably some pleasing numbers. The Projectoscope was put on the Devil's Castle, Bevitched Jun, Wm. Tell, Hypnotists and Dancing in the Barn to delight onlookers. The Ladies American Orchestra led by Mr. Louis N. Ritaua are giving some excellent numbers notably, Overture, Franz Schubert, by Suppe and Surpersi, a popular melody by Brahms.

The Olympia

The Olympia has as good a show as has ever graced its stage this week. Mlle. Thelma, upon whose beautiful form the stereopticon throws its dazzling light, makes a glorious picture. Will H. Hill is exceedingly clever in his voice performance. Camella, Carleton & Rogers, and John D. Wood are still favorites with the audience. Cad Wilson, the Kloto soubrette, is throwing the glimmer of her sparklers upon her admirers, who loudly call for more. Vera Chandon, Jolly Hamilton, Mande Darrell and May Nealon are adding laurels to their fame here nightly, and Zoyaarla and Harry de Lain are among the good attractions.

Vaudeville Notes

The Keensies are at Rossland, B. C. Waldo and Elliot are at St. Paul, Minn.

Stewart and Le Croix joined the Rentz-Santley Company.

Kelly and Bertha are at the New Alhambra, Savannah, Ga.

Dr. Goetz takes the road shortly. He is now organizing.

Lydia Yeaman Titus will soon leave London for home.

The Minnehaha Theatre, Victoria, B. C., opens tonight.

Alice Miller and Grace La Verne open at the Orpheus, Randsburg, Jan. 29th.

Perry Sisters, now at Minneapolis, are playing this way. They open in this city in March.

The Palm Garden at Seattle is on the highway to predecessor Minnie Ward opens at the Savoy Theatre, Victoria, B. C., the 29th.

Frank Barton, the coon singer, has just returned from an interior trip. Mlle. Alba, the rich Spanish dancer, will soon arrive in this city.

Cody Sisters are prime favorites at the Casino Theatre Nate, Mont.

Singer in the Billy the Kid, at the Monte Carlo Theatre, Kenesville, 29th.

Mabel Livingston and Ida Howell open at the Vienna Buffet, Los Angeles, the 29th.

The Zimmermans are playing the northwestern circuit. This week they are at Javenport, Iowa.

Wilds and Bunker, Walter Reed and Hal Colet are all making good at the Ceur D' Alene Theatre, Spokane, Wash.

Baby Ruth Roland opens at the Omaha Orpheum the 29th, following Feb. 4 in Kansas City with St. Louis. 29th.

The Five St. Leon, Kate Hope Sprague, Boyle and Lewis are the features at the People's Theatre, Seattle, Wash.

Cleo Ashley and the La Mont Sisters make their first Los Buffet appearances at the Olympic, Chicago, Jan. 29th.

Zola Sisters, Allie Delmar, Oshama, the Jap, and Helen Moulton are the latest attraction at the Olympic in the Standard Theatre, Bakersfield, the 27th.

A Victoria paper calls Smith and Ellis the most popular team that has ever appeared on the variety stage in Victoria. They have just returned for another engagement at the Savoy.

At Bridgeport, Conn., Jan. 20, the damage wrought by the fire at the winter quarters of the Barnum and Bailey circus was fully $125,000. The circus is to open at the Standard Theatre, Los Angeles, on the 29th.

The De Moras, acrobats and equil isters, are meeting with much success and are now having their first appearance at the Olympic, Chic ago, Jan. 29th.

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F. J. Crosby, Jr. and Inez Forman, who made a hit with their little play at the Orpheum last week, are now playing Los Angeles, playing the Orpheum circuit East from there. Mr. McRobie, while a rich man, with a bank account, is a talented and conscientious actor and a hard worker.

The Tramp Acrobat, Harrigan, recently at the Orpheum, met and married Belle Rogers, sister of Mrs. Fitz Roy Tobin, during his three weeks German. engagement and now with his wife is on his way to New York, filling engagements on the way; two weeks at Koster & Bial's; two weeks at Palace Music Hall, Las Vegas; and two months in Paris. On their return they occupy a flat with the Fitz Roy Tobins in New York.

Paul La Croix, the society juggler, opens at the Chutes, Feb. 12.

David Henderson's latest venture, a vaudeville house in Havana, has been a keen proposition.

Miakowski's new opera, The Smugglers of Bayazed, will be sung by the Bostonians during their coming engagement at the Columbia Theatre.

Primrose & Dockster are credited with having closed a most phenomen onal engagement in New York last week, having completely surprised people with a performance entirely new and entertaining in the minstrel line.

Boloski Kirlow, who used to crack beer bottles in America, when not putting on the boards gorgeous speci men, known in theatrical circles as tent creditors, has declined to offer supervising the tickets that will be made a feature of Koster Biels. He has been engaged for the next two years by a Paris syndicate, who will build a vaudeville theatre and produce talent exclusively.

Opie Read, the author of the Jack lins and other popular stories, now playing at the Olympia, was managed by Justice Kerrigan Saturday. On Thanksgiving day, 1895, William R. McRobie and his wife, known in theatrical circles as Vira Evans, separated after a married life of seven years. McRobie heard nothing of his divorced wife during the long interval until he arrived in San Francisco last week to play the "double" in A Hot Old Time at the New El Met. Thereafter, when he performed McRobie, in company with several friends, dropped in at the Olympia just as McRobie and McPherson were doing their musical act. In the former McRobie recognized his former wife. At the conclusion of the tour he then listened to Miss Chandler in her dressing-room, and soon the reconciliation was complete. They both agreed that the separation had been a mistake, and decided to start all over again, hence the marriage yesterday morning. Mrs. McRobie will return to her home in Chicago. McRobie will reach Chicago in about two months where he will join his wife who will travel with him in the future.

ALHAMBRA THEATRE

Week Commencing Sunday, January 28th

THE FUNNY FACE COMEDY

With BOYLE and GRAHAM

AND A STRONG CAST

EVERYBODY SPEAKS WELL OF HER
LOCAL NOTES

THE McKENZIE CONCERT.

The McKenzie Musical Society gave a concert in Odd Fellows' Hall Thursday of last week which was the best they have given for some time, encore being repeatedly demanded. The choruses were brighter than usual, but again I must call attention to the carelessness of expression that sometimes appears. Every member of the society should write the word "pianissimo" and paste it in their hats. A little better attention to their director would remedy these faults. The numbers of the chorus were Soldier's Chorus from Faust, Espanita Waltz, Caroline Travis, Whistling Rufus March, most of them being arranged by Mr. McKenzie. Miss Maggie Wheeler was the success of the evening, singing Love's Sorrow and encore. She has quite a powerful voice and appears to be in earnest as a student, and her notes were very clear, but she requires much more expression and toning down, which will come with more experience. In the meantime she deserves encouragement. Miss Priscilla Davies sang Angelus [operét]. Her voice has gained in strength, but she still lacks sympathy. Think a little more of the soul, little girl, and your voice will be more musical. Master George Kroger was as usual a favorite, singing The Palms, but Mr. McKenzie and I will fall out seriously if the little fellow sings music beyond him. Some simple melody not too high will be better. Besides, he has rather too lofty an opinion of his abilities as it is, although his bearing upon the stage is better. Life Has No Power was sung by Lilly Laws, Chas. F. LeLong and Mrs. E. A. Robertson, but Miss Laws' voice was far too strong for the other singers. Treador Song from Carmen was sung by J. W. Fisher and the chorus, but the soloist got off the key in the first verse, doing better work, however, as he progressed, and he showed some taste and made a very good appearance. A voice that pleased me for an inexperienced singer was that of O. W. D'Athias, who sang Denza's Si Tu M'ama. He had the charm of not pretending too much and his tones were very sweet and pleasing to the ear, and his work has won a claim to the writer's interest. An orchestra played during the evening.

HOLMES' QUARTET CONCERT.

On Sunday afternoon the Henry Holmes Quartet gave a successful concert in Heast Hall, Berkeley, before a delighted audience; this being the first of a course that Mrs. Hearst has generously provided. The Mendelssohn string quartet in E flat, op. 12, and Schumann's string quartet in A, Holmes excelling in Schumann's interpretation. Mrs. Charles O. Richards rendered some vocal numbers.

CONCERT OF THE ORION CLUB.

An interesting program was rendered by the Orion Society at the Club room last Thursday evening under the direction of Messieurs Idas de Semianario, Sand, Jungbluth, Solomon, Brown, Strelitz, Davis and members of the San Francisco Choral Society. Julius Harrisen rendered a tenor solo, Mme. de Semienario, Wagner's Elsa's Dream, and the Orion male chorus contributed numbers. Several piano selections also were given.

MINETTI QUARTET CONCERT.

Friday afternoon of last week a most appreciative audience greeted the Minetti Quartet in the fourth concert of this season, the artists comprising Guilio Minetti, first violin; Ferdinand Stark, second violin; Chas. Hansen, viola; Arthur Weiss, cello; Mr. S. G. Fleishman, pianist; and Mr. G. Ormay, accompanist. The program opened with Grieg's String Quartet in B flat major op. 27, which was rendered with much fire and beauty of expression. Arthur Weiss delighted his audience with a cello solo, Popper's Hungarian Rhapsodie, which is always a favorite of this artistic player's admirers, and in response to generous applause granted an encore. F. Semetana's piano trio in G minor op. 15, three movements played for the first time was beautifully rendered. Mr. Fleishman is one of our finest local pianists, and acquitted himself admirably upon this occasion. Mr. Fleishman has one fault—we do not hear him often enough, and by the way I overheard a compliment to him during a De Pachmann recital, for as De Pachmann won rounds of applause for his playing of Chopin's Hallade, some one near me remarked warmly, "Splendid—but he can't beat Samuel Fleishman in that!" It always does me good when people appreciate the work of our local musicians. Mrs. Alice Bacon Washington, pianist, and Samuel Savannah, viola, will appear at the next concert.

ADELAIDE RODDY'S CONCERT.

Another little songstress has taken up her work here—Miss Adelaide Roddy, daughter of a naval officer, whose family were prominent in Vallejo, Miss Roddy giving a successful concert before their departure. Tuesday evening she appeared in Byron Mauzy Hall, assisted by Hother Wise and pianist, and Fred Maurer pianist, before a large and refined audience who gave Miss Roddy warm encouragement, and she made a very favorable impression. Her sweet girlish voice is a light soprano and very sympathetic, and after a little pardonable nervousness gained confidence and came out more strongly in each number, her best work being done in Ave Maria with violin obligato [Bach-Gounod]. Other numbers were Alpine Rose [Seldier], Bird in the Wood [Faubert], Una Voce vocal from T. Barbiere, and Haday's With Verdure Club from the Creation. She has made a praiseworthy beginning, and has already had experience as a teacher, and was the pupil of Mrs. Hilton who has given her good instruction and very true interest; and her voice will grow stronger and richer with more mature years. At present she sings with correctness and tender sympathy. Violin solo, Sieg fried Idylle [Wagner] was rendered by Mr. Wimer and Sonata in A major [Handel], by Messers. Wimer and Maurer who were as usual well received.

SYMPHONY CONCERT.

Thursday afternoon of last week the first Symphony Concert was given in the Grand Opera House under the direction of Henry Holmes. The audience was large and there was much applause, but hardly the enthusiasm that should greet such noble works. A few rousing Bravos would have lent zest to the occasion. I am a warm admirer of Mr. Holmes and glad to see the baton in his hand, yet I was conscious of a lack of fire and vim at times but there were often glorious effects produced. The program opened with Ruy Bias [Mendelssohn] followed by Symphony in D, No. 2, of Haydn, four movements, a work of much beauty, with joyous, flowery themes and called forth much praise. Wagner's Siegfried Idyl was beautifully rendered. Then came Symphony Pathétique op. 74 [Tischalkowsky] six movements, and some of the passionate, stormy passages were admirably done, with good attack and feeling, the leader and orchestra gathering new life as they progressed. Mrs. Hearst, with a party of friends, were interested listeners, and the encouragement she has given Mr. Holmes will be a very precious impetus to his success.

TREBELLI'S CONCERT.

Mlle. Antonette Trebelli's first concert in Sherman Clay Hall Monday evening was a glorious success, the artist winning every heart by her exquisite art and beautiful voice, to which was added the charm of magnetic grace and a face of womanly purity, for Trebelli is wonderfully lovable, yet possessing a certain dignity that inspires deference. In her first number, O, Virgin Mother [Dvorak], she was slightly nervous, but after the first few measures threw life and soul into her work, making captive every listener; every number strengthening her hold upon her audience and calling forth rapturous applause, for in each song was some new beauty or grace. Balatelle [I Pagliacci], Leoncavallo-Pena D'Amore, La Tus Stella [Mascagni] were beautifully rendered, but Carnival of Venice [Masse], air and variations, aroused her audience to the highest pitch of enthusiasm, her voice being clear and sweet as a flute, while her method was shown in the magnificent execution of every difficulty and her perfect ease, the house rang with applause as she bowed again and again, her sweet noble face as radiant as a saintess as flowers were laid at her feet, and an encore was demanded. Mr. Robert Clarence Newell was the pianist and played the accompaniments with much sympathetic grace and skill, rendering also solos Schutz's Prelude op. 30, No. 1 Intempero, op. 31, No. 3, and Etude Mignonne, to much applause. Away, Away [Lee], Cherry Ripe [Kora] and My Mother Bids Me Bind My Hair [Haydya] were sung in
fascinating style, tenderness and buoyancy being delightfully blended. Trebelli playing her own accompaniment, and as I listened I wished that every student might have been present, for they could have had no grander lesson than to hear and watch so true an artist. Her voice is of fine compass, rich in quality and marvellously sympathetic, and there is strength and purity in every tone. Serenade [Benberg] Si j’etais Jardinier [Chaminade] and Tosti’s Spring Song closed the program that seemed all too short, and for an encore she rendered a laughing song that was bewitchingly done, and to hear Trebelli laugh is music indeed, for it comes from her lips in silvery sweet notes that makes sunshine in the heart of the listener. Several musicians remained to offer their congratulations, among those present being Edward Xavier Rolker, Arthur Fickenscher, Mr., and Mrs. von Meyerink, Mr. Epstein and others.

STUDIO ECHOES

Mr. Fred M. Biggerstaff, who was well known here as a pianist and teacher, and who spent two years in Berlin after leaving California, is now in Paris, studying with Moscowsky.

Alfred Keller has arranged to spend a day in Stockton once a week with vocal pupils, as well as in Santa Rosa and Petaluma, and his city work is steadily growing.

Macbeth will be produced by the students of Cyrus Brownlee Newton at the St. Ignatius College on the 31st of this month.

Jos. Greven’s Choral Society assisted at a benefit concert given in Golden Gate Hall Thursday evening of last week.

Homer Tourjee has composed a drinking song, Fill up the Tanks, which will be sung at a banquet to be given by the Bohemians of America, who will celebrate the birthday of President McKinley. David Stum Jordan, Mayor Phelan and Wm. Barnes J., will be among the guests.

The Pacific Coast Women’s Press Association will give a reception in honor of Mr. Waterhouse of the Examiner next Monday evening at Century Club Hall. The receptions of the Association are charming affairs and excellent musical talent is often an interesting feature.

Henri-Sandi Stollnitz gave a concert in Sherman-Clay Hall Thursday of last week in which Miss Ella McCloskey, Miss Bell Rosenthal, Miss Flora Rosenthal, Messrs. Cerf, Rosenthal, L. Waterman, Signor Dellepiane participated, Miss Ella McCloskey, contralto, carried off the honors of the evening.

**Mary Frances Francis.**

Hannah Ingham Dead

"I am tired—so tired," sighed Hannah May Ingham, the leading woman of the Murray Hill Theatre last Tuesday. "If I could only have fifteen minutes rest!"

As the weary words left her lips, there came a deep breath of relief; her eyes closed, and her head sank gently forward. Her companions at the table glanced at her sympathetically. Then, as the minutes passed, they spoke to her, but she did not answer. Her wish had been granted, but the repose was for more than fifteen minutes. It was for all eternity.

Miss Ingham, in private life, was Mrs. E. T. Stetson. As an actress her brief career was full of promise. She was born in California and resided at a Shakespearean dramatic club when only nine years old. Then she joined a road company, and while playing Ophelia in Hamlet, she came to the notice of Mr. Stetson, who engaged her for leading roles in the company. He was then organizing, though she was little more than 15 years old.

Miss Ingham joined the Murray Hill Stock Company in '89, and had been increasing in her labors since then.

**Change in the Frawleys**

Mary Hampton, leading woman of the Frawley Company, has left that organization and there is some talk of her joining the Alcazar forces. A change in the class of plays to be presented by the company left very few parts suitable for Miss Hampton, so she and Manager Frawley have parted company. As mostly comedies will be produced, Miss Van Buren will in all probability assume the leading roles.

**Landers Stevens Home**

Landers Stevens, the well known Oakland manager, is home after a trip to New York, taking in theatrical and securing new plays for his house, The Dewey. Mr. Stevens found things booming in New York, and saw all the notable productions. Ben Hur, he said, was superb scenically, but the actors did not realize their parts.

While away Mr. Stevens secured the coast rights for fifty-two mello-dramas. He is expecting Lawrence Hanly very shortly to open at his house with The Player. Mr. Stevens has also secured for production at the Dewey many of Manager Frawley’s plays.

There’s no use reading novels that are dramatized. In but few cases have they even shown any resemblance to the books. Sappho is an instance. Sappho on the stage is even worse than Sappho in the book.

**The Dramatic Review** for the news. $3.00 per year.
For his savages by mistake,—
A solemn truth the madman spake.

O, you who hold the priceless treasure of enthusiasm untouched by the years, "down on your knees and thank Heaven fasting." For you, there are joys the blaze, the posseur shall never know. Let the treasure flow on, a matter dang nor bound, and may the hot air of experience never lie over it to lap it as it flows. And this is apropos of what follows.

A memory gem—said of the James-Kiddier-Hamford production of The Winter's Tale. "The general presentation is quite commendable."

Ah, really. Quite nice, quite decent, in fact almost fact. With a little struggle one might say—good. But will thee do better next time?

Go back! And sit beneath the shady foliage of the Egyptian bean, with jars of barley beer and palm wine within easy reach. Or get into a canoe with your arms behind your head and a fishing line tied to your great toe. What a bore it must be for some people to live. There really should be a method invented for printing a signed yawn.

Theodore Hamilton thinks the melodrama of today is not half lird enough to represent the life it mirrors—that in the Journal and Examiner worse things may be read almost any day. Well, let us resurrect Sweeney Todd, the old English horror. It is sure to draw an enormous gallery. The hero's pleasant pastime was luring his victims to his barber shop, and cutting them into sausage meat.

Within limits, there is nothing in modern dress more beautiful than an evening gown cut decollete. But beyond the limits, it becomes uncebarably vulgar.

Some things, seen from time to time, in unvarying variety upon our local stage, dimly recall the Pogge-dytes of old whose only dress was an ointment—a sort of g ree paint as it were. And they, poor things, were thoughtful enough to live underground.

History repeats itself, and all this may but presage an evolution backward to the wholesome innocent sim-

plicity of, "In the beginning."

But what is the use? It would only mean another Eden, another apple, another temptation, another no machines to sew the fig mantillas. Let us let well enough alone.

When you Alcazars with your nine performances feel overworked and wan, just call up visions of the old New York Bowery Theatre in 1856-60. They changed the bill seven times a week and gave three performances in a night, tragedy, farce and melodrama. They began at seven with let us say Macbeth or The Lady of Lyons, followed it with The Post of Honor, and topped off hurdlv with Robert Macaire ringing the last curtain down at about one-thirty. Talk about your continu-

ous, there was where a man got his money's worth.

And speaking of the Alcazar brings me to the manner in which of late they are staging their plays. Claims of color and elegance are both care-

fully looked to. The results would often do credit to a dollar-and-a-half house.

Dear Miss T.—Why do you growl about advertisements on theatre pro-

grams? Do you not know that they stimulate a lagging dialogue between act?

No, I do not. I get my topics in other ways. But perhaps I can guess. Something high class like the following perhaps:

Do you wear the Redfern cor-

set?—She—No; too many bones.
He—Ah, like shad.
She—Ha, ha! And too tight about the hips.
He—How about the waist?—She—(archly) I don't mind being squeezed there.

He (frugal fellow)—These 3$ shoes are filling a long felt want.
She (hastily)—I can't wear cheap shoes. My feet are too long and slender.

He (brutally)—Rubbish! It's money in your shoemaker's pocket to make you think so. Just like doctors telling you you have an incurable disease.

She (frigidly)—I suppose long feet are an incurable disease—except with the Chinese.

He (seeing the wrinkles in her angry face)—Why don't you correct these 'little mistakes of nature' with Creme de Lis?

She—I will, when you use Jones Dandruff Cure and Dol's Walnut Cos-

metic.

He (giddily, after a painful silence)—"Van Camp's Lumber Company. Do you like to saw wood?"

The little touch of the old school one gets in Mrs. Vandenhoff's Mrs. Caw-
dons, makes one impatient for her Mrs. Malagrop. From what one reads from the critical pen it will not be wise to miss The Rivals of

Critics are divided into two great classes—those who think and those who opinie. I wonder how it feels to opinie. I wonder if it hurts.

Side Lights Upon the Well Beloved

THE CRITIC WHO OPINES

You do opinie—O, wondrous mind,
That two times two are four.
O, Latin thunder, you're a find,
To think was such a bore.

Opine's a word to conjure with,
It strikes the public dumb. 
Now if they only knew the truth,
"It's not so much, but some."

You do opinie that "Moses wept,"
That parapines have quills,
That poor old Rip Van Winkle slept,
That ducks have yellow bills.

You do opinie that water's wet,
A pint is just four gills,
That vacant founies are to let,
That Carter bottles gills.

You do opinie that leaves are green
That chicknez hatch from eggs,
A planted bean will sprout a bean,
A man walks with his legs.

You do opinie that paste will stick,
That d-o-g spells dog.
You do opinie that miles will kick,
That ham is made from hog.
You make me think of birds and beer,
Of beans on golden plates,
Of corns girls in sealskin gear,
And other things not mates.

O, give us good old Anglo-S.
Do anything in fine.

Just reckon, calculate or guess,
But let up on opinie!!

The Zinkand Face

It is the newest thing in faces and it is becoming fearfully plural and plur-}

larly fearful. It is owned by a lot of good people, too—good, honest vul-}

garians, I mean, who can do anything with their manners but use them. I

wonder why men take such care to polish up their substantial conduct, to see to it they are not thieves or liars or blackguards and then defeat the pur-

pose of goodness by riding it in on an ox.

I do not speak of the face here with any hope of bettering it or curing it, for it has come to stay; but when a new species appears in the animal kingdom, the lover of nature doth long to de-

scribe it and give it a name. By right of discovery I claim the questionable honor of christening it.

It is a huntcd, haunted thing
That walks, shall be able
By leaving ere the play is done
To get a well-placed table?"

It is a vulgar, vicious thing
And are the curtain drops,
It gets beneath a Sunday hat
And rushes out—nor stops.

To hear the blessings it deserves
From all of the—more preachers.
And in our peep-out cultured wrath,
We've lost some twenty speeches.

It is a lurid, breathless thing,
Up Market street it chases,
Nor heeds the people slung aside,
While toward the goal it races.

It is a hungry, sandwich thing,
And while you stand you see it
A-groping at you from a chair.
You'd like to rope and tree it.
And how the face does multiply,
It soon will reach a million.
O, Zinkand, save us from ourselves
And hire the Pavilion.

A Word About Kathryn Kiddie

The popular off-hand epitome of Miss Kiddie is that she is cold. Some one said so long ago, and the word, most cleverly cherished, has become a theme, an obsession with the para-

grapher. The unthinking, and those who think to order in a certain false fashion extend its application even to private life, so that the original Dears-

let in Little Lord Fauntleroy, in the
THE SAN FRANCISCO DRAMATIC REVIEW

Miss
FLORENCE ROBERTS

In Repertory

ALCAZAR THEATRE

June, July, August, 1900.

Pacific Coast Managers, Send Your Open Time, Quick for

Here's Our Paper
(We have got it.)

Mr. Plaster of Paris

The Laughable Cyclone

Making Merry Millions of Men. AN ALL-STAR CAST
Breaking Records from Maine to Oregon. Seven days
behind three advance men and an ocean of the flashiest
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100-105 CLEANED AND PRESSCO.
Healthy Casuals
Phila. Grade 103

The Only Nat's Brother

Nat Goodwin's only brother has been having a good time in Frisco during the past week, doing the cocktail
tour, and showing plenty of money, and claiming to be a next week's attraction at the Orpheum, in an
interesting sketch. Manager Morrissey says that may be so, but somehow or other he doesn't know anything of the
red-haired comedian's histrionic brother.
RATHJEN BROS.
[Incorporated]

Grosers and... Wine Merchants

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Full Value
Prompt and Careful Delivery

Watch ad in Thursday's Call for Special Sales Thursday, Friday and Saturday

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Operatic, Descriptive, Comic Medleys. Particular attention is called to the harmony and range of these artist voices.

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Frawley Company

Charles H. Jones

Stage Manager, Grand Opera House

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AT LIBERTY. ADDRESS THIS OFFICE

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These may be others like at but they are not in town.

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CLARENCE CHASE

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Landers Stevens

PROPRIETOR AND MANAGER

DEWEY THEATRE, OAKLAND

Harry Marshall

Scene Artist

AT LIBERTY. ADDRESS THIS OFFICE

Benjamin J. Howard

Leading Man

MACKINOUGH STOCK CO., OAKLAND

MARIE D. WOOD

The California Nightingale

DORSTANLEY

Singing Comedienne, Olympic Music Hall.

CAMELIA

Spanish Dancer, Olympic Theater, Frisco.
seen through our eyes and others'
Trebelli and the Beer Bottle

There is a little story going the rounds that is interesting, if not wholly true. It tells how Antoinette Trebelli's manager reported the privilege of leasing the Congregational Church in Oakland because when she last sang in that edifice, some three years ago, an empty beer bottle had been found in the extemporized artist's room. The fact that it was a small bottle, and that the manager explained how Trebelli really preferred milk as a vocal tonic, but substituted beer in the absence of lactic fluid, did not avail. There is a moral to all temperance stories, and in this instance it is not hard to deduce—i.e., singers who perform in churches should take their nerve tonic at their hotels or else swallow the bottle.

Fougere's Diamonds

Fougere lost some diamonds in Los Angeles last week and The Capital of that city tells this story about it:

Speaking of Fougere, who was an Orpheum performer last week, did you notice how gingerly the papers handled her "lost diamond" story? Fougere actually lost a lot of diamonds and the circumstance did not admit of any question, but with one exception, the dailies put on their gloves, and in a very conservative fashion modestly referred to the event. The real facts of the Fougere diamond story were hilariously funny. Guy Barham and Tommaso Garrett, representing respectively the moral and intellectual light and sweetness of the city, had been routed from their comfortable chairs at the Palace by Fougere, whose distress over her loss was pitiful to see. Barham and Garrett having basked in the light of her face for a week she felt it proper to call on them for help in a diamond-hunting excursion. So at midnight the trio, attended by a group of retainers who followed at a respectful distance, walked up and down Main street from the Orpheum to the Van Nuys, carrying lanterns and searching for the lost jewels. They were not found—the jewels, I mean.

New Jersey Barbarians

Burton's Carmen Gaiety Girls closed a week's engagement at New Brunswick, New Jersey, Saturday night with such enthusiastic expressions of regard that the police were called to protect the soubrettes from the too affectionate Jersey "Johnnies." There was almost a riot at the close of the performance. Two hundred young men crowded around the stage door of the theatre, and in some cases mobbed each "gaiety girl" as she emerged.

There were eleven women and ten men to the company, and the vaudeville performance they gave was so tame in contrast to the lithographs that the New Brunswick young men decided they were not getting their money's worth.

The crowd howled for Mabel Ashton and Mary Lamb, and when the two appeared, the audience made a rush for the stage.

The somersaulters, running shrieking to the dressing-rooms, followed by the crowd. Several men of the company held the too eager auditors back while the women hastily threw wraps over their costumes and tried to get out. As they left the theatre they were seized by the men outside. Their clothing was torn from them.

One woman used a hat-pin savagely and managed to break away, but she was chased half a block and dragged back. A squad of policemen rescued the women and escorted them to a hotel. Many of them were bruised and their costumes were in tatters.

Morosco's Oakland Theatre

Notwithstanding a denial published in an Oakland paper, Mr. Lewis Bishop of the Morosco Company tells the Review that their Oakland theatre will be built. He further said that he had a letter from the architects only a day or so ago announcing that preliminary arrangements would be finally consummated within a week or ten days, after which everything would be ready for work to commence. One of the purposes of Walter Morosco's trip to New York is to select a new opera company to occupy the Grand, when the present organization will have gone to Los Angeles to fill a protracted engagement at the Burbank, the Morosco theatre in that city.

A Dramatic Reading

A dramatic reading was given Tuesday in the parlors of Mrs. Calhoun Anderson by Mrs. Virginia Drew Prescott of The Last Letter, by Ella Wheeler Wilcox; scenes from Camille and Macbeth were also among the selections rendered. There is an intelligent purpose in Mrs. Prescott's acting and a charm of dainty womanliness about her that at once arouses the sympathy and admiration of her audience. The scenes from Camille gave an opportunity to disclose the possession of great emotional talent which she used with fine discrimination. Mrs. Prescott is the fortunate possessor of that not-to-be-acquired gift, a magnetic personality. Her work in the sleep-walking scene from Macbeth was given with an intensity and force that made a strong impression on her auditors.

At Seattle last Wednesday night the Frederick Wadsworth Company produced, after months of rehearsal, The Duke's Jester, a new romantic comedy, by Espy Williams. The performance was witnessed by a big house, and was an unqualified success.
THE SAN FRANCISCO DRAMATIC REVIEW

San Francisco, Feb. 3, 1900

DRAMATIC REVIEW PUBLISHING COMPANY, Publishers,
2256 Geary Street

Telephone Grant 264.

CHA. H. FARRELL . . . Business Manager
C. H. LOMBARD . . . Secretary and Treasurer

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131 West Thirtieth Street
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The Review has the largest circulation of any theatrical paper in the United States outside of New York.

The Dramatic Review is entered at the post-office at San Francisco as second-class matter and is supplied to the trade by the San Francisco News Company, 325 Geary Street.

Manager Howe of Seattle, last week made a stand that must meet with the approval of every actor and traveling manager. Every late comers after the rise of the curtain, was compelled to remain in the lobby till the conclusion of the act, with the result that there was no spilling of effective scenes and no grumbling from people who came to enjoy the performance.

There is no accounting for tastes. One section of the country will not have what another is pleased with. The English melodrama, With Flying Colors, has made a big hit in Boston, and is on for a run. While here, not-withstanding the sumptuous production given it by the Frawleys, the public would have none of it. Sometimes it costs a manager a pretty penny to find out just what the public does want.

There is no profession that can more strikingly remark on the many changes brought about by the rapid flight of time than the dramatic. In the days of Queen Elizabeth actors and their kind of folk were declared by law to be rogues and vagabonds. The other day actor Henry Irving was a guest of the President of the United States, and on the same evening the Secretary of War gave a supper in his honor.

Sardou, the great French playwright, in his old age is getting pensions. In spite of the fact that he is possibly the most successful of modern stage purveyors and has maintained his pre-eminance longer than any of his predecessors, his sentiment are not of the most satisfying. The few leads he says he cannot enter into competition with the younger French dramatists, who rely for the success of their plays upon questionable scenes. He says he holds himself too good for that, as he writes only for the educated people of civilized nations.

Frank Daniels made an experiment recently at Wallack's, New York, as to the most valuable form of advertising. Between the acts which distributed among the audience slips with a brief printed statement setting forth the disputed question and politely asking the recipient to indicate by a check marked in the proper space whether advertising forms employed which one had attracted him to the performance— the advertisement in the newspaper, the bill boards, window lithographs or something else. Eleven hundred slips were handed to the actors after the next curtain, and of that number 991 showed that the spectator had been attracted by the newspaper advertisement.

Manager Church, the seven-foot referee of the Rossow mediums, has brought suit against Rossow, the proprietor of the diminutive performers, for back salary and for money enough to heal his wounded feelings in having to always travel second class, bathe the mediums, rub down Rossow and boss the performance on the vaudeville circuit. Church was engaged in this city for $15 per show, simply on account of his size, as his huge size made a striking contrast to the pigmies. He does not seem to have received the $15. Church charges Rossow with all kinds of neglect which leads the casual observer to believe, like the proverbial policeman, that the life of a vaudeville attaché is not a happy one.

Critic Glover of the Chicago Times-Herald uses two columns in discussing whether there is anything in the doctrine of heredity when applied to the stage. The whole argument is correctly summed up by himself as follows: "Perhaps after all environment rather than heredity is responsible for most of those instances in which the son follows in the footsteps of his father. The stage, a terra incognita to the public, exercises a certain mysterious fascination over all, and it is strange, aside from all considerations of birthright, that the youth who hears of those things in his drama-work. The stage, a terra incognita to the public, exercises a certain mysterious fascination over all, and it is strange, aside from all considerations of birthright, that the youth who hears of those things in his drama-work. The stage, a terra incognita to the public, exercises a certain mysterious fascination over all, and it is strange, aside from all considerations of birthright, that the youth who hears of those things in his drama-work. The stage, a terra incognita to the public, exercises a certain mysterious fascination over all, and it is strange, aside from all considerations of birthright, that the youth who hears of those things in his drama-work. The stage, a terra incognita to the public, exercises a certain mysterious fascination over all, and it is strange, aside from all considerations of birthright, that the youth who hears of those things in his drama-work. The stage, a terra incognita to the public, exercises a certain mysterious fascination over all, and it is strange, aside from all considerations of birthright, that the youth who hears of those things...

Benjamin Howard

The Macdonough's new leading man, Benjamin Howard, comes to the new company with ten years of active theatrical experience and a number of stage successes to his credit. Before going on the stage he was for two years assistant critic of the dramatic weekly, paper and becoming enamored of stage work, he entered the ranks and commenced his professional experience with Thomas W. Keene's company, visiting with the company during the season in New York and the Pacific Coast. After the completion of the season, as Mr. Howard expresses it, he learned that the legitimate did not dovetail with his artistic prejudices— being a realist by birth and education, and, as such, must be prejudiced against that peculiar school of art whose motto seems to be, "When in doubt, make a noise." Mr. Howard's next engagement was with Mlle. Rhea, as leading juvenile. Later, followed a try at the farce comedy, "Nicolle," which was terminated only by reason of the manager's reluctance to declare a salary dividend. Following, engagements were played with Frederick Paulding. Following the World War, Howard, convinced of the fallacy of all those romantic dreams, took part in an exploration party into "darkness Iowa," and a pleasant season of more than three hundred performances as John Van Buren, in the Charity Ball, followed by leads in Men and Women, and The Wife. After which Howard was engaged in traveling also in two years as leading man for Stuart Robson, originating among other parts that of AlFlicklin, in The Jucklinis. Mr. Howard's versatility afterwards bubbled up in the direction of musical comedy, and he danced and sang for a brief period in The Girl from Paris, at the Herald Square Theatre. Next came forty weeks at the Davidson Stock, Milwaukee, after which came engagements at the Pike Opera House, Cincinnati, then back to San Francisco, where Mrs. Fiske in Beaky Sharp and James Neill, coming from the latter company direct to the Macdonough. Edward C. White, manager of the Two Little Vagabonds and On the Wabash Companies, writes to The Dramatic Review that he has received the New Year's Review and that it is a beautiful number.

Dennan Thomas is coming this way from the South, where he is being tendered magnificent ovations wherever he appears with his revival of The Old Homestead.

Adelaide Lloyd-Smith Concert

The concert to be given Tuesday evening, February 16th, at Sherman Clay Hall by Mrs. Adelaide Lloyd-Smith, will be extremely interesting to music lovers of this city. Mrs. Smith has a magnificent dramatic soprano of great power, and is an experienced vocalist, having been for a number of years a valued and popular member of the well-received Emma Abbott Opera Company. She is a pupil of Marchesi and her voice work reveals the training she has received. From the Kansas City Journal come these words of commendation: "Mrs. Lloyd-Smith has a voice of rare power and excellent cultivation; she carries her listeners and renders her selections in that finished manner of which only an artist is capable. Mrs. Smith will be assisted at the concert by the Minetti Quartet, Cantor E. J. Stark, baritone; Mr. Chas. M. Hecht, flutist and Mr. Roscoe Warren Lucy, accompanist.

Charity Fund Benefit

The Columbia Theatre will be packed to its utmost capacity tomorrow afternoon when San Francisco Lodge No. 21, Theatrical Mechanics' Association, will have their eighth annual benefit. The cards will be treated with a grand operatic melodrama, in which will be the premiere performance of "Vagrants," the new piece by Mr. and Mrs. Richard B. Sherman. The program will include the best talent now playing at the local theatres. Brother Louis Jones will deliver the address of welcome and the Frawleys will present the second act of In Paradisum. There will be given a grand operatic melodrama, participated in by Frances Graham, Anna Lichter, Thomas Greene and Brother Ferris Harman of the Tivoli, William Woff and Windsor Golf of the Grand Opera House, and Signorini, Signor Gherlandini and Signor Antonio Vargas of the Okeron. Clever vaudeville contributions will be sent from the Orpheum, Chutes and Olympia, and a delightful sketch by Collins Kemper, entitled Don will be presented by members of the James-Kidder-Hanford Company.

Now Is The Time

Manager John Cornday, the Portland manager, is thoroughly up-to-date. Following up the agitation for the removal of ladies' hats in the audience, he has carried out the following unique idea: Just as the orchestra leader appears and the musicians get ready to play, a sign in front of the leader that reads—"Ladies, now is the proper time to remove your hats." The ladies take the hint, and at Cornday's the hat nuisance is abated for once and all.

Nat C. Goodwin is to produce his new play entitled When We Were Twenty-One, Monday night at the Knickerbocker Theatre, New York.
James A. Brough, reknowned a Pacific Coast favorite, is doing some extensive work for the Meffett Stock Company, Louisville.

Edith Lemmert, a talented actress hailing from Los Angeles, is being highly praised for her work in The Adventures of Lady Ursula.

Billy West, probably the best all around man in the Tivolli ever had, and an intimated of all the Tivolli tickets, is now enrolled in the Andrews Opera Company.

Pilar Morin, the pantomimist, who filled an engagement at the Orpheum a couple of seasons ago, leaves for Manila with a company of fellow Thespians very shortly.

Homes Henley, the favorite baritone, will be one of the principal singers in a series of concerts to be given in the interior cities, beginning at Stockton on Monday evening.

The Union Quartet will sing for the Theatrical Mechanics' Association Benefit at the Columbia Theatre tomorrow. It is composed of Chas. Henley, Egerton Smith, Thomas Nowlan and Harold Bashford.

Maude Lillian Berki, the San Francisco girl with the Castle Square Opera Company, made a big hit in Chicago, and the Chicago critics speak most flatteringl of her singing.

Notices like this are cropping into the papers very frequently now: Miss Louise Moore of the Grau Company, has a fresh, sweet charm about her voice and dainty self that is altogether pleasing.

Are all the rich girls going on the stage? There is hardly a week that passes but that we have to chronicle the appearance in town of one or more handsome daughters of rich fathers. This week it is Sue Belle Mead of His Better Half Company, daughter of W. H. Mead of the Contra Costa Water Company, who made Assistant Treasurer Ellison of the Alhambra open his eyes by buying $1 tickets in a bunch for the opening performance, afterwards taking the entire crowd out for a supper.

Mrs. Daisy Mott secured a divorce from her husband, Steven Mott, a son of the pioneer capitalist, Thomas Mott of Los Angeles, Monday morning. She was married about three years ago and supplied a delicious morsel for gossips. She had just gone on the stage, having joined Moe.

Miss Motteska's Company. After three weeks of stage life she eloped to Santa Ana with her young blood and was married.

Louise Moorer, the handsome young prima donna of the Grau Company, severs her connection with the Grau forces tonight and will soon leave for New York.

Geo. McQuarrie, of the Jessie Shirley Company, is an exceptionally good actor, and has made a very favorable impression this season in a wide range of parts.

Alexander Dunsmuir, the wealthy coal man and husband of Edna Wallace Hopper's mother, died in New York Tuesday. It is estimated that he leaves $5,000,000.

L. R. Stockwell has been especially engaged to play Thomas Penfold in The Cuckoo. The part was originally picked out for him by Charles Frohman. The Crawfords' production of The Cuckoos next week.

Iza Wyatt is busy arranging the new ballets for the Tivolli production of Manila Bound. Among them will be several especially gorgeous and unique. Of the latter kind, will be a magnificently costumed gold ballet, that will probably create a decided sensation.

The Crawfords will begin the last week of their engagement at the California Theatre Sunday evening, Feb. 11, when Keith Wakeman, fresh from her London triumphs, will be seen in An Unconventional Honeymoon, one of Daly's most delightful comedies.

So many have been the requests that Manager S. H. Friedlander has decided to produce The Brownies in Fairyland at the California Theatre, again shortly. The delightful opera will be crowded with new specialties, and over one hundred and fifty children will take part in the production.

M. B. Curtis, or Streilinger, the actor, whose trial for the murder of Policeman Grant took place in this city some years ago, was a passenger on the Australia that went into quarantine Wednesday. He had stopped at Honolulu for a trip from one of the Australian mail liners, and had got caught on the island. Curtis created a scene at the quarantine station by professing to espouse the cause of the women passengers, but the Federal officers and passengers generally ignored him.

Virginia Drew will soon start out starring in an emotional drama now being written for her.

Henrietta Crossman will star next season in Bronson Howard's comedy One of Our Girls.

Slater, the hypnotist, is making good everywhere. His engagement in Europe was eminently successful.

The Belasco-Trelithe stock company at the Macdonough Theatre, Oakland, has made a decided hit.

Daisy Bishop joined A Hot Old Time Company at San Diego and will finish the season with that company.

Mary Hampton, the distinguished actress, will make her first appearance at the Alcazar Theatre Monday night.

Fred Belasco has gone East to secure new plays and people for the Alcazar and Macdonough Theatre companies.

Stanley Ross, the Alcazar's new juvenile man, will make his first appearance at the Alcazar Theatre in Friends next week.

Chimney Fadden, with Forrest Seabury in the title role, will be next week's production at the Macdonough Theatre, Oakland.

Charles Hawtrey, one of the finest comedians in London, has been engaged by Charles Frohman for a tour of this country in 1900.

Miss Mabel Benson Ballou has in Mrs. Oza Waldrup Meyer, of Santa Rosa, a very promising pupil, who will soon make her professional debut.

Walter Morosco, the well-known manager, left last week for a stay of a couple of months in the East, on business connected with his theatrical ventures in this city and Los Angeles.

Sydney Platt returned to San Francisco last week, having left with the A Cheerful Liar Company. While on the road Mr. Platt received many pleasant notices for his good work, which, according to the critics, was exceptionally clever.

Madam Gadski, the great soprano, David Bispham, the baritone and Walter Danzrooch, will appear in a series of concerts at the California Theatre early in March. Ignace Paderewski, the long-haired apostle of the piano, will play at the same theatre later in the month.

Lillian Lawrence, the favorite leading woman of the Castle Square Theatre, Boston, was presented on Christmas with a magnificent silver loving cup, the gift of many friends and patrons of that theatre. Miss Lawrence has been one of Castle Square's contributions to the stage.

Stuart and Bird's Comic Players returned from Eureka last week, after a three nights' engagement at Eureka. The company is comprised of George Bird, Lizzie Bird, Dot Fulton, Alfie Van Dyke, W. Gilman West, Mr. Ballington, Mr. Carlton, Ella De Wolf, Bill Sacks, Master Hurlet and Little Pet.

Duncan B. Harrison, the ex-manager and actor, and former backer of John Wilkes, is now fighting under the flag of Britain in the troubled Transvaal.

Mrs. Mattie Rich, who was formerly an actress, was sentenced last Thursday in Cincinat Jalapra, Mexico, for four years imprisonment for the murder of her husband, Lieut. Bullard.

Owing to the retirement of Mary Hampton from the Frawley Company last Wednesday night, Marian Barney took the part formerly played by Miss Hampton, and Minnette Barrett was called upon to play the part of Jenee Pombasion, that had earlier the week fallen to the lot of Miss Barney. Both ladies acquitted themselves handsomely.

Cecile Hardy is one more added to the long list of geniuses which California has contributed to the world. She is a sister of Rose Adler, both girls being well known in this city, where they formerly resided. Cecile Hardy studied music in San Francisco up to six years ago, when she went to Europe. She became one of the soprano singers of the Frankfort opera and sang also in Bayreuth in Parisal. She is a graduate of the Munich Conservatory and was a pupil of Hermann Levi, the noted Wagnerian conductor. She is now a member of the Castle Square Opera Company of New York City. She is on a visit to San Francisco, and besides her appearance with Henry Holmes last Tuesday, will be heard on several other occasions before returning East.

Macdonough Premier

The initial stock attraction Monday night at the Oakland Macdonough, one of the most beautiful theatres on the coast, was attended by a very swell and extremely representative audience of the Oakland audience, that completely filled the theatre. Too Much Johnson was the play and it received an excellent presentation. Benjamin Howard, Clarence Montaine, George Webster, E. J. Walton, Ernest Howell, Frank Denkhorne, Gertrude Foster, Margaret Marshall and Helen Henry, were received with favor, and it looks very much as though the new organization would be an extremely popular one.

Mabel Gilman, who is a feature of Ledderer's Casino productions, is a Sacramento girl, being a daughter of C. H. Gilman of that city.

Miss Hobbs has closed its very successful run at the Lyceum Theatre, New York, and has been succeeded by the new comedy, The Surprises of Love.

Fannie Hall, who was recently the victim of a fiend's jealous rage and was shot four times, is slowly improving. Last week they turned the X rays on her to locate the bullets.
The Columbia

The James-Kidder-Hanford exhibition is certainly meeting with wonderful success. They are drawing great houses, and are pleasing, with the exception of the chronic kicker, every one they play to. And why should they not? They are, without any doubt, the strongest and best balanced company in America to-day. They have given us heavy Shakespeare and light Shakespeare, and have sandwiched in between delicious old comedies of the days that used to please our fathers, and are performed now much too infrequently. Monday night they performed The Rivals, and they gave it so well—so thoroughly peremptory with the atmosphere of the days of wigs, and knee-breeches, and powdered hair—that it must be set down as an exceptionally enjoyable performance, fully as good, if not the best performance of Sheridan's comedy that has been given in San Francisco. Mrs. Vandenhoff, not at all reminisc., and not suffering one whiff in comparison with any Mrs. Malaprop of the oldest inhabitant's memory, was a deliciously blundering Mrs. Malaprop and quite a worthy successor to Mrs. John Drew's celebrated character. Harry Langdon was very good as Sir Anthony Absolute, Charles Hanford was excellent as the son, Captain Absolute, and so down the entire list, in simple justice to Barry Johnstone, Norman Hackett, Louis James, John Elhder, Thomas Cooke, Miss Kidder and Aphie James—it can be said and be understood, when we say they all were very good, very good, indeed, not one of the whole cast sounding one false note in the entire performance. The performance Monday night drew perhaps the largest house of the engagement, which serves to show that most people have not yet outlived the old comedies when they are adequately presented.

Ottello

Tuesday night a very impressive and satisfactory performance of Ottello was given to a crowded house. Mr. James, Mr. Hanford and Miss Kidder were seen in the strong characterizations and their support was excellent.

New Alhambra

The New Alhambra is running His Best Half this week with Boyle and Graham. It's a lively farce abounding in funny situations. There are so many heroes and heroines in it it's hard to tell 'bother from which, but they're all lively and all funny, and keep the ball a-rolling. The various specialties introduced now and then crowd out the farce for a time, but it "holds up serenely" as soon as wanted, just where things left off. They do every kind of specialty. They all sing, and most of 'em dance, too. The breezy little Polly, Edith Pollock, cake-walks after a fashion all her own, and Boyle and Clarke and Swor, wriggie and writhie, dislocate and reset themselves in a manner truly starting. Somebody monologues, and monologues well, but the hurst cork was too effective, and the program too defective to tell just who—unless it was that clever Burton Swor. As to Carrie Graham, her Sal Skinner was capital, as stolidly immovable, impossible to dearl sort of an individual, as only a country girl knows how to be. And then Bert Gagnon, the tenor, sang well, with a novel accomplish- ment of magic-lantern slides illustrat-ing the words of his songs. The whole troupe, Boyle leading, did Soniu's band. Sal drummed.

The Alcazar

EAST HASTINGS is the House Howe of the pastoral drama, Peaceful Valley, which has been pleasing large crowds at the Alcazar Theatre this week. Of course, then, Hastings is the principal attraction. Sol Smith Russell, who made such a great success with the part, would have agreed with us that Howe Howe had fallen into worthy hands. May Bayney was the piquant and dainty Virgie Rand. She has a peculiarly agreeable manner and her acting was thoroughly in keep-ing with the part. Laura Crews, Miss Marie Howe and Georgie Woodthorpe completed the feminine part of the cast. Georgie Woodthorpe, though in the small character of Martha Howe, shows no depreciation in the manner of her acting over her work of six or eight years ago. Charles Bryant had the villain to play and right well he did it, too. Jeffery William, Forrest Sea- bury, Howard Scott, Frank Opperman and Carlisle Moore completed the cast. On its presentation here last year at this theatre the play met with a gratifyingly cordial reception and the pro-duktion this week proved as popular.

Grand Opera House

With dash and vim from the moment the curtain raises, the Morosco company presents this week to the lovers of comic opera, Suppe's Boccaccio. Every opportunity for fun-making and laugh-provoking situation afforded in the plot were taken advantage of by the entire cast and particul- arly by Messrs. Wooley and Wolff. It seems to be natural for Mr. Wolff to contest his red striped limbs to mis-fits, which make him quite comic- ial. Mr. Wooley, as Lotteringhi, makes a decided hit in his cooper song with the barrel chorus, and is obliged to reply to a number of encore. Thos. H. Persse as Prince of Palermo and lover of Isabella, plays a pretty part well. Goff, Witt and Arnold shine brilliantly in their parts. Edith Mason and Hattie Belle Ladd, with their sweet voices, becoming costumes and viva- cious manners, were charming as Boccaccio and Leonetto respectively. They well merited the irresistible de-sire of the audience for more. As Peronella, Bessie Fairbairn found op-portunity to display her talent by in-troducing a horse song which was pleasing; and lingering with the lan-guage of horesdom, she was good from start to finish. Olive Vail has an ex-ceedingly sweet voice and played the part of Fiametta (lover to Boccace) in a charming manner. Georgie Cooper, as Isabella, and Kate O'Neil, as Beatrice, are deserving of special men-tion for the snap displayed in their pretty sketches.

Altogether Boccaccio is good.

The California

The second week's performance of In Paradise shows that bright, sparkling Frenchy farce, just sea-soned with a dash of the warmest of conditions, is being presented in such a delightful, unoffending manner, that it has captivated the patrons of the California. The demand for seats con-tinued throughout the entire week, and crowded houses have been nightly the rule. Testifying in a flattering and appreciative manner to the suc-cessful endeavors of the manage-ment. A few changes were made in the cast from last week's production, Marion Barney taking the place of Mary Hampton, (who is no longer with Frawley) as Madame Gesillon, and she certainly acts her part well; Minnette Barrett takes the part of Jeanne Ponthesich with ability and Margaret E. Purser that of Justine.

The Tivoli

The Idol's Eye is still shining bright engagements for the Tivoli Company, the Tivoli being this third week. In attendance and in the real pleasure it is giving it is one of the Eddy Street house's greatest successes.

Doris in the Dark

The Jessie Shirley Company had, not exactly a hot old time in San Jose last Sunday night, but a decidedly dark old time. The week's opening was to have been Trilly, but at three o'clock that afternoon the manage-ment was thrown into consternation by learning that there wasn't a San Jose Ben Bolt to be had for that even-ing. So after a hasty consultation Doris was substituted, and some printing rushed out to announce the fact. When the time came the Shir-leys' uniformed band did a little play-ing and parading, and gathered the multitude who were already ready to go in at 7:30 when the electric lights failed. Being assured they would soon be turned on, a good house as-sembled and listened to the band till 9:15, when the lights did come and the performance began. Five minutes later the lights went out for good, and the Victory stage which, as absurd as it may seem, is not fixed for gas, held the players that could be heard, not seen, struggling through their parts, and being forced by their lines to fre-quently exclaim that they saw, that they would read, etc., to the decidedly humorous appreciation of the audi-ence. Finally two lamps were procured from the St. James Hotel and the play proceeded. The unfortunate occurrence spoiled a very enjoyable performance for the third week. Company has been pleasing everywhere with their production of Doris and other plays in their repertoire.

An Unfounded rumor

W. B. Gerard visited The Review office yesterday morning and stated that the report that he left The Cheerful Liar Company stranded in Portland with salaries due, is false in every particular, as well as the rumor that he left suddenly for the East without notifying the members of the company. The fact is another column of this Review, we are glad to state, is unfounded.
THE COLUMBIA

The ever welcome and popular Bostonians return to the Columbia Theatre Monday, February 5th. All the old favorites remain and the list contains such well-known names as Henry Gilpin, the popular Eddie Foy, William Donald, Helen Bertram, Marcia Van Dresser, George Frothingham, Frank Rushworth, John Dunsun, Josephine Bartlett, Grace Cameron, Frederick Knights, W. H. Fitzgerald, Charles R. Hawley, Edith Hendee, and S. L. Sydley.

The first week will be given over to The Smugglers of Badayze. The opera will be tastefully embellished with special scenery and properties. During the engagement, Victor Herbert’s new comic opera, The Vagaboy, will be produced for the first time.

THE CALIFORNIA

The Cuckoo, this popular theatre’s next week’s offering, in its English plagiarism, had its original flight at the Avenue Theatre, London, on March 2, 1899. Before the month was over, it had been brought to this country, was produced at New Haven March 31, and three days later began its New York career at Wallack’s Theatre. The name of the play does not come immediately from the bird itself, but from a newspaper bearing the title and which figures conspicuously in the plot. An Eastern critic says: The Cuckoo is definitely smart. To a charmingly bright dialogue is coupled an unusually clever plot, and throughout, the play is always witty.”

THE TIVOLI

Although the comic opera, The Idol’s Eye, has been playing at the Tivoli Opera House for three weeks to crowded houses nightly, the public is still demanding that the merry composition be retained in the bills, and the fourth week of The Idol’s Eye will commence with the performance on Monday evening next. The success of the comic opera now on the stage of the Tivoli is due mainly to the excellence of the work of the principals and chorus. The Idol’s Eye promises to draw large houses for some time to come, and when its popularity wanes it will be followed by an elaborate production of the comic opera, Manila Bound.

THE ALCAZAR

Peaceful Valley, with its beautiful simplicity, will be no more at the Alcazar than the game will ring down upon tomorrow evening’s performance. But three more performances remain, tonight, tomorrow afternoon and night. It has been accepted with the same generosity and enthusiasm as it was when produced at the Alcazar a year ago. Peaceful Valley will be followed by a highly entertaining and wholesome comedy drama entitled Friends. It is one of Edwin Milton Royle’s successful plays. Miss Mary Hampton, the Alcazar’s new leading woman, will make her first Alcazar appearance in this play, Miss Blayney remaining to do juvenile business.

The Orpheum

The entertainment at the Orpheum this week is especially good, some numbers being exceptionally fine. Jos. Newman, with his humorous songs, seems to please the people. The Partie Trio, with their marvelous feats of wire walking, hold one breathless, and one’s heart fairly jumps with fear at the jumps of the young girl, who, in place of a net, has a coat of many colors. Fancy, a slip of a girl of sixteen leaps over a chair and stands on the wire, and amazing as it seems, lands safely on the wire.

Edna Bassett Marshall and Company another of their street arch in quartets are thoroughly enjoyable. Such wild arabs, and the little girl is a born dancer. Her cake walk is immense.

The Solikes, with their five little aborigines, are worth the price of admission. The tiny kid is received with storms of applause. The quartet who fall from the top of the palms to the ground are a great and a huge surprise to the audience. Irene Franklin brings back with her some new songs and sings Take Me Back to Dixie, very effectively. James O. Barrows & Co. present their Tactics to a delighted audience again this week. It is a strong bit. Papinta, the Queen of spectacular dancing, is without a rival in her chosen sphere. Long Fuller cannot dance, while Papinta puts the grace and poetry of motion into every Terpsichorean effort. Her fire dance and the lily are dreams. Brunet and Reviere, the French duettists and mimics, are rapturously received. The laughing song is exquisitely done and their mimics is captivating, particularly the night song of the cats. The Holloways complete a good program with some wonderful lattoed feats.

The Chutes

This week the Chutes’ program is especially good, and they owe some heavy patronage. Major Mite gave his Irish and Hebrew impersonations which were greeted with applause. He wound up with a peculiarly expressive Jew call. Ted Sloan’s sister, Blanche Le Claire Sloan, gives a graceful and dancing performance on the flying rings. Matt Keefe, the sweet tenor, sings nightly to delighted hearers. The Leonoid Brothers display their many forms to up to the last strong climax. The spectacular effects are said to be beautiful.

The next attraction at the New Alhambra will be the great biographical pictures of the famous Jeffries-Sharkey championship contest, which will open on February 11th.

The Oberon

The Oberon has an excellent bill this week. Miss Ameena George, balladist, made a decided hit, ensuing the success which attended her previous engagement. Senator Antonio Vargas, the great baritone, and Sigourney coal, prima donna, are still the principal attractions in their opera selections. Vargas’ rendering of the prologue to Pagliacci was particularly fine and brought the artist great applause. The American Ladies’ Orchestra, under the able direction of Ritzau, discovered strains of fine melody, and the Projectico gave some very lively representations to the delight of the audience.

The Olympia

They are putting on a good bill at the Olympia this week. Will Hill and Cad Wilson are still leading favorites. Thelma, the clever girl who poses as a screen, has some interesting pictures thrown on her. Marie D. Wood and Carlton and Royce are singing their clever songs to pleased hearers nightly. Leslie Spencer’s first appearance as a balladist was a success from every point of view. Camelia and Vera Chandon are making friends with their characteristic specialties. Jolly Hamilton, the soprano, and Harry de Lain are stars in their way. Maud Darrell and May Nealon remain good attractions. The Hungarian Orchestra gives some excellent selections under the direction of the famous violinist, Isidore Penton.

The managers of the Owl Theatre, Tacoma, are lucky in securing the latest novelty craze, Poses Plastique, for Feb. 5, as done by Lucia. This lady uses all the latest Parisian novelties in this act.
THE SAN FRANCISCO DRAMATIC REVIEW
FEBRUARY 30, 1900

NEW YORK
Special Correspondence

New York, Jan. 28.—The Surprises of Love, translated from the French play by Paul Billhaud and Michael Carre, was performed at the Lyceum last Monday night for the first time on any English stage. The farcical comedy has one novelty—a young married opera of the double bill at the American Theatre. In a new opera last week, called in English The Lower Harbor, he played the part of an inn-keeper. As this was his first appearance with the organization, he was not entrusted with a very responsible role, but what little singing he did, which was mostly recitative, showed that he had not been idle while studying in Europe. The opera was produced by Mr. Billhaud and Miss Templeton, and displayed a good baritone voice which showed careful training. He will no doubt be seen to even better advantage as the season advances.

All the productions brought out here on Monday were of foreign origin. The Surprises of Love at the Lyceum was from the French and so was The Magic Melody, the first prize opera of the double bill at the American Theatre. In a new opera last week, called in English The Lower Harbor, he played the part of an inn-keeper. As this was his first appearance with the organization, he was not entrusted with a very responsible role, but what little singing he did, which was mostly recitative, showed that he had not been idle while studying in Europe. The opera was produced by Mr. Billhaud and Miss Templeton, and displayed a good baritone voice which showed careful training. He will no doubt be seen to even better advantage as the season advances.

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February 3rd, 1900

The San Francisco Dramatic Review

voice gives evidence of development since last year, but unfortunately he cannot be said to have improved. The 19-year-old Bessie McDonald was pleasing, owing to her graceful interpretation of the role of Marguerite. Her voice was particularly attractive in "The Cube," and especially Mabel, whose Mme. Math Company and who is a fine tenor, will make his first appearance. Payne Clarke, a tenor, and also H. S. Goddard, a baritone from Salt Lake City, will sing with the company next week.

Maude Lillian Birri is singing the lead alternate soprano with Miss Besoe McDonald. La Sonnambula will be followed by the opera Der Freischutz, beginning Jan. 29.

Make Way for the Ladies seems to be appreciated by large and fashionable audiences at Powers' Theatre. The farce serves the purpose in showing the inferiority of the characters and making all those who like to laugh. The theme holds up the new woman and the mother-in-law to ridicule in a rather original way. The costumes are pretty and so are the women.

On Jan. 29 Mr. and Mrs. Kendall open at Powers for a three-weeks' engagement. The Elder Miss Blossom will be given for the first and second week.

Julia Arthur appears at the Grand Opera House next week in More Than Queen, a spectacular production by Emile Bergerat. There will be a lavish display of stage setting and all that takes the role of Josephine, Napoleon's first wife. The play opens with the first meeting of the love-born Napoleon and Josephine, a vision of Vicomte de Beaumarchais and is intensely dramatic throughout.

This is the last week of Henry Miller in The Only Way, at the Columbia. Next week, Clyde Fitch's comedy drama, The Magistrate, will open with Effie Shannon and Herbert Kelsey as stars. The plot is a satire on social life, with the interest centering around the man with a remarkable past.

The benefit given on January 18th at Powers' Theatre to Mrs. Hepburn Johns, widow of the late dramatic editor of the Chicago Chronicle, was a success and the audience was one of the largest Powers' Theatre ever held. The proceeds amounted to something over $200 and besides this there were a number of generous contributions sent in. There was unusual interest shown by members of the theatrical profession both in and out of the city. Richard Mansfield and his very sweet wife each sent a check for $50. Olga Netherly and E. H. Sothern contributed $50 each. Chicago is very strong and, in addition to the many other subscriptions to the fund, the program comprised almost all the best talent in the city. An act from Oliver Goldsmith and all the songs in the song wagon for the Ladies were given. Henry Miller and Margaret Dale presented Frederic Lemaire, a quartet from the Gordon Castle. Mr. and Mrs. Kendall did some talking, and in addition there were many special features and musical attractions. There was evidence of a fully satisfied audience.

The Chicago Opera House, among its numerous stars of last week, included Opie Reid, the well-known writer and story teller from Seattle, with a drawing card among his friends and admirers in Chicago. He gave a number of Southern sketches in his inimitable style and also related his personal experience with the bicycle.

Laura Joyce Bell, with her company, presented a sketch called "The Lady of the Lake." In the other sketches the costumes of Laura Joyce Bell and Max Millian and Shields, Billy Carter, Macart's dogs and monkeys.

Chicago, January 29—Paderewski will play in Chicago at the Auditorium on Wednesday, January 30 and Saturday, February 1st.

A Chopin recital is announced for January 30th at Central Music Hall, to be given by Vladimir De Fachmann. A request numbered on the program being the familiar "Funeral March."

The Meadhollo Club Concert will be given on Thursday, February 2nd, Emil Liebling will render for the first time in America, Moszkowski's new concertino in E major, opus 59.

Weber and Field's Music Hall will be opened in Chicago on October 1, with Whitcomb and Cooper, and Field and Field have entered into a contract by which, it is said, some theatre in Chicago is to be given over to them for the time being, under the management of Dunn and Kyley. The barqueuse given in New York will be repeated by a stock company in Chicago.

Edmund D. Lyons who plays the role of Neron in "Quo Vadis," carrying a glass in the form of a coiled serpent made of twisted gold wire and forming a setting for a large emerald, the whole hanging pendant on a gold cord. A very fine ornament.

Beginning next week, arrangements have been made for the production of a Jewish play every Tuesday matinee at the Academy. The company is composed of well-known Jewish actors and the Yiddish dialect will be used. Kol Nidre is the drama chosen for the first performance.

Clyde Fitch's play, the Moth and the Flame, is running at the Columbia Theatre with Herbert Kelsey and Effie Shannon as stars.

Next week at the Columbia, Cyrano De Bergerac, the new comic opera by Harry B. Smith, will open with Effie Shannon, Francis Wilson, Pauline Hall, Jennie Weatherby, Lila Glaser, and William Broderick will appear in the production—there will be fully seventy in the support. The engagement is for two weeks.

E. H. Southern and Miss Virginia Harrod will appear in Shakespearean tragedy next Spring. Frohman is now preparing Hamilton for the season. The play is to be staged on a very elaborate scale.

Era Kendall is making merry at the Chicago Opera House this week. Kendall originals are the order of the day, being the ever popular "Comic" songs. A force called A Minned Nat, keeps the audience roaring. It is Mr. Kendall's own "Chicago Claim."

There are many other specialties.

W. H. Crane's dramas entitled The Senator, is being acted for the Dearborn for the week. The play is a political and social life it draws the masses. Hoyt's A Condolented Woman, with Icie Archer in the title role is played at the Great Northern this week.

AMOS CAREY.

ST. LOUIS

Special Correspondence

ST. LOUIS, Jan. 28.—The local weather is printing cold reception to the arrival of two excellent cast office-box receipts will no doubt be materially affected by the frigid weather.

Last week the theatrical patrons had but little to choose between two excellent offering, but comedy reigns supreme this week.

Manager Put of the Olympic and the Grand reports the following attractions this week in the Jefferson De Angeles Opera Company, and the White House Company.

The Jolly Muskeeter, De Angelis' offering, affords the comedian an excellent opportunity to be in the limelight in an inimitable style, and sing the comic songs which he is capable of doing so well. Mrs. Charles H. StidfoId! of St. Louis is the prima donna. She is a clever woman, and our local four hundred will pay homage to her talents at the Olympic this week. Among the cast in the cast are Harry McDonald, Herbert Wilke, Nuel Holm, Leonard Soulier, Hilda Hollins, Ed. Bowers, Lieberman, Herrarin Steinman and Fred C. Logan.

Sidney Rosenfield's adaptation of The House of Rothschild was opened last week making a pronounced hit at the Century. The cast numbers over thirty people: among them are Frederic Bonf, Annie Sutherland, Charles K. Hitchcock, Richard W. Leib, Kellein, Merrin Neshit, Louis Albin, Fred Summerfield, Charlotte Campbell, Thomas Fitch, Calaway Gallooke and Douglas Wood.

Ambroise Thomas' musical lyric, Mignon, is being given at the St. Louis Grand pally bill this week. In the cast are Yvonne de Treville, Grace Golden, Bernie Holmes, A. H. Niven, Harry Luckatone, William Macdonald, A. L. Sizemore, Joseph F. Sheehan, Barrow Berthold, Honer Lind and Francis J. Boyle. Charley Hoyt's old but ever fain to cross, A Trip to Chinatown, is programmed this week at the Grand Opera House. Harry Gilby and his company will play the part in true coquettish style.

Devil's Island, a melodrama founded on the Dreyfus case, is pleasing Manager Wil- liam Houck and the sentiments of melodramatic lovers at Hart's.

The Power of the Press is Col. Hopkins attraction this week and his stock company is doing excellent work in this popular drama. The Colone1's vanduaillans are Felix and Barry, Harry and Kate Jackson, and Saloue Kingsley and her picannias. Managers Tate and Middleton of the Coloniai are featuring Era Kendall in their continuous vaudeville bill this week, the others are Mr. and Mrs. Mark Murphy, Little Western, Foy and Clark, Lundy Haskett, Kominan and McDonald. Miss Hopkins, Leib, Seere and Leib, El Nino Eddy, Dumba and Harris, Hottie and Mr. Thurn aren't bad for such a number.

Rice and Barton Spectacular Extravaganzas Burlesque Company is Manager Jim Butler's inviting block of Chicago, and everyone from near to far, all of the Tunderliner and McDoodles' Flats serve as mediums to enthuse the patrons of the Temple of Folly are equal to the task. It is authentically rumored in St. Louis, that negotiations are pending between Manager Rice and the city of St. Louis, Harry Savage of the Castle Square Opera Company, for a summer season in San Franci'sco. Should this enter into effect, the shoulder should be deal the cabaret, C.M. Southwell the local manager of the Castle Square Company, will assume charge of the house. He is a progressive, thoroughly up to date theatrical manager, and the success of the Castle Square Company in St. Louis can largely be attributed to him.

Miss Isabelle Everson, the new leading lady of the Hopkinson Company, will make her initial appearance at Hopkinson Theatre next week in The County Fair. Miss Everson, President of Abnercock Brewery, are at the head of their new enterprise. Mr. Jeannopoulou will also manage his other Al Fresco resort, the Suburban Theatre.

The underlings for next week are Henry living at the Olympic, Sporting Life at the "Castle," Captain and Princess at the Hopkinson and Fat Bunny in A Hot Time at the Grand and The County Fair at Hopkinson.

P. palel.

CANADA

Special Correspondence

ST. JOHN, N. B., Jan. 21.—Business at the Opera House is constantly improving and business is being done which evidently made good. The School for Scandal was put on the 20th in a manner that drew huge houses for the last play to the temple of Triumpia—faces that the present management...if ever, as at the play. Costuming, staging and acting were all that were desirable and approved of. Two weeks of El Ed. R. Rawson and their (generally) good support. Miss Bonneville's work goes upon me and evokes the praise of the most discriminating critics. There is a breezy naturalness about her acting, and an intelligent appreciation of her lines and situations that keep her from overdoing her work at many critical points. Next week's offerings are Romeo and Juliet, and The Lost Paradise, with a requested repeat unification of "Tempest" and "Shakespeare."
Events that Interest
The Pacific Coast

LOUISIANA
Special Correspondence

LOUISIANA, Jan. 30.—This week the patronage in the theatrical blue shows a marked increase. The Play-Club, which was closed for the holidays, has reopened and is doing a splendid business. The company is now at the height of its powers and is giving the best that it has to offer.

With the arrival of The Christian at the Los Angeles Theatre, some modern comic opera has been introduced. The play is a variation of the usual theme, and is directed with great skill. The cast is uniformly good, and the audience is thoroughly pleased.


Henry L. Cornish.

PORTLAND
Special Correspondence

PORTLAND, Or., Jan. 25.—London Life played to fair business and average success at this house Jan. 24-25. Sowing the Wind 16-17 was one of the most successful engagements of the season, and called out a brilliant assemblage. Coming Jan. 30 and five succeeding nights, The Bostonians, Feb. 6, James-Kieller-Hamford aggregation for four nights.

Cripple Creek.—Clara Throop in Ibsen's The Doll's House opened here on Sunday night to the inevitable S. R. O. business. We have been used to seeing this play quite as well as well as should be expected, and has been forth as well as it could be. The company was not above the average. Taken altogether the attraction is not up to Manager Cozy's usual standard.

Metropolitan Theatre.—Dark; nothing definite can be learned as to next attraction. Frederick's Music Hall.—The usual good bill is on here this week and attendance is fine. Performers say this is the only legitimate music hall this side of Frisco. It is conducted very much on the order of the Lourve and others in your city. New faces this week are the five Kings and Mac Russell. Holloovers are R. W. Bartos, Charles and May Morrell, and Jernin Sisters. The superb orchestra is one of the features of this resort, and its descriptive overtures are widely heralded.

Notes

Miss Nevada was at one of the houses, and was overheard to say that she was the most beautiful woman in the world. She was accompanied by a lady, who was also described as being the most beautiful woman in the world. The two were constantly together, and were much admired by the crowd.

Manager Kuhn of the Sowing the Wind reports that his attraction has done better business by 50%, than to expect to do in this Northwest, and he is correspondingly elated.

Calvin Heilig is again in town after a brief sojourn in the central country where he went to look after his vast interests. Mr. Heilig is a hustler, and a great deal of credit is due him for the large business that is being done by attractions playing at his house.

The Hypnotist, who was to have appeared at Metropolitan Theatre during the current week, disappointed us, consequently the house remains dark.

Theatre Smith of Cordray's Theatre has indeed a wonderful memory. Nearly everyone that appears at his theatre follows seems to know it by name. Nor is this strange either, when it is considered that the period Smith has held down the same position for eleven years.

The theatrical curse of this Northwest is "number two" companies. This was exemplified in this city by Julius Kaplan's Sowing the Wind Company. Outside of the Braebon, Watkin and Curisto, the cast would not compare favorably with an Eastern to 20 and 30 cent Repertory Company. It was your correspondent's pleasure to witness the original production, and to be charitably this production here did not compare favorably.

Theatre Company opened first Monday night at the Marquas Grand was a success in every way, and our music lovers are again憑ing Manager Heilig to secure a return engagement of this favorite if possible. Coming at Cordray's Theatre—Richard and Fringle's Minstrels, R. E. French Compan. in England, Johnson, and the always favorites—Porthall's own favorites—the Frawley Company.

London Life—Salem, Or., Jan. 29; Albany, Jan. 30; Eugene, Jan. 31; Grants Pass, Feb. 1; Ashland, Feb. 2; Marysville, Feb. 3; Sacramento, Feb. 4; San Francisco, Feb. 5. Week. Sowing the Wind—Ogden, Utah, Feb. 5; Salt Lake, 6-7; Park City, 8; Provo, 9-10; Grand Junction, 12; Aspen, Colo., 13; Leadville, 14; Cripple Creek, 15; Clara Throop Company—Olympus, Wash., Feb. 3; Tacoma, Feb. 6; Everett, 7; Seattle, 8-9-10.

EDWIN A. DAVIES.

STOCKTON
Special Correspondence

STOCKTON, Calif.—The Yo Semite has had a show to sandwich in the dark season of a month in local theatrics. The Electric played two nights, Jan. 31; Feb. 1. To fair houses. Page Spencer, a Stockton boy, is included in the company, which is a good one.

The Avon, which has been dark about two years, will open for at least a week. With the Pupa Comedy Company, which presents a short play and specialties Feb. 14-17. The company comes from the East, via Oregon, and is said to contain several very clever performers.

The Native Daughters are making active arrangements for their big misrule show. Stockton Lodge, No. 218, B. P. O. E., opened its new hall on Sutter Street Tuesday night with a great time. It is said to be the finest fraternal hall in the State, in fact west of Kansas City. The building spreads hundreds of dollars on it and it is a beauty, beyond a doubt. The dedication will take place soon, when there will be a Ladies Night, with an elaborate program.

G. E. MCLoud.

SACRAMENTO
Special Correspondence

SACRAMENTO, Feb. 1.—The Sacramento Operatic Society sang the Pirates of Pen- zance at the Opera House last Thurs- day, Friday and Saturday nights—the latter by request. The opera house was filled every evening, and the people who took part acquired themselves in fine manner. Wm. K. Lovdal, W. H. Wheeler, W. Longbottom, C. M. Koening, Miss Lena Gore, Mrs. Frank Bergman, Miss Lottie Burns, who had leading parts, surprised the audiences by the manner in which they sang and acted their parts. The chorus, like the principals, was strong and acted well. The society expect to give the opera in Wood- land next week. The Estate of Hartzog, How, the comedy-drama written by Judson Brustie, of this city, is to be produced at Colusa on the 3rd of February. The Elec- trician opened for two nights' engagement last night at the Clinton, introducing professionally Miss Flasche La Mar, daughter of Manager Geyer, who talks this Miss La Mar was put to a good test in the char- acter part of Mary Tozer and sustained the part like a professional of long experience. She made a big hit with her singing and dancing.


His Better Half, Feb. 4th and 5th.

After the Kibbler concert on the 6th, Sacra- mento Lodge of Silks is to entertain the company at the hall of the lodge.

CRIFFLE CREEK
Special Correspondence

Cripple Creek, Colo., Jan. 24.—Cripple Creek District has a population of about 60,000, with an output last year (1919) of $3,200,000, from her mines. She supports one of the best opera houses in the State. The people appreciate a good play and the very best companies never pass Cripple Creek by, as they always have packed houses. Even the poorest companies enjoy a good patronage.

We have one of the best managers to be found in any city. This affable and courte- ous gentleman's name is H. R. McArthur.

An entire change has been made in the house since under his management. Stage en- hancements and all modern conveniences for the stage people, as well as for patrons. The capacity of the house is about 1,500, Admission 50c to $1.00 to parquet, $1.50 to 1st balcony, 75 cents to 25 cents to gallery.

Hoyt's trip to Chiatowel January 14th was played to R. O. It was enjoyed by

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all. Harry Guiffoli kept the house in a roar from first to last. Mme. Scalchi played January 18th, sup-ported by Signor and Mme. De Pasquale,SIGNOR FRANZENSCHEIT and Chev. Lo Verde in piano. Admission, $2.00, $1.50, $1.00. The houses were only fair. Mme. Scalchi's support was good, especially Signor and Mme. De Pasquale, tenor and soprano. Black Patti Troubadours played January 21st to a packed house.

Next attraction, January 28th, Jules Murray in Faust. KALMEN S. SAPIRO.

SALT LAKE Special Correspondence SALT LAKE CITY, Utah, Jan. 29.—The past week. Nance O'Neill presented at the Salt Lake Theatre, Camille, School for Scandal, Peg Wellington and Oliver Twist. The audience at the theatre increases every night. Saturday night when Oliver Twist was given, the building was sold out for every available corner where standing room could be found. It was reported that the lobby of the building has been crowded with eager ticket purchasers. The repertoire for the first half of this week will be, Magna, Peg Wellington, The Jewels and Oliver Twist. From Salt Lake the company goes to Portland after which Miss O'Neill will sail for Australia to fill six weeks engagements. Business at the Grand the past week has been rather indifferent. His Better Half, was given 22-24, and the Jiggs-Sharkey moving pictures were seen 25-27.

To-night Human Hearts is being presented before a small audience. At the Gray Comedy, Island Queen, L. C. O'Neill was the tender organ recital at the Mormon Tabernacle yesterday afternoon.

JOHN E. HARDY.

LOMPOC Special Correspondence LOMPOC, CAL., Jan. 29.—The Dalley Co. played here to-night to a packed house and hearty appreciation was marked throughout. The posters and costumes of The Blanket Hour were splendid. Mr. C. N. O'Brien was the organist. The Dalley Co. will play Saturday and Sunday in the room next to the Grand Theatre at Santa Maria.

TACOMA Special Correspondence TACOMA, WASH., Jan. 29.—Frederick Warde played to large audiences at both matinee and evening performance yesterday. The Bostonians will give one performance here next Monday night. The management of the Tacoma theatre reports the house entirely sold out for that evening.

SPokane Special Correspondence Spokane, Wash., Jan. 29. — Spokane Auditorium, H. C. Hayward, manager. A matinee and evening programme was presented yesterday. The audience was very large and numerous.
LOCAL NOTES

TREBBELI'S CONCERTS.

Trebbei's concerts have the absorbing topic of interest in musical circles, admiration for this charming artist being unanimous. Space does not permit of criticism of all the concerts, but the first rendered last week and Thursday's concerts were especially fine. Thursday of last week Sherman Clay Hall was full of musical people who were not afraid "to make a big row" as Trebelli expressed it in her pretty way. She was in splendid voice and happy mood and looked like it a picture upon the stage. Several encores were given, including her famous Laughing Song, the program, every number a gem, being Il est doux, il est bon [Massenet]. Thou Only, Dear One [Dvorak] My Song Shall Be Thine, Solvejg's Lied [Grieg], Caro Nome from Rigoletto, I Attempt from Love's Sickness to Fly, Chassons de un plaisir [Rameau], Qual Farfalletta Amante [Scarlati], Tarantella [Bizet] Biondina Bella [Gounod], Ho Mezzo Nuove Corde [Guonod], Chanson de la Princesse [Chapson]. One of the most charming numbers was Tosti's Spring Song, sung with such buoyancy and grace that one could feel spring in the air and see the verdure and building beauty everywhere. Mr. Robert Clowes Neve received much applause, as he always does, for his piano solos, accompanying Trebelli in most of her numbers with his customary grace. Saturday afternoon and Tuesday evening were again musical treats. Among the musical people I noticed: Sig., Abramoff, Edward Xaverier Kolker, Giulio Minetti, Vollie Pratt, Claire Cole, Maud Fay, the Misses Van Pelt, Miss Sandolin, Miss Wing, Eleanor Connell, Meta Acher, Adelaide Roddy, Marion Bear, Fanny Dam-Hilton and many others.

MARK HOPKINS INSTITUTE.

The opening reception of the Mark Hopkins Institute of Art Thursday of last week was a most enjoyable affair, Mr. Henry Heyman's orchestra rendering a delightful program, a cornet and trombone solo also being given. Last Thursday another concert was given under Mr. Heyman's direction, which will be reviewed next issue.

CANTATA IN ALAMEDA.

The sacred cantata, Daughter of Jairus, was produced at Christ Church, Alameda, Thursday night, under the direction of Donald De P. Teller. The fine choir of men and boys participated with the following soloists: Mrs. Eva Tenney, E. A. Thornton, Alfred Reid and Miss Margaretta Branch, a talented pupil of Herrmann Genz.

CONCERT IN OAKLAND.

Last evening Alex. Stewart gave the first of a series of violin recitals by his pupils in Y. M. C. A. Building, Oakland. Mr. Francis Stewart and Miss Elizabeth Westgate contributed to the pleasure of the evening, as several of their students also appeared in vocal and piano numbers, the program being enjoyable and varied. Miss Westgate's pupils accompanied the violinists, and Mrs. Margaret Cameron Smith the vocalists. A pleasant feature of the program was a string quartet by some of the junior members of Mr. Alex. Stewart's class.

VON MEYERINCK SCHOOL RECITAL.

Monday evening the Von Meyerinck School of Music gave a recital of vocal and piano work that was highly creditable and attended by a large audience. Mrs. Von Meyerinck's vocal pupils taking part were Mrs. Friedman, Mr. H. S. Cutler, Miss Baraty, Miss Boranda, Misses Friedlander, Fedheim, Hirun, and Miss Heath who made a particularly good impression. Mr. Arthur Fickenscher's students participating were Mrs. Arthur Lewis who has already appeared in public, Miss Crusan and Miss Burns, a young girl of considerable talent who has made astonishing progress under Mr. Fickenscher.

SEAMAN'S INSTITUTE CONCERTS.

Lately I have become interested in the Seaman's Institute where concerts are given every Wednesday evening for Jack's entertainment, and pleasant affairs they are, too. Several society women are enthusiastic in the good cause of making the home attractive, Miss Crocker contributing $1,000 upon her coming age. It is getting to be quite the thing to take an interest in this, and I am going to ask some of my musical friends to send me their names for a number now and then. A new paper is to be published for the Institute.

RECITAL OF CLARENCE EDDY.

Mr. Clarence Eddy, the distinguished organist, gave a grand recital at Temple Emanuel on Tuesday evening before a large audience that listened in silent admiration to his marvelously fine rendition of Toccata in F [Bach], Pastorale L'angels [Stenner], Scherzo [Hoyt], Concert overture E flat Faulkles Capriccio La Chasse [Fumagalli], Minuet in G [Borocoski], Morecan de Concert op. 24 [Guinnet], Vorspiel-Lohengrin and Pilgrim's Chorus—Tannhaeuser, Meditation Toccata [D'Evry], Serenade [Schubert], Overture, Euryanthe [von Weber]. Mr. E. J. Stark, accompanied by Mr. Eddy, sang Bow Down Thine Ear [Gounod] baritone solo.

STUDIO ECHOES.

The Call publishes an account of the success of Miss Lillie Lawlor who sang in England before Royalty recently. I remember her when she was a little girl as the possessor of a very lovely voice, and her mother also sang with much taste. Miss Lawlor is the niece of Dr. Wm. Lawlor.

Miss Mary Webster, the handsome daughter of the editor of the San Jose Herald, visited the office of the Dramatic Review the other day, and we received the pleasant information that our musical column is creating interest among the musical people of the Garden City. Miss Webster is well one in concert and church work here.

Clarence Eddy, the famous organist, gave the first of a series of recitals at Temple Emanuel on Tuesday evening. The number of artists coming here this season encourages us to believe that the musical atmosphere is broadening.

Mary Frances Francis.

Mrs. Lloyd Smith, who gives a concert Tuesday night at Sherman Clay Hall, is a dramatic soprano who has gained unqualified approval from the severest musical critics both in the old world and this country.

Margaret Anglin has been the recipient of no small amount of praise for her performance in Brother Officers at the Empire Theatre, New York.

Marcia Van Dresser, the new conductor of the Bostonians, is said to be one of the handsomest women on the lyce stage.

Star Opera System

Richard Heard, in the Musical Record says of the "star" system:

"No opera can be artistic if based upon the idea of the undue prominence of any one character as opposed to the intentions of the opera and composer. The present opera in the United States is based almost entirely on this erroneous system. It is adopted by managers in order to attract the public; the enormous prices paid to prominent soloists make it impossible to pay fair rates to the rest of the executants; hence the general merit of the performance and the beauty of the ensemble is sacrificed in order to pay a large sum to the star. A permanent institution for dramatic music could secure the best talent and voices at reasonable yearly salaries on contracts to run for a number of years, promoting the artists according to their progress and efficiency, and allowing them to grow up with the institution.

"Only in this way will the American public ever learn to know what really good performances of the great dramatic musical creations are like; until this is accomplished, dramatic music will be the playing or the speculative venture of managers who are, by their very business and vocation, forced to consider only its commercial aspects."

Production of Unmasked

A benefit performance was given Monday and Tuesday evenings in California Hall by the Plymouth Stock Company of the drama, Unmasked. Seventeen people were in the cast and received much praise for the production. The company has among its members youth, beauty and talent, which cannot but speak well for its future success.

All the managers of New York will tender a benefit to Edward Everett Rice at the Metropolitan Opera House Thursday afternoon, February 15th. This event will commemorate Mr. Rice's 25th year as a New York manager. Mr. Rice has been unfortunate of late, and the New York managers have determined to give him a benefit which will be at once a celebration and a practical utility.
Cheerful Liar Disbands

A Cheerful Liar is uttering no more of its pleasant and entertaining tales—no longer have they a cheerful tone. Manager G. L. and Stella Boman, the handsome leading soubrette, left the company at Thé Dalles last Saturday for the East, forgetting to notify the balance of the company. Since the eventful night in Portland, when Thé Liar was closed by the management of the Metropolitan, things have not been prosperous for the company, and Manager Gerard, after wildcating for a couple of weeks, evidently thought it best to go to sea. Probably fortunate to sign with London Life, to be shown here next week. Max Steine and wife are well known in Portland, and Max will probably join Manager Cordonay’s staff or else do number work. Both Hammer, musical director, has worked in Vancouver, at his old job, telegraphing. The other members of the company have not yet been so fortunate.

Mrs. Helene Bishop

This talented lady is evidently as great a favorite in Los Angeles as here, to judge by the following:

An announcement which is exciting considerable favorable comment is the fact that Mrs. Helene Bishop, who is well known in this city, will resume her dramatic readings. This talented lady has had the advantage of a great schooling, under the most prominent dramatic teachers in America. She has devoted herself to her studies for the past few years, and is said to be one of the best elocutionists on tour. It is hoped that Mrs. Bishop will give a recital in Los Angeles, where she will undoubtedly meet with a most flattering reception from her many friends.—Los Angeles Graphic.

Darrell Vinton as Hamlet

Darrell Vinton has been getting many pleasant favorable notices this season. A recent one reads as follows:

His rendition of Hamlet was like the masterpiece of a master, or of an artist who loved his art for art’s sake, and who understood his subject, loved it, lived it, portrayed it upon the canvas of imagination reality. The leaves of laurel are blossoming for Mr. Darrell Vinton on the tree of his chosen profession—he has but to gauze and gather.

Klaw and Erlanger announce the engagement of the following actors and actresses to support Ada Rhan in her coming starring tour under their management, George Clarke-White Whistle, Wilfred Clarke, Charles Harbury, Del Witt C. Jennings, Foster Lardner, George Warnock, N. G. Lewis, John Taylor, R. F. Russell, R. S. Piggott, T. Haddock, Clement Hopkins, Mabel Roeback, Louise Draper, Margaret Owen, Marion Stuart, Virginia Navarra and Catherine Yeiser.

On the Road

Lewis Morrison’s Frederick the Great Co. Touring Feb. 15 to May 3 weeks in London: 13, 86, Thomas, 15; Ottawa 28-31; Montreal, 22-24; (Quebec, 26-27; Frederick World Anacconda, Feb. 3; 5 and 4; Ogden, 8; Salt Lake, 9-10; Denver 12-17; Jessie Shirty Company San Jose, 20; week; Stockton, Feb. 5 week; Modesto, 12, week; Sam T. Shaw Company Baker City, Feb. 5; La Grande, 12; Pendleton, 19; The Dalles, 26; Neil Company Victoria, 29-Feb. 3; Tacoma, 5-6, thence to California.

Who is Who

(F. W. Stair, Mgr.)—Denver, Feb. 5-6; Cripple Creek, Feb. 5; Leadville, Feb. 5; Aspen, 6; Salt Lake, 12-14; Ogden, 15; Sacramento, 17; San Francisco, 18-21; Edified Stock Company Fresno, 29 week; Grand Opera Company Los Angeles, 14, four-weeks; Valley Stock Company Salinas, Feb. 5, week; Blanche Welch and Melbourne Macleod (Brandon, Feb. 25), Salt Lake. Feb. 21; Ogden, 22-23; Portland, 26-28; Tacoma, March 1; Victoria, 2-4; Vancouver, 5-7; Seattle, 8-10; Spokane, 12-13; Butte, 16-17; Anacconda, 18-19; Helena, 20; Too Much Johnson R. F. French Co. (Inc.)—Seattle, Feb. 4; week; Portland, 11, week; Thomas Thompson in The Old Homestead (Thompson & Kilpatrick, Mgr.)—Loveland, Feb. 5, week; San Diego, 11-13; San Bernardino, 14; Stockton, 16, San Jose, 17; San Francisco, 25, two weeks; J. G. Stubb and Agnes Anderson Calvity, Wash., Feb. 1, week; Mayor of Paris Albuquerque, Feb. 4; Socorro, 5; Las Cruces, 6; El Paso, 7; Raton, 10; Trinidad, 12; Pueblo, 13; Canon City, 14; Florence, 15; Cripple Creek, 16; Bueller, 17; Denver, 18, week.

David Harum

Perhaps no dramatization of a popular novel will be awaited with more interest than the staging of David Harum, in which it is said, William Crane is to appear in the title role of the eccentric horse-trader. It is not generally known that the author of this phenomenally successful book, Edward Westcott, died before he had completed his work, and that it was not finished and revised by his intimate friend and fellow author, Forbes Heemans. The manuscript was read and refused by a New York publishing house previous to its revision, and it was Mr. Heemans who finally placed it with a rival firm and had the satisfaction of seeing the great profits resulting from its immediate success turned over to the dead author’s family.

When Jerome Sykes, Edna Wallace Hopper and Chris and the Wonderful Loom. Leave the Victoria in New York, they will play in Chicago and the principal western and southern cities.

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John F. Corderay, PORTLAND, ORE.
For in his ravings by mistake,  
A solemn truth the madman spake.

* * *

Overheard in the foyer — "The Rivals? Too tame. Good enough for the women and children, but give me Fifi or The Cuckoo, or In Paradise every time."

By all means, let every bootblack mount his box and thus lifted, voice his highest pitch. Then may one affix the proper moral tag.

And the posterity of such are to shape the centuries that follow. On second thoughts I beg the bootblack's pardon.

* * *

The Rivals was as refreshing as a breeze in summer, and came in across the cares of the day, like the joyous laughter of children over a heart in mourning. The old comedies are as yet unsurpassed, and the greatest merit of the modern ones is to resemble them.

The whole company was generally in beautiful tune with the period. Twice, as I remember the up-to-date made a half-hearted effort to be present, but died at the point of a Sheridan wit, with a few precautions so as not to be remarked, and with the least noise possible—just as every young heretic should.

I use up-to-date with intention because it is a slur upon the word modern to use it as generally applied. The worthy modern is quite as correspondingly fine in its feelings as the old school. They are alike as two peas. Give our cultured women a courtesy and our cultured men a sauf-box and some ruffles and the distinction vanishes. It is not the modern one wants to get away from in acting old plays, it is merely the up-to-date. The cultured modern does not consider the services of gallantry trifling, because apt to escape through the meshes of the greater interests—his self-respect walks well in advance. In a word, like the worthy of all ages, he is some greater than his duties. I love to harp on this modern idea, because I know I am right.

* * *

This is no criticism—that is the other man's! prerogative. But even he shall not prevent my saying that Miss Kiddie is the quaintest Lydia I have seen, and therein lies her charm; that Mr. Johnstone's brogue and laugh are delicious and his second costume quite as artistic in its way as a Whistler etching; and that Mrs. James' performance of Lucy stamps her an actress to be one day reckoned with.

Then there is Mr. James' Bob Acres, the best thing he has done this season, and last and best Mrs. Vandenhoff's Mrs. Malaprop. Though she is gone, the echoes of her still remain, and we shall not soon "silurist" her from our minds. Preparedness is one of the definite charms of this actress—one feels so thoroughly that things will go right where she is.

I like the loud key in which she sets the character. It is different and conspicuous and rings true. She fashions her a jolly, vulgar old creature, reaching at the lower stars and coming off triumphant with a handful of London fog. It is certainly a creation and as such will stand a model. Sheridan never would write anything after The School for Scandal, and if, like him, Mrs. Vandenhoff be jealous of her reputation, she will halt at Mrs. Malaprop, for she never will surpass it.

* * *

Apropos of nothing I should like to say that the young men of the James-Kiddie-Hanford Company are remarkably promising actors. Instance Mr. Norman Hackett. His performance of Laertes was the best I have seen. He really felt his sorrows and submerged self in his anger in a most convincing and attractive way. And I am sure, were he free to choose, it would not be to play the part. He is wise enough to give the power that is his to the opportunities that lie in his way. He never scampers his work.

* * *

Of a verite, Pearl Learner's voice is softening and developing. Perhaps I am not cautious in saying this. Professional people have such a way of belying today's truth with tomorrow's doings. It is still an affair of the head, rather than the heart. It does not vibrate responsive to spiritual breathings, nor yet to the winds of passion. But she is so very young. Some day I shall find her on the beach, filling her little tin bucket with sand, and if I look at her long enough, she will come toward me with her finger in her mouth and tell me what she means to do when she gets big.

Once more the autograph fiend is abroad in the land. Twenty demands a day is considered a light tax by the overburdened who have ceased to sympathize with Zangwill. He is a man who said that if writing his name on bits of paper and scattering them broadcast added to the sum total of the world's happiness, he was quite ready to do it.

"You are adorable, your acting is perfect, your voice is liquid silver and the picture you send shall ever hold a conspicuous place on my dressing-table," is the overhanded theme of the notes. Sometimes the song reaches the pleasing cadence of "angelic, divine!

It is delightful to be appreciated and to be told so, but such food, too highly seasoned and offered as aibre is very indigestible.

How pleasant it must be to go home tired from the play, and take hold of a bundle of letters wherein half the world keeps at the top of its voice, for a set of features on a card, the same made valuable by a name, sometimes graciosly written by the features' private secretary.

* * *

Shades of the down-trodden flowers our meadows, what is the matter with the stage gardener? The conglomerate mass of fighting color and stark ugliness and impossible bloom, he coaxes from the soil, speaks but ill for the quality of his soul. Not only are the colors decidedly "off," but they yell at one with a primary insobleness loud enough to make the welkin ring. The offense to the esthetic nerve is terrible, and the manner of atoning for it by slacking off a few natural blosshes in quiet corners, entirely too declarative. It but makes the matter worse.

The last garden I remember wandering through, boasted eight varieties of plant life (or death). Now here were eight opportunities for some one to appear intelligent, and he made eight kinds of a fool of himself. Why should a man who can make nothing in the image of God be encouraged in his wickedness by finding a market for his wares? Indirection is rampant in the purchase of these properties and the worst of it is, being things, they will probably outlast the critic.

There is a heap of trash in the property room that never would be missed, and one can almost see the soul sees the sin of it all, (for it is a sin—the very worst sort of lying) let us have a festival of beautiful burnings, and include all the garden truck in the holocaust.

* * *

Side Lights Upon the Well Beloved

THE STAGE GARDEN.

Knowest thou the land where the purple pink  
Hangs on a twig from the jasmine vine.  
And the blood-red passion "rubber neck"  
And with peach blossoms interweave?  
Thither, O, thither, love us for ever.  
And if there be bug-bliss, let them sing  
And there if we tarry, we shall see  
The picture completed—a yellow ass  
And a purple cow on the cornice grass.  
Knowest thou the land where the rootless trunk,  
Sends branches at will like a diadem,  
And all of the flowers are color drunk  
On sap from a wire stem?  
Thither let's hasten—arise, arise,  
Together we'll wander and botanize.  
We'll gather the sea pods hand in hand,  
And labor and study to understand  
The wonderful gardens that grow in stage-land.

TO MR. NORMAN HACKETT.

By a Matinee Girl.

Would I might be the shepherdess,  
And thou my Floriell.  
Then every word would read delight,  
All letters, gladness spell.  
I'd weave thee wreaths of heliotrope,  
(Don't know the flower tongue?)  
I'd sing with joy and buoyant hope,  
(Perhaps you've heard them sung)  
These touching words—they're old but true:  
"I'd leave my happy home for you."  
P. S.—This is not my best. But you see I was not sure until the last minute, whether I should write to you or Mr. Barry Johnstone.

* * *

Behind the Scenes with Frances Temple Graham

The Tivoli's new contract is a most modest woman—an easy and graceful talker on every subject but one, and that is bad for the interviewer.

She seems to think but little of herself and less of her importance, but once you hear her sing, you realize there is no need of a herald. Merit
discloses itself. I found her in her dressing-room, quiet, gentle-eyed and prone to smile, silly-basy at her toilet, for she had never seemed strangers, and leaning rather to the blonde type; and I left her still quiet and smiling, but transformed into a stunning bru-
nette—such is the power of wigs and rouge.
She looked at first like a Russian,
then like a Parisian, and is really a Californian—at least she grew up here and went to school to the varied influences of our cosmopolitan-
ism.
She seems in solid partnership with things that help the world along, especialy a cheerfulness that ever disclos-
es two rows of the most beautiful even teeth. Cheerfulness is a duty at all times, but under the circumstances it should be a law.
Said, first act was going on over our heads, and it sounded like the snail of a great savage victory, when the warriors all ran off to their homes, each man eager to secure his own plunder and tell his own story. What a queer thing is sound without sight.
"No, I am quite en rapport with the city. I have not been here for twelve years and about everything is new and strange. I walk along the streets meeting the ghosts of people I went to school with. I say 'How do you do?' and all the rest of it, and never really know to whom I am talking."
Then she remembered that she was being interviewed for publication, and wondered if "ghosts" would explain itself sadly and ungracefully to the reader.
She has the same beautiful quality in her speaking voice that reveals itself in song, and such a voice always con-
forms to some grand grace.
"Oh, yes, I studied abroad, in Paris and elsewhere—chiefly with Sbriglia, the De Rezskes' teacher.
"An old man? He would hate to have you believe so, and dyes and paints trims himself down gener-
ally, to where he can pose as well under three-score. But he is a great teacher," and she punctuated the speech with the snap of a jeweled bracelet, on a very pretty arm, white without powder, and bare to the shoulder without need of apology. "He sang here years ago, it seems quite proud of his successes and loves to talk of them."
" Comic opera? Well, you see, I'm very lazy, and I find it so much easier than grand, and often such beautiful classical melodies run through its foot-
lishness."
And just then the latest topical song struck up and we both laughed and thought "Fairly Tales" might have been an appropriate encore.
"Europe or America? Must one name a preference? Must every truth be told?"
"By no means," said I, "let us put it that you like America very much, and are going back to Paris at the first opportunity."
"Yes, just as soon as I have money enough. There is no use trying to live in Paris without money."
Which left the inference that one might accomplish that fact here. I should like the recipe.
She has not the slightest affection, which is wise, for no one can appear quite so well in any character as in his own. This naturalness is very pos-
sibly the result of a two years' holiday on the borders of a mining camp, where people have the most con-
venient habit of setting truths in motion.
Then we discussed a photograph on the wall—a little seventeen months old Daphne, "just the dearest baby in the world," and the mother's entire hori-
zon seemed encloosed in her affection for the child. What beautiful lullabies she can sing, to it. I hope the baby appreciates her blessings.
And by and by, when I heard her voice, I thought what an acquisition she would be to the grand opera sea-
son. This is intended as a hint, for grand opera singers who are fair to look upon and human wildsh are not too plenty on our coast.
After all, people who face the public should be fair and correctly built. We have a right to expect of them.
C. T.

Advertise Your Shows

"Advertise your show if you want business," says George Samuels, who is out here with his show, His Better Half, and acting on that theory Mr. Samuels proceeded to bill this town in a manner to astonish the natives, and to quite make a new record for advertising an attraction. And business this week has proved the wisdom of such a course. Following such a well known attraction as Gay Coney Island His Better Half, not near as well known, has done a much bigger week's business. As compared with the business of the Black Patti Company, who did very little advertising and had very ordinary paper, Mr. Samuels and his show was out handsomely. Mr. Sam-
uels is thoroughly alive and up to date, and besides carrying all kinds of pic-
torial work and banners, he is ever ready to meet the local manager half way on any proposition. Success to George Samuels and any and all of his attractions.

A Quick Witted Usher

The other night at the Tivoli just as the last act was ending, probably two minutes before the time for the curtain to come down, a party rose, began putting on their hats and wraps and became generally a nuisance. But only for a minute, for the Tivoli's head usher, acting instantly, dashed down upon the offenders, and compelled them to sit down and become quiet. Good, you bet.

The Dramatic Review for the news. $3.00 per year.
Not of Interest to Men

From Paris comes a description of several very chic gowns seen on the stage in a recent play at the Vaudeville. Charming, they say, is the little traveling gown worn by the heroine in the first act. A slate-gray (the most fashionable color for the tailor-made gowns at the moment), the material a soft, satin-faced cloth, the skirt finely pleated all around the back and side breaths, the front plain. The simple bodice closely fitting, slightly longer in front than behind, in bolero form, opens at the neck over an emplacement of embroidery; a silk scarf in black, with fringed ends, is loosely tied in front. At the end of this act she dons an exquisite evening gown of soft pinkish-ivory silk and tulle; an application of lace is used effectively across the front of the skirt, each band finishing in a wide motif at the sides. The bodice is draped with tulle, and a huge tulle sash gives a charming ingenue air to the toilet. In the third act the heroine wears a wonderful "automobile" coat in almost white. This is simply made, but of a wonderful, flowing cut. The coat worn with this coat is in soft white felt, swathed with chiffon and lace, and a white gauze veil is tied under the chin in a large bow. The gown beneath this costume is of soft, white material, with a deep lace flounce; the bodice softly draped and swathed on the figure with imperceptible fastenings. The heroine is undeniably attractive in these creations, all of which are by a very well-known artist in modes.

Sag Harbor

Just at the tag of Sag Harbor, says the Boston Journal, when the storm and stress of the sad but beautiful heart story has come to a close, and the dews of peace with the bright sunshine of a happier day has come again into the lives at Ben Turner's simple home, and old Captain Dan Marble, too, is filled with happiness that the wish of his life—a child—is finally to be vouchsafed him, Martha Reese (Miss Julie Herne) goes to the old piano, and sitting down, hums softly a touching, tender little strain to her own accompaniment, which, as the curtain slowly descends on a perfect picture of domestic joy and thanksgiving, is quietly taken up by the orchestra, which plays it until the audience has left the theatre. This song, which comes as a sort of benediction, is a beautiful thing, and the words, commencing "All through the night," with mildly, ring in one's ears until long after the playhouse has been left behind.

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When Willie Collier first began his starring career a few years ago, his business in several of the one-night stands was exceedingly bad; in fact, so bad on one occasion that when asked how his house was, he remarked that "the gallery fell off a little, but didn’t hurt anybody." Richmond, Indiana, however, took the banner, with gross receipts of $13.50. In writing to a friend about it he said: "Now I know where Shakespeare got his idea for the last act of Richard III. He said to himself, Toronto is all booked; so is Buffalo. I know what I’ll do. I’ll send him into Indiana and let Richmond kill him quick."

Impromptu Wit

The audience is sometimes responsible for interruptions which give performers an opportunity for displaying their ready wit. Barry Sullivan, the Irish tragedian, was playing Richard III some years ago at Shrewsbury. When the actor came to the lines, ‘A horse! a horse! My kingdom for a horse!’ some one in the pit called out: 'Wouldn’t a donkey suit you, Mr. Sullivan?’ ‘Yes,’ responded the tragedian, turning quickly to the interruption: 'please come around to the stage door.'

'Tom Moore’s Diary’ contains an absurd blunder made by John Kemble. He was performing one of his favorite parts at some country theatre and was interrupted from time to time by the squalling of a child in the gallery until at length, angered by this rival performance, Kemble walked with solemn steps to the front of the stage and exclaimed in his most tragic tones: ‘Ladies and gentlemen, unless the play is stopped, the child cannot possibly go on.’

It was not often that Charles Mathews was nonplused, but one night at the London Olympic a swell in a front stall got up in the middle of one of the scenes to put on his coat for the purpose of leaving, whereupon Charles, with a cool manner which in anyone else would have been impertinent, said: "You had better wait a little, sir, there’s more to come." ‘That’s just the reason I am going,’ said the swell, and Charles said afterward that he had never felt so sat upon in his life.

Good Paying Plays

This is the way a writer in the New York World sizes up the condition of things respecting the securing of good plays—plays that bring in money. There is hardly a manager in New York but complains of the difficulty in procuring good plays. He means by that, plays which he is sufficiently sure of to feel warranted in mounting expensively. Among the number of plays submitted to each manager during the course of a year there are usually a number which he thinks contain merit and which might prove popular. To put them on as a regular attraction means too much risk of loss.

What is to prevent a manager from saying to members of his company who are anxious for new parts: ‘Here is a play I think may have stuff in it. We'll give it a try at a matinee, without any pretense at special scenery or elaborate costumes, just to see how it goes with an audience. If it fails you'll have had the advantage of working out something new, and no harm to anybody. If it succeeds and looks like a money-maker I'll put it on later with fresh scenery and costumes when present receipts have begun to fall off. Or I'll send it out on the road.’

A series of new plays put on in this way for experimental purposes might prove very interesting to the public. It would certainly be beneficial to the actors. It would seem to possess, moreover, very real advantages for the managers.

Charles Frohman’s company, presenting Gillette’s Because She Loved Him So, has started on its Western tour and will reach here next month. J. E. Dobson and Annie Irish head the cast.

Grass Valley is to have a new up-to-date theatre, costing $22,500. It will be built by the fraternal organizations of that enterprising town.

Prosperity is Happening to Jones

Harry Corson Clarke writes from Kansas City: "Though away from home, I receive The Review and am glad to note the prosperity of the Western country. Our business has been excellent. I’ve gained thirty-five pounds on my milk and melasses diet. Am lookinggifted highte for my new play, What Did Tompkins Do? The company has been doing nicely, leaving a good impression everywhere. Expect to be in Frisco during Holy Week, when the company will rest. Yours,

HARRY CORSON CLARKE.

Oberon Changes Hands

E. A. Fischer, who for several years conducted the Oberon Concert Hall and made it the most popular resort of the kind in San Francisco, has sold the place to Messrs. De Kemnet and Martine. Dr. De Kemnet is a well known figure in local theatrical circles, first opening the Alhambra a couple of years ago. Mr. Martine comes from the East. The new management will keep the Oberon up to its present high standard and will see to it that it will always be a popular resort with the public.

The Savoy Theatre

A three-mile bicycle race was a very pleasing feature of the entertainment at the Savoy Theatre, Victoria, recently. Virgil Hall, the champion of Omaha, Neb., and the hero of many western battles of the bicycle track, and Ed. Marshall, of Vancouver, ran three miles on an artificial track. The result was almost exactly a dead heat, but with that fine fineness that always characterizes the stage appearances of Mr. Jim Tormenst, the event was awarded to Mr. Marshall. The race was very interesting, and both men were lustily cheered. Among other attractions at the popular downtown show, Misses Walther and Forrest were recalled the second time for their rendering of a couple of exceedingly clever numbers. These ladies are doing some of the most artistic work seen at the Savoy in several months.

Post and Ashley have a bright comedy turn, and other numbers are well worth seeing.

Blanche Bates Objects

Application was made in the Supreme Court of New York on Jan. 30 on behalf of Blanche Bates, the actress, for an injunction restraining Peck & Peck, hosier dealers at 931 Broadway, from exposing models of the plaintiff or any part of her person or limbs.

On stating the cause for the action, the complaint alleges that ‘since early in January the defendants, without consent, right, or justification,’ have displayed in their show windows ‘models of a woman’s legs, flesh-colored, and extending from toe to hip.’ And that each model has on it a long stocking ‘extending half way up the thigh.’

The latter are labeled with striking lines from ‘Nanthy Anthony,’ and above all is the name of the plaintiff and a printed statement that the models were made from life. Miss Bates, the complaint continues, has never played in tights, or in any way displayed her legs except once when she took the part of Rosalind and then she wore high boots.

Oris Skinner is now filling columns in the newspapers telling how to make love.

‘You can’t live with a love scene,’ says Mr. Skinner: ‘This falling in love business is no joke. It’s as serious as a funeral, and every human being knows it, acknowledge it or not, as they may, even in a comedy love scene. You must always make people feel that somewhere under all the smiles and compliments there is some one very much in earnest.’

Ward and Vokes have produced, with no little success, their latest play called, The Floor Walkers. Lucy Daly, and Margaret Daly are in the company.

The two soprano, of the Bostonians, Helen Bertram, and Grace Cameron will both appear in the production of The Vicereyes.

Oh Susannah, will be next week’s bill at the Alcazar theatre. It is one of the New York Lyceum theatre’s successes.
RATHJEN BROS.
(INCORPORATED)

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Telephone Grant 18

CHAS. H. FARRELL . . . . . . . . . . . . Business Manager
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This Review contains a larger circulation of any theatrical paper in the United States outside of New York.

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to the excellence of the review’s
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No theatrical
circular outside of New York can boast such reliable news from cities all over the country.

The professionals responded nobly
to the call of the Theatrical
Mechanic’s Association for the annual benefit
at the Columbia last Sunday.
There seems to be no worthy benefit to which
the professional people fail to respond,
which is saying much for the actor and
acress, and emphasizes the fact
that San Francisco is a great town
for benefits.

This following timely argument by a Chicago critic might well be applied
to a certain element of San Francisco
theatre-goers: “I imagine that very
few stop to analyze the influences that
move them toward the theatre.
The majority are pleased with the stage pictures
and the plot, just as they are
with a beautiful landscape, and
they are not influenced with the least desire
to dissect either the performance or the
landscape in order to discover the ele-
ments entering into their enjoyment.
I am not prepared to say that this
is the best method of viewing plays or
appreciating their nature, but it is certainly
far better than the cynical spirit of the
minority, who apparently attend the
theatre for the purpose of finding
fault and making themselves miserable.
It is impossible to understand why
people of this class love themselves and
their acquaintances by visiting the
theatre. They seldom if ever enter
into the spirit of a performance with
sympathetic interest, but rather de-
vote themselves to magnifying the
faults and minimizing the virtues of
every play. Scenes that appeal to
the imagination of healthy, well-ordered
and appreciative minds, and stage
illusions that inspire others, are
denounced by them as unworthy of at-
tention, and thus they carp, criticize
and fault at every point until
patience in their behalf ceases to be
a virtue.”

Olga Nethersole has reached
that stage when she exudes the pres-
ence of such plays as Supho.
Here is the way she puts it: “On
the stage I portray women who suffer
because they should suffer.
My plays are not immoral.
They are moral because
they point a moral.
Problem plays are not for children.
In Eng-
land the theatrical managers present
pantomimes for children.
But grown people demand stronger meat,
and they want life to be life.
The major-
ity of the so-called immoral plays
are not immoral.
The moral of the play
is that sin is punished.
The wages of
sin are collected by the living,
and the wages are exceeding bitter.
It is true
that Carmen dies, and Camille dies,
and the public is satisfied.
But there
are many women of the same class
who do not die.”

Noting the return of Maude Adams
in The Little Minister, it is worth
pointing out such attributes of
managers and the public to these
facts:
Miss Adams does not have to
repeat on the stage, lines that she
would be ashamed to recite in private
life.
She does not depend for her suc-
cess on stockings, or underskirts, or
immodesty.
She does not earn a liv-
ing by pandering to indecency.
Very
simply and naturally she plays as a
good girl the part of a good girl.
She
Teaches that true affection is more
romantic, more satisfying, and far more
attractive than moral disease with
red skirts for an accessory and broiled lob-
ster for a foundation.
She says, “I
think I can please American men and
women by playing on the stage as
part as is played by lovely girls in
real life.”
Miss Adams’ theatre
is packed.
Men and women are glad
that they took their daughters there.
They go again and again.
Actors, actresses, stage jaundiced as
the public—will you please notice that
decency also pays?”

We admire the courage of Managers
Thall and Belasco, and Grottbo and
Marc, in opening a stock company at
the Macdonough in Oakland. The
enterprise is not calculated in any way
to lessen the popularity of Manager
Stevens’ Dewey, which is really the
pioneer theatre of the Church city,
but in presenting a different class of
plays will serve to keep the interest
in permanent companies giving
first-class performances at popular
prices.

CHARLOTTE WADE
With London Life at the New Orloham

Benefit a Success

The T. M. A., Lodge No. 21, bene-
fit at the Columbia last Sunday
was so artistic and financially
Over $500 was netted as the result
of the cheerful labors of those appearing
and those who worked it up.
George Lask and Charles Bryant directed
the stage.
Miss James opened the performance
with some well-chosen words, thank-
ing the people for their presence.
He said the theatrical mechanics
were the architects, builders and painters of the
stage, and upon their ingenuity and
application depended the success of the
performance.

At the conclusion of his address
the curtain arose on the second act of In
Paradise.
Miss Van Buren and the other
members of the Frawley Company
gave a particularly splendid perform-
ance.
Major Mite, from the
Chutes, sang a Hebrew song and
did a cakewalk, and
Joseph Newman, of the Orpheum,
sang a number of his original
humorous songs.
Winifred Goff, who was in magnificent voice,
represented the Grand Opera-house.
A one-act sketch from Nature,
by Collin Kemper, entitled Don was
produced by Norman Hackett, Miss Grace
Field, Master Jack Robertson, Miss
Maggie Francis Leavy and Miss
Helen Merrill.

The Tivoli opera-house sent Fran-
ces Tempest Graham who sang a selec-
tion from Faust; Tom Green rendered
the Holy City; Julie Coote sang an
aria, Ida Wyatt did a coon song and dance,
and Tedly Hartman sang one
of his inimitable songs.
Signorina Lys Polletti and Signor
Antonio Vargas sang, as did also
Irene Franklin, of the Orpheum;
Gladys Weller did a song and dance.
Fred and Amy Grottbo appeared
in their original skit entitled The Or-
phant Child; Carlton and Royston,
of the Olympia, sang, danced and turned,
and Professor J. Warren Keane did a
clear turn in Igerdemain.
He was
assisted by Mlle. Carita.
The program
concluded with a grand march and
cakewalk from Po Pep, by
the Tivoli opera-house chorus,
under the direction of Miss Ida Wyant.
S. I. Simmons was chairman of the
benefit committee.

Theatres of Paris

Already have the managers prepared
the plays that are to be performed
for visitors to the Paris Exposition
next summer and it is now possible to select
the dramas that one desires.
Victorien Sardou is to be represented
among the authors by Patrice, which
is to be given at the Opera with music by
Paladilhie and at the Comedie Francaise,
theatre which has now
inloomed, a per-omposition of
Dumas’ Diane le Lys, and the pro-
duction of new plays by Hervieu
and Guicher will precede the Sardou drama
which was never before in the reper-
toire of the French National Theatre.
At the Odeon, before All, a revival of
Fourchambault, The War in lace and a new comedy by
Alex-
ander Bissou are to follow.
Mme. Rejane is to act at the Vaudeville
in a new production of Mme.
Sans Gene, and will in the early autumn give
Brumaire, written for her by Paul Ferrier and
Edouard No.
The re-
val of La Belle Helene is expected
to last for a long time to come to the
Varietes, although Maurice Donnay’s
The Elephant Hat, which is popular, is ready
to take its place.
The Gymnase is once
more to try a play made from one of Paul
Bourget’s novels. This time it is
Cosmopolis.
A Cruel Enigma, pro-
duced at the cabaret theatre, was
completed.
Alexandre Bissou is also
writing a farce for the theatre and that
seems less of an experiment.
The
same author is to supply the Palais
Royal with its farce, La Dame de
chez Maxim.
Bissou is to appear for-
ward again for the Exposition visitors
who may be able through a sight of the
play in Paris to understand its
great vogue.
Sardou is to be a figure
in the repertoire of Sarah Bernhardt’s
theatre with Thedora, although it is
expected that Rostand’s, The Eagle,
will be played during the多数 of the
summer.
Coquelin is to devote the
summer at his theatre to Cyrano de
Bergerac, Jules Champfleury, a novel-
list as well as a director of the
Theatre Francais, wrote a novel called
Cornelys Verrers, the play which Re-
Jane is to act as Brumaire.

Demnion Thompson’s early
appearance in this city with his revival
of The Old Homestead, has already
attracted much interest.
The cele-
brated author-actor came here
originally with his play, but his new
engagement will be the first in this
city in many years past.
This
attraction is to follow the Bostonians at
the Columbia Theatre.
Personal Mention

Helen Davenport will be in the cast of Nerves at the Macdonough next week.

Stockwell is not very enthusiastic over the Cuckoo, and it is rather doubtful if he takes it out on the road.

George Ficks, the lessee of the Clunie, Sacramento, is doing business in San Francisco this week.

Rose Easton, once a well-known actress of this city, perished in the boarding house fire at Eureka Wednesday last.

Morris Meyerfield Jr., President of the Orpheum Circuit, has returned from his Eastern trip, having transacted some very important business.

Jank Irving, the statuesque beauty who was a recent member of Harry Corson Clarke's Company, has been released.

Marion de Rocco is a new addition to the London Life Co.

Max Steinke has joined Clara Throop's Company in Portland.

Roland Reed is reported to be much improved and it is said that he has good prospects of ultimate recovery.

Madeline Bruguiere, who has been playing Marjory in Harry Corson Clarke's Co., is no longer a member of the organization.

Fred Cooper is organizing a stock company to open in the Metropolitan, Portland, in The Millionaire or in O'Brien, the Contractor. George Cooper will be featured.

Harry Whelan, an old time favorite of the footlights, who has been out of the business for the last few years, is contemplating a reappearance into professional life.

Hortense Nelson, opened Sunday afternoon with the London Life Co.

Jeffrey Williams is a decided acquisition to the Alcazar forces. He has been showing this week the stuff he is made of.

Frank DeCamp and wife, Eunice Murdock are back in San Francisco, having made a good impression with the Cheerful Liar Co on the road.

Beatrice Harraden, the English novelist now living in California, is writing a new book that will later be turned into a play for Ellen Terry.

Helen Merrell, the handsome young contralto, who has returned after a tour of Australia in the Hoyt forces, will soon be seen again at the Tivoli.

Managers Ellingham & Mott of the New Alhambra, were prepared to purchase the Oberon but the new firm of DeKemmet & Constantine took up their option.

Charlotte Wade, notwithstanding she has been suffering from what was near to pneumonia, has been playing the part of Lady Ferris in London Life this week with much success.

Manager Friedlander is a busy man these days. With the work necessitated by the Californians, and the added duty as a consequence of the musical affairs he has in hand, he hasn't much time to waste.

Joseph Grismer in New York is fast becoming a rich man. He has interests in several successful plays and is steadily adding to his income by adapting farces from the French, with decidedly pecuniary success.

Paderewski, the pianist, has been interviewed in Chicago and in the course of the interview made some reflections that seemed the next morning when he woke to be a little harsh on the Czar. Fearfully a little trip to Siberia after he goes home, the pianist is now busy dredging and explaining that he never said what was published.

San Francisco is a great city for talented infant performers. Many of those developed during the last few years can be found with the best road companies. Norman De Witt Phillips eight years old, is one of the latest to attract attention. He is very talented and can sing and recite Shakespeare in a manner that would do credit to one much older.

Side Lights

Adge and her lions are performing at the People's Theatre, Seattle.

The Oakland Macdonough theatre will present Nerves next week.

The New South, will follow Oh Susannah at the Alcazar.

Stanley Ross, the Alcazar's new juvenile man opens next week in Oh Susannah.

The Jessie Shirley Co., created a very favorable feeling in San Jose and are booked for a return date in the near future.

Wm. H. West, the celebrated minstrel, who has been seriously ill, has recovered. He joins his company at Louisville. They are headed this way.

Wm. Ward, once a favorite song and dance man on the variety stage, and for a number of years past an inmate of the poor house in Philadelphia has just inherited $20,000.

There are fifty-four people employed in Nat C. Goodwin's production of his new play called, When We Were Twenty-One. There are twenty-four speaking parts. The play is by Henry V. Esmond and deals with English Life.
The Columbia

We have the Bostonians with us once more—that is Barnabee, McDonald, Helen Bertram and Fottingham, together with a good-looking, well-drilled and altogether the plumpest chorus seen in San Francisco in a many a long day. They have done our city the honor to include in their repertoire The Snugglers, by a San Francisco musician, Giacomo Mikowsky, and this week we have gathered in large audiences to do honor to our compatriot (for if there is anything we love to do out here in the West, it is to show off the West), but in truth and in simple justice we must say that if Mikowsky is to lead us into the land of promise where comic operas blossom like flowers in the spring and grow big and lusty in the mellowed atmosphere of geniuses, he will have to come again with a little more snap, a little more originality than he has showed in this, his first opera. The Snugglers, beautifully orchestrated, tinkling and tuneful in spots and handsomely staged is, with the best efforts of the principals and chorus, rather tame, both in score and in libretto. With the company this week is a new tenor, Frank Rushworth, a handsome fellow with a sympathetic, small voice, a new basso, John Dunsmore, a fine actor with a well-trained, but not a heavy voice, and Marcia Van Dresser, a beautiful young woman who fits Jessie Bartlett's rights most becomingly and who sings charmingly, although suffering from a severe cold this week. Of the old members, Barnabee was uncouth as usual, though handsomely handicapped by a most vapid libretto. McDonald sang well and acted well his small part as did Helen Bertram, and Josephine Bartlett introduced into the opera a bright, breezy bit of Italian character that was thoroughly artistic. Next week the new opera, The Vicerege, by Harry Smith and Victor Herbert, will have its first presentation on any stage, and it will be a most pretentious effort.

The California

It would be an injustice to the members of the ever excellent Frawley Company to say that the Cuckoo as played by them is a failure; yet, without as capable a company as the Frawleys, the piece would be worse than a failure. Mary Van Buren, L. R. Stockwell and Harrington Reynolds were the principals in the play, but even such clever entertainers as they could do but little toward making it either satisfying or enthusiastic. In short, there is nothing to the Cuckoo but suggestive and, like many another French farce, it should be sidetracked forever. Miss Berrey, Pearl Landers, Phoez McCullin, J. R. Amory, Frank Mathieu, Theodore Hamilton, Wallace Shaw and H. S. Duffield appeared at intervals, and they, like the principals, must be praised for good, hard, conscientious work that was scarcely appreciated because of the failure of the play.

New Alhambra

London Life, a melodrama with many thrilling and pathetic situations and flashes of mirth, opened the week at the Alhambra. Lawrence Griffith as Happy Jack is a whole-souled fellow, a diamond in the rough, who has lived under the cloud of a false accusation. Will Irwin, Stephen Grenier, Jackson Karlyle, Charlotte Wade, with Hortense Nielsen as the heroine, Gladys, make up the principals of the cast. Little Newel Lewis, as Katie, scored a triumph, for she is a talented little actress very natural and winning, her scenes with Happy Jack being particularly pretty. Dutch Walton does a musical act to much applause in the pawnbroker’s shop, where most of the fun occurs. Charlotte Wade, as Lady Ferrers, wears quite stunning costumes and the play takes well, and between the first and second acts a boy soprano sings from the gallery, making quite a hit. Hortense Nielsen is good as the young mother.

Grand Opera House

The Grand Opera House will hold its own this week even with the Bostonians in town. Nothing better from start to finish has been seen here in a long time. Wolf is particularly taking in his Mises Levi Colen. Wooley is at his best as his many impressions are plainly. Dan Dun and Poor Old Dolan brought him back time and again. Edith Mason's Sweetest Story Ever Told and Love's Sorrow are worthy of special mention. Hattie Belle Ladd's Message of the Rose and I Want Ma Honey Back Again, as well as Bessie Fairhairn's Arrah Go On were all right. The song-and-dance specialties are all good. Belle Hart's song is a little too suggestive to take with all. But little Maid Sorensen and the Hawaiian Quintette gladdened the hearts of all judging from the applause, and are a pleasure not soon to be forgotten. All the specialties are good, and the piece is beautifully staged. The Mandolin dance was a bright spectacle and the octet of ponies did a good cake-walk. It is a success in song, color and story, and the transformation scene, with which it closes, is appropriate. In fact there is much to praise and little to criticize.

The Alcazar

The Alcazar management has once more gained the public taste in presenting Friends, the little four-act comedy by Edwin Milton Royle, and won enthusiastic approval during this week. Mary Hampton made her first acquaintance with an Alcazar audience, and her sympathetic and skillful handling of the role of Marguerite Otto, the opera singer, won immediate recognition and favor. Along with Ernest Hastings, Howard Scott and Charles Bryant, Miss Hampton received four curtain calls at the conclusion of the second act, not to mention a beautiful collection of choice flowers. Ernest Hastings is improving in his work, week by week, showing a grasp and comprehension that brings to his delineations a decided dramatic force that is very pleasing to see. His John Padeu, Jr., almost wholly a comedy character, was well conceived and executed. Charles Bryant was pleasantly surprising as Adrian Karje, the struggling pianist and gave a splendidly strong characterization. Howard Scott, in his element in parts that require strong character work, was forceful as old man Otto, the ex-director of the opera, now sunk below a man’s level by his insatiable craving for liquor and drugs. Mr. Scott avoided the temptation to make up repulsively, rather contenting himself with showing the poor old wretch as he would appear in life, dissipated and worn to pitiable fleableness. It was a repressed and not at all a melodramatic character he showed, and it lost none of its strength for that reason. Marie Howe and Laura Creys came in for small parts, as the landlady and her daughter. George Webster, as director of the Metropolitan opera, was true to the part, and Jeffrey Williams, as John Paden, Sr., bluff and enabled, and yet possessed of a great pride in a spirited, independent and rather willful son, was very good indeed and a distinct gain for the Alcazar Company.

Vaudéville Notes

Arnold Graser and little Hazel Callahan are doing their mirror dances at Keith’s, New York.

Baby Ruth Roland has made a hit in Omaha. The World Herald of that city says of her performance at the Orpheum last week: ‘A child performer on the program, Baby Ruth Roland, is one of the cleverest juveniles on the stage. She is an exceptionally self-reliant youngster, and her dainty songs and dances are executed with much skill and confidence. Her costumes are pretty and artistic, and she makes herself a favorite with the children in the audience by tossing to them quaint little Chinese dolls as souvenirs of one of her songs.’

Querida Vincent, who was at one time a star attraction at the Olympia, has had the distillation of dancing before President McKinley on board the Sylph, the Government tender that the President uses as a private yacht. The President enjoyed the dancing extremely and patted “Zola,” while the dancer’s triumphant feet whirled around.

Loretta Mooney, who will be remembered as a song-and-dance performer at Barkerfield, and who afterward married Sholto Douglas, son of the Marquis of Queensberry, who died suddenly last week, will probably be the next Marchioness of Queensberry. She is now in England.
THE COLUMBIA

The second week of the Bostonians at the Columbia Theatre will be the event of the season as the first produc-
tion of a new opera, by Victor Herbert and Harry B. Smith, entitled The Viceroy will be made. It is enough to
say at this time that The Viceroy promises to be a most welcome addition to the repertoire of the Bostonians and after its produc-
tion here it will be carried to New York for a long run. Elaborate scenery has been especially painted, while the costumes have been designed by Van Horn of Philadelphia, one of the noted costumiers of the day. As the action is laid in the city of
Fermo, Sicily in the 16th century, a most picturesque atmosphere is as-
sured. The first act discusses the idea, or public square of the city with the Viceroy’s palace on the right and the distant view of the sea in perspective. Act second a street near the city prison, act third the secret grotto of the Sicilian Palace.

THE NEW ALHAMBRA

After touring all the large cities en route to the coast, the famous motion pictures of the battle between Jeffries and Sharkey for the championship of the world, have at last reached San Francisco. They will open at the New Alhambra tomorrow afternoon, and will continue for two weeks, two performances daily. A perfect life-
sized reproduction of the great battle where sportmen paid $3 a seat, can not be seen for the Alhambra’s reg-
ular popular prices of admission. There are no blurred effects nor any glimmer-
ing to these pictures at all and every-
thing is just as realistic as at the actual contest. Ladies have taken the great-
est interest in the exhibitions every where.

THE GRAND

Alladin, Jr., now drawing crowded houses at the Grand, surpasses in eleg-
ance, beauty, coastliness, grandeur and entertainment anything ever wit-
nessed in San Francisco. There are seventy people who appear on the stage. A local child, Maude Sorensen, has created a sensation by her marvel-
ous toe-dancing. Wolfi has captured the city’s sister of Moses Levi Cohen, for which he is encored five and six times nightly. Wooley is also very funny in his acting and topical songs. Edwin Mason looks very beautiful as Alladin, and sings delightfully. Hattie Belle Ladd, Bella Hart, Ida St. Aubin, Persse, Goff, and last but by no means least, Besie Fairbairn, make great and distinct hits in their respective roles. One of the chief successes is the Hawaiian

Quintet, of whom the audience never seems to tire. The ballets, marches, business, etc., reflect the highest credit on Chas. H. Jones. Monday next the second edition of Aladdin, Jr., will be presented. It will include a parody expressly composed for the occasion on I’d Leave My Happy Home For You, which will be sung by Thos. H. Perese. Little Maude Sore-

Inen, in addition to her toe-dancing, will contribute a coon ditty entitled, Don’t You Buy Ma Honey. Hattie Belle Ladd and Male Quartet will introduce My Lady Leo. Edith Mason will sing new ballads, and Bes-

difficulties which beset Eris Aur-

bry, Woolley will furnish novelties. The Peri Quartet of beautiful girls will sing Hello My Baby. The Hawaiian Quintet will warble more of their native melodies. Wm. Wolfi will, of course, continue his great success of Moses Levi Cohen.

THE TIVOLI

The present week, the fourth, of the successful run of The Idol’s Eye at the Tivoli Opera House, has fully tested the merits of the charming and amusing composition. In the face of heavy opposition at all the other theatres, the Tivoli has drawn larger houses this week than it did in the first three weeks of the production, and the demand for seats continues unabated, with the result that the management announces the fifth week commencing with next Monday evening.

One of the Tivoli’s greatest successes in recent years, was The Geisha, but The Idol’s Eye, from present indications, promises to eclipse the record run in the history of the theatre.

THE CALIFORNIA

An Unconventional Honeymoon is as clever a comedy as Dalv ever adapt-
ed, and it is surprising that more has not been heard of it. It is a very interesting story of the matrimonial and mercenary.

Anthony and his wife on the very night of their marriage, and the three acts of the piece tell of the winning over of

Anwbury’s wife by a very tactful method to which the husband resorts. The play is something of a modern Tam-

ing of the Shrew, and the Petruchio part is full of great spirit and deter-
mination. The quarrel scene is quite exciting and has a sympathetic effect which always arouses an interest as to how it will end. The characters intro-
duced include Eric Aurbury, a young Virginian of no wealth who marries the daughter, Leo, of rich folks, and a young lady who has never been denied anything by her indulgent

parents; Mr. and Mrs. Placid, her parents; Seba Barth, a painter who manages to win Philip Manning, the young lawyer, who has a special prac-
tice in the divorce and is at all times ready to assist friends out of matrimonial difficulties; Tom Raynor, the cousin of Aurbury, who has a sin-
gular faculty of always arriving too late to be of any avail; Mr. Rehberg, who tries to divert and the young hus-
band out of the rights to an important invention, but is thwarted by Leo, and a dozen other interesting people. The cast will include the full strength of the company.

THE ORPHEUM

The Orpheum has for its patrons an almost entirely new bill for next week. Cushman, Holcomb and Cur-
tiss head the new bill. They are operatic vocalists with a musical com-
el, The New Teacher. Monroe and Mack are singing and talking comedi-

ans and the best in their line on the vaudeville stage. Deets and Don, European celebrities, call themselves “double voiced vocalists,” and are said to give the most original enter-
tainment seen in the musical line. The Romalo Brothers are acrobats of world-wide fame. Their specialty is to head balance and they have no equals. Frank Coftin has been re-
engaged and will sing a number of new songs. The holdovers are Mr. and Mrs. Perkins-Fisher, Irene Frank-
lin, who leaves by the next steamer for Australia, Papinta and the bi-
ograph. Matinees Wednesday, Saturday, and Satur-

day.

THE ALCazar

A play fashioned for merry making, crisply told and most spicily enacted, entitled Oh Susannah, will be the Alca-

zor’s offering for the coming week. There is nothing in the composition of the play which calls for one moment of serious reflection; it is not a line in it which has not been carefully constructed for its laugh producing qualities, and three acts cover one hundred minutes of seething, foam-
ing, bubbling, ludicrous fun. A new face in the person of Stanley Ross will be added to the Alcazar stock next week, where he will make his Alcazar debut in juvenile roles. The New South is in preparation to follow.

THE SUNDAY CALL

Probably the most entertaining, the brightest and most up-to-date of all our Sunday papers, is the Sunday Call, lavishly illustrated and full of well written contributions from the brightest pens of the Pacific Coast.

Vaudeville Notes


Wm. Fletcher has returned from Honolulu.

Enil Walton is a big hit at the Al-

hambra.

The Morrells are at the Fredericks-

burg, Portland.

The Everett Sisters will shortly leave for the South.


Nellie Conlon and the Andersons open at the Grotto Feb. 12.

Laurence and Darrell will shortly appear at the Olympia and Chutes.

The Mboling Brothers will shortly play all the leading houses in the Northwest.

Wm. Baker, Manager of Monte Carlo Theatre of Keswick, is in the city, and also his wife.

Heales Moulton, Fred Gommb, and the Louris, are appearing in Bakersfield at the Standard Theatre.

Di Gosco Brothers, musical artists, made a good hit at the Fredericksburg Cafe, Portland, this week, booked by Archie Levy.

The Tivoli Theatre will have the following people for Feb. 12: Ouhanna, Dick Mack, Lillian Stam, Mabel Maitland.

Montgomery and Stone, who appeared some time ago at the Orpheum, are very successful at the Palace Theatre, London. They appeared also before the Prince of Wales three times, and judging from his manner upon these occasions it would appear that he enjoys the American coin songs.

Shakespeare Did Not Know Art

Considering the universal character of Shakespeare’s knowledge, it seems at first curious that he should have displayed no very intimate acquaint-
ance with the actual art of painting. This is the more striking when we recollect how much he knew of the details and artistic technique of nearly every other profession, calling or handicraft under the sun. His familiarity with them, as shown by the use of purely professional phrases and trade words, has given birth to a belief that he was a professional painter himself, an opinion which the writers have striven to demonstrate that the poet must, in a sort, have served an apprenticeship to a dozen different trades. His entire accuracy in these respects is undoubted, and is testified to by masters and experts. On this ground it has been attempted to prove that in turn he practiced as a lawyer, a surgeon, a physician, a
NEW YORK
Special Correspondence.

New York, Feb. 4.—The only novelty at any of the two-theater last week was the recitation of Rudyard Kipling's poems, The Absent Minded Beggar, by Mrs. Langtry. The poems had been recited here by others before. The novelty was in its recita-
tion by Mrs. Langtry. She recited it at the close of her performance of The Ingenue-
ates at the Garden, and it was preceded by the music written to accompany it by Sir Arthur Sullivan. Mrs. Langtry was soon march-
ing into the tone of The Girl I Left Behind Me, and she was dressed in a gown which suggested a military uniform. Mr. Kipl-
ing's beautiful poems is difficult to make
plain, and Mrs. Langtry did not succeed in
clearing up any of its obscurities by starting
off in the old-fashioned declamatory way of
biting into it and chewing the scenery. She
would perhaps have been more effective had she not used her hands like a pair of indian
clubs. Nevertheless her efforts were re-
warded with polite applause. But there was
no reference to the fact that Dvorak here is
very much divided on the transvalued
war, and no matter how many persons there
may be in an audience who are friendly to
England, there are sure to be as many more
who are enthusiastically in favor of the
Boers. Mrs. Langtry's engagement at the
Garden terminates next week.

Chaucery-Olcott, who always divides with
Andrew and makes the parts of the girls
who are fond of melomana, returned to the
Fourteenth Street Theatre last Monday
night in his former success, A Romance of
Attilone. To his collection of ballads, the
singing of which is his fortune, Mr. Olcott
added Foster's latest hit. The collection was
here very much divided on the transvalued
war, and no matter how many persons there
may be in an audience who are friendly to
England, there are sure to be as many more
who are enthusiastically in favor of the
Boers. Mrs. Langtry's engagement at the
Garden terminates next week.

Ward and Vokes, who made the charac-
ters of Percy and Harold better known to
the frequenters of vineyards than are Ham-
et or Othello, came to town last week and
presented at Grove Opera House their new
comedy, The Floor Walkers, which is full of
bright specialties. Most of the fun making
fails to Ward and Vokes, but George Sidney
is a comic Hebrew who has some clever
scenes with the twins star comedians. This
particular pair, instead of outshining every-
body else in business, gets foiled constantly
by others, although he always thinks he is
deceiving them now. Tilly Daly, the dancer,
is also in the show. Some of the scenes are
a charity bazaar at the Waldorf-Astoria and a
reception at the Millennium Club.

Man's Enemy was the name of the new
melodrama at The Star last week, but as red
liquor and the man's first wife were the
disturbing elements, the audience was little
undecided as to which was the enemy. Dorothy Rosmore, a San Francisco
actress who made a hit several years ago as the adventurous in Little Lord Fauntleroy, was
the adventurer in this play also. She made
a copious impression on the Star pa-
trons. Charles H. Longdon and Eric Hol-
son are the authors of the thrilling new
play.

Nino Sembrich sang her famous role in
Le Norme de Figaro for the first time this
season at the Metropolitan last Monday
night. Her delivery of Mozart's music was
taken as an excellent example to equal it in
the operatic world to-day.

Calve who was to have sung at last Sunday's
concert did not sing, but presented
more of a commotion than had she done so.
When the management learned that she
would not appear, notices to that effect
were posted up which stated that all persons
who had paid the extra price of admission
which had been taxed on in anticipation of
Calve's appearance, could get back their
extra money if they wished it. That
arrangement seemed fair enough to the
management, as the seats in advance had been
noted, but perhaps not to everybody who
had bought seats in advance had seen the
notices, and perhaps not everybody to whom
the notices were addressed. Mrs. Langtry
had been engaged to singiug it at the
opera house but was not present. Calve
was scheduled to appear at the Garden next
week.

Oliga Nethersole did not open in Sapho in
Broadway last week. That made the second
week's postponement. The cause for the
delay as announced by the management,
was retinued. But Miss Nethersole had been
successful in the Evening Journal which
has been boasting the show by declaring that it ought to be stopped by the police, said
that the delays were caused by the work of expurgation which the management found
necessary. In the meantime the good ladies of the Woman's Club of Temperance
have been boasting the show along by declaring
that it would not be proper for their
husbands, brothers or sons to see if it is to
be as bad as the Journal made it out. In
no city has Miss Nethersole succeeded in
calling such attention to the play in
advance as in New York, all of which tends
to draw matrons that bigger the city the
easier it is fooled. The coming of the play
Sapho has enabled the bookless to garner
a tid of thousands of yellow covered editions
of the novel which have been buried in the
patterns of several thousand years. The
covered novels now sell for 5 cents a copy
instead of 50 cents years ago.

Ben-Hur in its tenth week at the Broad-
way, an unusually large theatre for New
York, is packing the Auditorium nightly.
With its magnificent scenery and its exciting
charit race, it is without doubt the most
prodigious production in the city this season.
The incident music of our San Francisco Edger Stillman Kelley, is well worth hear-
ing. Klar S Ehrlander have a winner in
Ben-Hur.

MONTANA
Special Correspondence.

BUDDY, MONTANA, Feb. 5.—The Grand
Opera House, Mr. G. O. McFarland, Man-
ager.—The Hottest Coin in Dixie was at
the Grand for three nights dating from Feb
1.

Sunday night, Feb. 4, Frederick Ward
and Company opened a four nights' engage-
ment at the Grand. One of the greatest ever bestowed on an actor in Butte, and
steering the capacities of the Grand to the utmost limit. During the Butte engagement the follow-
ing plays were presented: Richard III, The
Lion's Mouth, Merchant of Venice, The
Dukes' Jester.

Sutton's Family Theatre, Dick P. Sutton,
Manager.—Sutton's cozy little playhouse
was well attended during the week, Feb. 4
in. In spite of the big attractions at the
Grand. The play for the week was Davy
Crockett, and between acts high-class spe-
cialties were introduced. There were no
tiring holds between acts which was a feature that was pleasing to the patrons of the house.
The Company is well balanced and are giving patrons their mony at popular prices.
Sincerely yours.

E. MacLay Rank.

CHICAGO
Special Correspondence.

Chicago, Feb. 5.—Chicago welcomed
this week at Powers' Jr. and Mrs. Kendal,
who are probably among the most popular
English artists that have ever appeared on
the American stage. The savage and wild
character of the plays usually presented by
the Kendals—representing true and even
easy laugh material has been replaced by
a better portion of theatre going people.
They give to the stage real men and women
with something better than money in their
pockets. They do not electric virtue or gloss vice.

The play, The Elder Miss Blossom, is a
mixture of melodramas and comedy, but in
the hands of the Kendals there is revealed
an undercurrent of pathos and strength.
Mrs. Kendal is seen in the character of a
miserable wife among maidenly ladies
through, through, to the man she loves who
has intended his proposal—sent in the form
of a letter—for her niece. The latter falls
into the hands and heart of the Aunt. With
the uniting—the humiliation and suffer-
ing love and pride are shown in strong
emotion, almost amounting to tragedy. Mr.
Kendal bear-himself with dignity throughout.

On Monday evening, Feb. 12, Henry Irving, Ellen Terry and Company will begin a
three weeks' engagement at the Columbia
Theatre. Their repertoire includes, The
Merchant of Venice, The Bells, Waterlo,
The Amber Heart, and Nance Oldfield.
They will begin the season with Robert
Pears—Mi3e of the trenches of Victorien
Sardou. Miss Weber's opera, Der Freischutz,
is given for the first time in English in Chi-
cago by the Castle Square Company this
week. There is evident to the production of
a hurried preparation, and the chorus work
is slightly mechanical. Miss Berri
bases, sings with a pure sweet tone.
Good singing and a clear enunciation charac-
terises the work of all. The orchestra is
far above the average.

Paderewski was greeted at his Wednesday recital by less than a half house full at the
Auditorium. The following program was
comprehensive enough to satisfy even the
most exacting of the music lovers present.
Paisague and fugue, Minor Bach Solf Sonata, op. 5, i minor, Beethoven's Choral op. 9
Ballade [Chopin], Vals Strauss [Tassig],
and Rhapsodie Hongrie, No. 6 [Lesz].
There were a number of encores.

The Children of the Ghetto begins at the
Grand Opera House next Sunday night.

THANKS FOR USING MY SERVICES.
A Colonial Evening

The ladies of the Century Club, under the enterprising direction of Mrs. J. H. Jewett, the President, entertained their friends Tuesday evening of last week in V. M. A. Parlor's at a Colonial Assembly that was a very pleasant affair, as many of the guests appeared in old-time attire. Luckily the feature of the evening was the following program, arranged by Mrs. Marriner Campbell:

MISCELLANEOUS  2:00  Awkward, Sweet Love  Near the Mouth of Maying, Miss Donan, Miss Kerr, Mr. Alfred Wilkie and Mr. W. C. Campbell
The Thon ...  3:00  Mr. Alfred Wilkie
The Boston Tea Party  Miss Ina Law Stewart
The Bonnie Earl of Moray  Mr. Walter C. Campbell
The Law With the Delicate Air  Miss Florence J. Doane
MISCELLANEOUS  4:00  Down in a Flowery Vale, Miss Donan, Miss Kerr, Mr. Alfred Wilkie and Mr. W. C. Campbell

The singers were attired in the quaint and beautiful style of the old colonial times, and the music was in keeping with the spirit of the occasion, and was thoroughly delightful in every particular. Mr. Campbell, the most elegantly attired of those in men's costume, and entering thoroughly into the spirit of the occasion, made a matter of ceremony, and announced the program, giving dates and explanatory notes.

On the Road

Clara Through Company
Seattle, 8-9-10; Ellensburg, 8-11; North Yakima, 13; Pendleton, 14; Spokane, 16-17; Missoula, 17; Dillon, 20-21; Butte, 22-23-24; Idaho Falls, 25; 26-27; Littlerock, 28; 29; Tacoma, 16-17; Seattle, Feb. 18, 19.

Fritz Schell, probably the best symphony conductor in America, is appearing in vaudeville in Philadelphia with a symphony orchestra of sixty-five pieces.

Hopper Lost Money

Advises from London announce that De Wolf Hopper has decided to conclude his engagement at the Shaftesbury Theatre, and that he and his associates will make no further effort to secure control of the house. It is stated that he and Tod Sloan and his other backers have lost money on the London venture.

A Parisian Romance will be presented 29 to 31 and continue 31, and a requested revival of The School for Scandal at both performances, the dates 1-2 are taken by the Redpath Concert Company, embracing Marie Louise Clary, costume; Eleano Meredith, soprano; E. C. Towne, tenor; C. H. Duff, basso; Helen Von Vorsch, violinist and Georgie Koller, pianist. These artists are brought here by Mr. F. C. Spencer of St. John's.

TEXAS Special Correspondence
El Paso, Texas, Feb. 1--The most memorable dramatic production presented at Myer's Opera House this season was that of The Christian last night. The house was crowded. Effe Ellister, as Glory Quayle, is charmingly natural and human throughout. John Silum was well portrayed by Mr. Calville in one of those strong but altogether lovable characters. All of the characters were cleverly styled, and the company well deserves the success with which they are meeting.

J. L. M.

Aladdin is Great

To appreciate the big hit made by Aladdin Jr. at the Grand Opera House this week, it need only be said that the opening night saw a crowd that simply jammed the big theatre, and the crowd has been great the rest of the week. The spectacle is gorgeously costumed and the general effect is elaborate in the extreme.

London Life

AN ORIGINAL DRAMA IN FIVE ACTS
A STORY OF SYMPATHY AND MIRTH.

Artistically Acted
Superbly Staged
Liberally Managed

MURRAY & LONG
Proprietors
FRANK G. COTTER
General Manager
The San Francisco Dramatic Review

February 10, 1900

Events that Interest the Pacific Coast

Los Angeles

Special Correspondence

Los Angeles. Feb. 6th.—Amusement seekers are not at a loss to find something to suit them, as the public houses, three thing operas, two vaudeville halls, The Old Housestead and bicycle races are among the attractions. We present a list of events for those who prefer that class of entertainment.

Louise Moore, who has been the prima donna of the Granada Opera Co., during her engagement here, has left the company and will go to New York. Miss Moore is one of the youngest prima donnas on the stage and certainly has a good future before her. Rosita Mortimer, who has just arrived, will take her place. Miss Mortimer has a good voice and has achieved no small amount of success in the East.

Miss Moore will appear in Boston's Lyric Theatre, is in the city to complete arrangements for the appearance of that company at the Los Angeles Theatre, Thursday next. The company comes direct from Honolulu.

The Nell Co. arrived in this city 9th inst. and are renting prior to the opening of a seven weeks' engagement. The advance sale of seats has been exceptionally good and their stay should prove successful.

A new Vaudeville Co., called the Western Vaudeville Co., has been organized in this city and will start out on the road in a few days. The company is composed of H. L. Miller, T. E. Richardson, Houston Sisters, Jelina & Berkley, Al. Tibberts and Dan Maxwell. It is under the management of Mr. Miller.

The High School students produced Alhambra at Morgan's Park Theater after noon of 6th, and for attendance it was a veritable Hedda Gabler matinee. The play was well put on.

The Vienna Buffet management has set aside Friday evening as an amateur night. Several would-be aspirants for the houses made their initial bow to the public last Friday and the venture prove successful.

At the Los Angeles Theater, Dean Thomson's Company played The Old Housestead, week of Feb. 17th. The scenery is all new and the cast very good. The piece has been seen here several times but notwithstanding that fact, good houses were the rule for the week. This playhouse is booked full up to May, and some excellent attractions are in store for the public.

At Morgan's Park Theater the Gran Co. put on The Bohemian Girl, 4th, 5th and 6th, Wang, 7th and 8th, and Martia, 9th and 10th. The house is well-staged and well sung and good houses greeted the performers for each performance, and the company's engagement here, which has been passably successful. The company has some good voices and the people work a cut tinging, but the selection of pieces has not been what it should have been for a city like Los Angeles, where the public demands something more up to date than Wang, Mikado and Saki Paha.

At the Orphery a bill that " ores satisfaction at every pore," as Press Agent: Eby puts it, is on. The dear public continues to try this place. One occasioned bill consists of James O. Harrows and Company, Edna Bassett Marshall and Company, the Divine Dodo, Hansen and Nelson, Joseph Newman, Hodges and Launshamer, and Nelstone and Abbey.

Hendry C. Cornish

Portland

Special Correspondence

Portland, Ore., Feb. 6th.—Marquis Grange—At this house last week book and was forth week to crowded houses nightly.

On Feb. 6th, the Portland Symphony Orchestra gave a capital musical and vaudeville—was well attended and gave excellent satisfaction.

Comming Feb. 7th, James Kiddie-Hanford Co. in Vinton Tea, and school for domestics. House is already sold out for first half of last week, to better business that she deserved, followed by Nance O'Neill in Magda, Camille and Peg Woffington, to capacity at each performance. The company has been greatly strengthened since their last appearance here by the addition of Clay Clement. Clement's portrayal of Claude Duval was a revelation, he gave the part a wonderful amount of character, and is certainly repeating the success he made when he was such a favorite in Denver. Miss O'Neill had better look to her laurels, as Mr. Clement certainly shared the honors and press notices with her in this city.

Comming, Feb. 11th and week, R. E. French Co. in Too Much Johnson. Feb. 16th, return engagement of Mogul-Moore-Bohlcott Co. in two new plays, Feb. 21st, the Frawleys for an indefinite period. There is a black cloud in towns this week, being occasioned by the presence of Richard S. Pringle's original Georgina Minstrels who opened at Coeby's for six nights commencing Feb. 11th. They opened to a house packed to suffocation, and if the applause and laughter on the opening night was a criterion, the management will not regret having placed Portland at Metropolitan Theatre—Nevada played one night at popular prices Feb. 4th at this house to fair business, occasioned perhaps by the fact that this house is again "Jonashed" by its bad opening. The theatre is a trifle out of the way; still the management is going to attempt a Stock Co. probably on the account of the death of combinations.

Message goes to your correspondent that he had two cancellations of combinations last week.

Portland Notes

Gea, Mothersole of Oakland, Cal., proposes putting a stock company of California actors in at the Metropolitan Theatre, opening with O'Brien The Contractor, or about the 18th. Portland is developing into quite a musical center, in the past three weeks we have had 7 operatic performances, two grand concerts, three piano recitals, two cantatas and two performances by Symphony orchestras, and all to good business.

Harkinson that Manager Harkinson will put in a first-class stock company at the conclusion of his present bookings, they say he contemplates something on the order of the New Dominion or the New York Company to play his circuit. There is no doubt in the world but that such a stock company would do wonderous business here. Mr. Harkinson and his theatre are popular with our amusement-loving people.

In evidence of your correspondent, Clay Clement announced that the New Dominion was to have a production in Australia at once from where he would go to London with the play for a run.
The Orpheum

At the popular vaudeville house this week was presented an exceptionally good program. Michell, the colored acrobatic comedian, starts the ball rolling, and so well does he please that he is obliged to respond to well deserved applause. He is a wonderful man! His brother, the Blue Skillet Trio are still performing their thrilling and marvelous feats on the wire. The Steeplechase Band of dancers, continue to delight the Orpheum audiences, and the five little Archipelagoons are just as cute and bright as can be. The Holloways are more than marvelous in their feats on the so-called enchanted ladder. Bract and Riviere are just as amusing ever with their singing and realistic mimicry. It is seldom, if ever, that the public has the pleasure and good fortune to enjoy such a quaint character sketch as the Hall Way House, as presented by Mr. and Mrs. Perkins Fisher. They are to be congratulated on their success and deserve great praise for the excellent and artistic handling of their delightful sketch. Papinta is just as graceful as ever, and the more frequently seen, the more satisfying and pleasing are the effects of her spectacular dancing. Miss Irene Franklin, the singing soubrette is so bright and unaffected that it is a rare treat to have the pleasure of listening to her well-selected songs. The biograph displayed an entirely new series of pictures, commencing Tuesday night, much to the delight of the large audiences that have for the past week frequented this popular show.

The Orpheum

T. C. & Co. present a new act with comedy bull dogs. Tod Sloan’s sister, Blanche Lecheaire, dashes out over the audience with her flying rings to the great delight of the crowded house. Tillie Burt casts the chutes every night. Thursday night a law party was the feature of the afternoon performance.

The Oberon

This popular Music Hall has changed hands this week, Mr. E. A. Fisher turning it over to DeKannet and Martin G. DeKannet, general manager. The new firm have our sincere congratulations and best wishes. Dr. DeKannet is an old theatrical manager and is determined to make this the leading Music Hall in this city. All the present force of vocal and instrumental artists have been retained for the week. The American Ladies’ Orchestra under the excellent leadership of Conductor Louis N. Ritzau are giving some very enjoyable numbers this week, particularly the concert waltzes Longing Selor. Miss Annette George, sings several excellent solos, rendered and applauded to the echo. Señor Antonio Vargas the baritone and Miss Tenorio Conn, the soprano dona contralto are giving some glorious classic solos and duets this week. Miss Blanche Reynolds handles the trombone well, and gives some good musical numbers, receiving liberal applause. The Electra-Magnaphone gives the great Spanish Bull Fight in a most realistic manner. It is given with vocal and instrumental effects. Look out for the surprise, the new management have on tap.

The Olympia

A very unusual good bill is presented by Manager Walterstein to crowded houses nightly. The pictures projected upon Mlle. Thiene and her striking costumes are highly enjoyable, the pose plastique, as they are called, being excellent. Cad Wilson with her Klondike diamonds has boards for the last hour. Marie D. Wood, the California nightingale sings her very beautiful songs to charming accompaniment. Camelia, the character dancer is still with us. Carlson & Royce, in their up-to-date singing and dancing are sourelettes of merit. The Hungarian Orchestra under the direction of Conductor Isolore Fenster, were the recipients of the electric thighs and the rendering of some special numbers.
HOPKINS' INSTITUTE CONCERT.

Mr. Henry Heyman directed a charming concert at the Mark Hopkins' Institute Thursday of last week, which was enjoyed by the usual refined audience. Mr. Heyman's pupil, Miss Binel Grant, made a very favorable impression with her violin solos, Romance [Hausen] Simple Aveu [Thorne] and Mazurka [Wienianski]. It was her first appearance and she showed musical taste and skill especially for so young a girl, and is certainly promising, playing with good tone and style. Miss Belle Livingston, who was taught by Mrs. Marriner-Campbell, sang Das Zartnherlieb and Old German Rhyme [Meyer-Hehnsud] her numbers being well received. She was a little nervous but sang very gracefully, showing musical feeling, her voice gaining in her second selection. Mr. Emil Crusels rendered Prelude et Cortegio Suziale [Gonnod], Old English Air, with variations [Holst], Royal March [Kelly], upon the organ in most impressive style, the sweet-toned instrument filling the beautiful edifice under his sympathetic touch. H. Callender contributed vocal numbers. Mrs. Edith Norman Klock, lately from the East and who is now studying with Mrs. Marriner-Campbell, made a success in her songs, The Flowers are all Aglow, May Morning [Denza], Sigh No More, Sweetheart [Lynes]. Her voice is a mezzo-soprano of much sweetness and power and of fresh ringing quality, and her appearance and manner wholly natural and pleasing, and she will doubtless become a favorite here, as she was in Chicago. Mr. Crusels accompanied the singers. Mr. Heyman has been most faithful to the interests of the Mark Hopkins' Institute, and the concerts under his direction are always enjoyable.

POST-GRADUATE REVIVAL.

Mr. Nellie Averill Armstrong, postgraduate of the California School of Elocution and Oratory, under the direction of Miss Emily Cutts, gave an interesting recital Monday evening of last week in the Y. M. C. A. Building, her program, in which she displayed much ability and finish, including The Minister's Black Nance [Phelps], My Ships [Wilcox], Jakey and Old Jacob, Afterwhiles [Kiles], The Honor of the Words [Murray], Just Companionship [Phelps], Telephone Conversation and Why Miss Anna Maria Simmons Never Married, her numbers being greeted with well-merited applause. San Francisco Conservatory Mandolin Club, Eleanor C. Drew, pianist, and Mrs. Alice Reel Cramer, vocalist, assisted in the reader's interesting program.

Knickocker Concert.

The Knickerbocker Concert Company gave an enjoyable program in Y. M. A. Building Friday of last week, the large audience demanding encore galore. The quartet—Doug- las Crane, Herbert Williams, L. A. Larsen—sang When Day Fades, The City Choir, and Kentucky Babe, Mrs. Larsen also singing a bass solo, Let All Obey. Mr. Elliott was in better voice than I have heard him sing, with sweetness and sympathy, There's a Woman Like a Dew-drops, and the encore, Apple Blossoms, with pretty effect. Roscoe Warren Lucy was the accompanist of the evening, and also rendered some Chopin numbers to much applause. I have been very proud of Mr. Lucy's work and expect it to be at the top notch of excellence, and he and I will quarrel if he neglects his practice at the next concert. Cyrus Brownstone Newton was as ever a favorite in his readings, That Old Sweet-heart of Mine, Drama of Three, and encores, his best number being The Death Bridge of the Tay, in which voice and action were very good; but he has not conquered the Scotch idiom yet. And, by the way, you are neglecting your make-up, and the Knickerbockers have not the "rose-leaf" complexion you gave them after I called them "Moocers" one evening, for they played havoc with the roast pot when your back was turned. How Douglas Crane laughed—don't tell any one, boys, but once when you were made up properly a lady near me spoke of Herbert Williams' "fine healthy skin." Bernhard Walther, violinist, was an especial favorite, and was not released until he had given double encores. His numbers were the Sarate Romanza, a Serenade, and Last Rose of Summer, the latter being a gem in its pathetic tenderness, and the house was very attentive. He was down for Wienianski's Polonaise in B, but owing to an accident to his instrument, rendered instead Love Song [Simpson], gaining in the already favorable impression. Mr. Walther should be further complimented upon his charming manner upon the stage. Wan. J. Hynes made a hit with his humorous songs and stories, keeping the audience in a peel of laughter whenever he appeared and they certainly imposed upon his good nature in the number of encores. He is full of life and fun, and knows how to manage his audience. Drop into the DRAMATIC REVIEW office Mr. Hynes, I like to meet bright, suavision people.

AN INTERESTING HOUR.

Sig. Abramoff's Concert promises to be a success if I can judge by a recent rehearsal of some of the participants. Miss Sandoln, the contralto, has broadened very much in style and sang some oratorio music with the finish of a professional. In contrast to the serious little Russian is Miss Wing, vivacious and bright, who sang in charming style, brilliant, flowing effects. Miss Holshausen's studies have been interrupted lately, and she was nervous at first, but gained in the second song and has a promising voice. Mr. Nichols, a high tenor, was very interesting to me. His voice is of rather unusual tone and quality, and he excels in delicate lyric work. By request several additional songs were rendered, these young students being under admirable control and so earnest that they reflected great credit upon Abramoff who is one of our finest local masters. A trio from Faust by Sig. Abramoff, Beatrice Epperly, dramatic soprano, and Norden Epperly, a tenor of power and sweetness, was so good that it almost took me off my feet. Mr. Epstein accompanied with much taste.

SYMPHONY CONCERT.

Taken as a whole, the Symphony Concert last week at the Grand Opera House was better than the previous one, there being better attention among the musicians and greater warmth in the audience; but frankly speaking, the Symphony concerts are not what might be expected by any means, and seventy musicians ought to be able to produce very much better music if each man were determined to throw his heart into his work. Wholesale roasting by the press won't remedy the matter—the men should determine to do more effective work. Mr. Holmes should be more firm as a leader, and they ought to be encouraged to improve at each performance. Mrs. Alice Elvert's stories are Almencravges [Cherubim], followed by the Beethoven Symphony, Eroica, op. 55, but while there were many beautiful passages, it lacked character and was somewhat disappointing, but they gave a delightful rendering of the trio movements in I minor of Schubert's unfinished Symphony, musicians and leader seeming to gain renewed strength and style, and the sentiment was best displayed in this. The Overture-Fantasia Romeo and Juliet, [Tchaikowsky], closed the concert. The audience enthused most in the Beethoven Symphony, but in my opinion the best work was done in Schubert's.

STUDIO ECHOES.

Miss Millie Flynn, who went to New York recently, has had excellent opportunities there, but intends returning home, as her health has not been good since she has been away.

Mrs. Alfred Abbey, who was a favorite in concert work here and a very attractive woman, has gone to New York to continue her vocal studies. True appreciation of a teacher's skill and interest are not common, unfortunately, but some time ago I read a very graceful letter from Mrs. Abbey to Mons. Louis Crepaux, in which she thanked him warmly for all he had done in training her voice and said that she owed any success she had made to him.

Miss Jessie Foster will give the first of a series of recitals to occur monthly on Tuesday evening of next week, when Mrs. Arthur Lewis will be the pianist, assisting Miss Foster.

Mary Frances Francis.

At the People's Theatre, Seattle, among those making good this week are Lulu Darrell, Luliane and Darrell, Chandler and McPherson, Boyle and Lewis, Mae Tresscot, Eva Lester and Flora Franks.
PLAYS and

ANNA HELD... IN
PAPA'S WIFE

JULIAN MARLOWE
IN BARBARA
FRETCHIE

VIRGINIA HARNED
IN SONG OF THE SWORD

EDNA WALLACE HOPPER
AS CAIUS IN CARDS
AND THE WONDERFUL LAMP

ISABELLE IRVING
IN THE BRINNY TEARS

MAXIE ELLIOT
IN LADY AND THE COWBOY

GERTRUDE ELLIOT
IN LADY AND THE COWBOY

Engraved by the Yosemite Engraving Co.
For in his ravings by mistake,
A solemn truth the madman spake.

Is it not time for some one to arise in our midst and carpenter a farce with other than a French hammer? Let him see to it that it is not beamed with suggestion and plastered with thinly veiled indecency. Though many a tough old farce Jacobite will yield up these traditions gradgitudy, it may be stated, without fear of immediate contradiction, that there are other ways of being funny. A close observer might find much that is frivolous and ridiculous at his very door, and these truths exaggerated in the telling might become so interestingly farcical.

And now we have a new prestidigitator who promises much. At least, I suppose he is new—Prof. J. Warren Keane—because I never heard of him before. And he is right welcome. We must have our magicians. They are the only beautiful consistent humbugs we have left who never try to pose as anything else. I hope this young man will practice living on air and acid, get and keep thin and look in league with Satan and his whole court of imps. That is where Herman scored. One always felt like standing on the edge of a prudent crowd to watch his tricks. If Prof. Keane pushes and polishes his talents and looks to his opportunities, he may one day be something authoritative in his chosen profession.

Miss Grace Field is another young woman I want the privilege of hailing. I have noticed her often on the Tivoli stage and wondered what her plays were and hoped she would realize them. Early in the week I heard her speak some lines.

But very bad part, with two wooden please-excuse-me-I-have-some-stockings-to-darn exits, she was a refreshing piece of quiet, though plainly nervous naturalness and how she managed it, is still a conundrum. Mark me, she will be heard from and soon.

These exits—why are they not better looked to in the writing of plays? With what a terrible loss of dignity and balance do most people hire them to the wings. Always an excuse for going and the conversation halts until the thing is accomplished, and the baldness of it is thus fourfold magnified. To enter is difficult enough, but it is not a circumstance to getting off again. Why not have the doors and drop the awful burden of vanishing by a cabinet trick? How often does one criticise an actress for her exits, thoughtless of the cruel and inartistic demand the play is making upon her. She should be commiserated rather than criticised. If I were in her place I would refuse to go. I should drop down like a tired dog on the door rug and get swept out with the next pedicots that passed.

Art, industry and time, the three most powerful agents of progress, are producing so much that is forceful and admirable in the dramatic world (it does not come our way, but we read of it) that the paucity of new comic-opera is the more apparent. Half the world is early put to the plateau. The folly, the stupidity of it. Four, five, six hours a day are put in on a hard stool and musicians are produced. But alas, most of them are only musicians—genius or whatever you may choose to call the result has been cultivated at the expense of a general education, and narrow mindedness, sometimes to the verge of mental warp is the result. These musicians, many of them know no more of the great world about them than a lot of house flies, and yet they go to writing comic opera. It is almost a joke. The librettist is supposed to supply material for inspiration, but how is one to write tuneful, beautiful music for what he is not in sympathy with? Comic opera touches a large community in its influences and should not be beneath the ambitions of those who can handle a theme with classic correctness. When the comic is there the opera is not, and vice versa. No one who has not had the experience of life with a broad horizon can write comedy of any sort, and what we are pleased often to call comic opera has nothing in common with its name. There must be broad minded, forceful musicians somewhere who could if they would. Then why do they not?

Side Lights Upon The Well Beloved.

THE VAUDEVILLE TEAM.

Mary has a little plan,
To star in vaudeville.
It's such an easy way to pay
The bread and butter bill.
She learns a small song and dance,
She says she is inspired.
This may be true,
But when she's through.
The town is rather tired.
John has a little plan
To rest in vaudeville.
To work is dull—he'd rather take
A bitter quidnunc pill.
He paints his face and sings, "Sweet hearts,"
He thinks he'll make a hit,
But will he though?—
O, I don't know,
The gallery says "Not!"
John and Mary form a plan
To join in vaudeville;
Now John he has a rusty bass,
And Mary's voice is shrill.
The team is matched but cannot draw,
Could anything be odder?
It wastes the earth,
But is not worth
A meagre dish of fodder.

Miss Kieth Wakeman
Interviewed

HER NEW PLAY

Miss Wakeman extends a cordial hand. Not the kind that betokens "rude health, a warm heart and a distance from the metropolis"—a manner, suggestive of the thoroughly cultured English gentlewoman goes with it, and indicates a long acquaintance with good form and social usage. We begin with the usual monotonous double line of courtesy, exchanging conventional nothings, like the preliminary motions executed by etiquette in the fashionable school of fence—and for at least two minutes there was no advantage.

Then I chose another chair, not to utilize space, but the better to look her over in the interviewer's usual brutal way, and fell to tracing her descent. I found her like a composite of Faith and Hope in Hicks' Three Graces, and decided that whatever charm of feature she might owe to ancestry, the soul, the real power of the face, was hers by right of discovery and cultivation. And I saw that in spite of a certain regard for the leveling styles of the day she had yet a pretty talent for originality in gown, rather gone out of late.

And we talked slackly the while, she getting time to think and I to visions my tongue with the usual commonplace questions. I made a remark about Nancy O'Neil and knew by a flicker of the eyelid that something she held made my remark ridiculous. I wanted to laugh, but instead I asked with my most professional dull-thud-of-the-pencil air, "Why did you go on the stage?" (as though it were any of my business.) "Disease. Couldn't help it." I caviled at the choice of the word disease, and mentally tagged me the bore who needs things explained. "And you like best to play?" "Very brilliant comedy or very serious drama—classic tragedy best of all!" And I knew she believed me capable of appraising something about as heavy as a Christmas pantomime.

Now I was dying to laugh. Not to laugh in some fashion was an impossibility and so I wrote: "Wounded but able to crawl," and looked up with a smile of conscious insincerity. And if the whole situation up to this was not a beautiful one for a comedy, I'll eat a fried chop.

Ignoringly I stumbled upon the right answer and whatever it was, Allah be praised, for suddenly a mind whose dress has been cleared away and that is not given to being too generous of what it holds, began to think aloud, and—dame, but to talk to her was happiness! Even when she frivoled, to use a word of hers, there seemed a power lack of it, as even the bubbles are connected with the infinite ocean.

She chooses her words simply and quickly, in the unembarrassed way that comes with experience. She has the philosopher's habit and finds work a sort of tonic. Her comments on life and things are wise and true and so piquant.

For this you must take my word for her clever asides are not relevant to the chief theme of this little story.

Booth is her idol. I noticed his picture on her table and it stood alone. I soon felt that his death has
made a mark, no after happiness will ensue.

She went to the stage fresh from a life of books and has won a way that points ''to those turrets, where the eye etc.''

"I must have been a very ridiculous person," said she. "In fact Mr. Palmer's stage manager has since told me that I was--irresponsible, eager, greedy for work, dauntless and ready to rush into anything.

I wanted to do the serious and asked an engagement of one of the lesser stars. 'My dear child,' he said patronizingly, 'I must have people of experience. Try Booth, he doesn't care.'

Beautiful! And on the spot I decided to act with Booth. When a manager came behind the scenes one night to make me an offer, I told him I was sorry I couldn't accept but I was going to join Booth's company.'

"Have you been engaged?"

"No, I don't even know him."

"But his company is full."

"That makes no difference. I am going to join it just the same."

And she did, and the how is a very pretty story. She has early rid herself of the advice of the many, by knowing the power of thought, and with it directing a will that crumbles mountains.

She is one of the not too numerous examples of an actress developed through her work, not played upon and rendered soulless and degenerate by it. Though having a keen sense of the obligation of the artist to his art, she loves it, not so much for itself as for what it opens to the eye. Not Greek for the sake of Greek, but for what may be read in it."

"Yes?" she said, "the price of a whole life is too great to pay for any profession."

"My years in London have been so happy and busy and eventful. We have no stock companies there and find time to think and pray and make after dinner speeches and gossip and drink tea with our friends."

And she fell to telling of the faddists of London—for they are all faddists there, and of how the truly great can always unbend and be children, men-}

The play of the future Classic—blank verse, and after the lean dramatic diet of recent years, we shall come to it hungry. See how eagerly Under the Red Robe was accepted—a poor play, but in the heroic vein and honest in intention. "Time is telling a new fortune for the drama and a good one."

"That would hurry the fortune."

"How long are we kept in the kitchen tasting half cooked food when we scarce have time to eat a well served dinner in peace."

"My future plans?" That gave her pause.

"After all, I believe I shall tell you.

In London, I have been silent, for ideas are quickly made capital of, but this is far enough away. What promises to be a great play is being written for me by Mrs. French Sheldon, a woman of thorough dramatic instinct and brilliant mental attainments—a scholar who has traveled all over the world and comes to the work with the experience of life indispensable to the classic dramatist.

"The foundation is from a work published forty years ago in Italy and France and called in by both governments because of its radical treatment of characters, the narrow gone but one picture of—a treatment likely to be truer than our present knowledge affords.

"The manuscript was buried with the Italian author, from whose tomb Mrs. Sheldon has been allowed to take it and copy all that is relevant and of value.

"She works at white heat, far into the night, and just before I left London, she read me what she had completed. It was magnificent—the language beautiful.

"I shall go back in May, but whether the first presentation is given there or here depends upon circumstances.

And so much more was said than can be printed, and words have a hindering way of never picturing atmosphere—but as the shadows fell and the room turned into a dim tapistry, I felt as though one might repeat Darcy's experience and find everything becoming thought, a whole ocean of thought, and every object a little thought whirlpool.

But I had dropped my glove. It was ill managed for the light went up and the spell was broken and we talked of complexions and remembered the time. It was very late. I must eat ten minutes less at dinner and run ten minutes faster to the car for two days to catch up.

And if she saw fit to make what I finally her permanent mood, she might produce unpunctuality in the seasons.

C. T.

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Sudden Death

Angela Cheres Antonucci, a vaudeville performer, aged 30 years, dropped dead while riding on her bicycle in Golden Gate Park Saturday afternoon. She and Alfred Maury had returned from Dawson City only last Monday, with several thousand dollars, the result of two years of labor in the gold fields of Alaska. Both of them were suffering from their long stay in Daws-
on, and were under treatment of local physicians.

Saturday morning the woman's medical adviser told her that she was in a serious condition, and cautioned her against taking any violent exercise. In spite of the advice, she and Maury went out on their bicycles at about 2:30 p.m. They rode about in the Park until 4 o'clock, when the woman complained of a pain in her heart and dismounted to take a rest. According to Maury's story, she recovered and was soon feeling so much better that they started to ride on again. In a moment she was attacked with another spasm of pain and fell off her bicycle unconscious.

A buggy was summoned, and the sick woman was hurried to the Mount Zion Hospital, where it was found that she was dead. On her body a certificate of deposit for $8,000, a check for $4,000, and $215 in currency were found. Maury declares that the money belongs to him, and accounts for the woman's possession of it by saying that he had given it to her in June, when he expected that his death would be a matter of only a few days. The dead woman was a native of Italy.

In making a search of the couple's apartments in the Kearny House at 515 Kearny street, the Public Administrator discovered a letter to Miss Antonucci from her royal highness, the Princess Chikia, sister to the Queen of Servia. The letter related to an engagement which the dead woman once had as a model to the Queen, who sometimes dabbled in art matters.

A Kiss Brings $100

There was a piquant incident at the close of the matinee performance in England on February 7, in aid of the Veneamny equipment fund at the Lyric Theatre, Bath. Mrs. Brown-Potter, after reciting "The Absent-Minded Beggar," put up at auction the tambourine with which she had collected for the fund during the performance. The bidding stopped at 17 guineas. Mrs. Brown-Potter announced that she would kiss the buyer if the price reached 20 guineas. The offer was immediately accepted by Drunjibby Boromjaji, a Parsee merchant of mahog-
any, who briskly stepped to the stage. Mrs. Brown-Potter was game, and fulfilled the contract.

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Chicago Women
Mob Paderewski

Paderewski was rescued from a mob of Chicago women on Feb. 3, at the Auditorium by half a dozen burly stage hands. Neither the turning off of the electric lights nor the lowering of the iron fire screens that separates the stage from the auditorium served to stop the besiegment of the great pianist. Music these women would have, and for a full hour after the program of the regular concert was over, they kept the exhausted master of the keyboard working for his freedom.

He had retired from the piano after playing thirteen selections on the program, to where he thought he could rest. But this was denied, and most of the people kept their seats.

The women, and some men too, apparently, were just waking up to the fact that Paderewski was a great artist, for, after three encores, the applause was greater than before. The crowd tried to help matters by turning off the side lights. This action only invited a more active siege, and the crowd poured down onto the lower floor, stood in the aisles and on the seats, and climbed onto the stage, waving handkerchiefs and calling "Paderewski." It was then three-fourths of an hour after the concert program was finished. The lights went out again, and so did the fire drops; a worn-out piano player actually staggered to the front. Then after a short selection, the stage hands rushed out and began to carry off the piano. The crowd murmur a audible "Oh!" and began to scamp for the doors again. But Paderewski was free.

Earnings of Playwrights

Dramatists of established reputation write plays only upon order. Their ordinary prepayments are $500 upon the delivery of a scenario and $500 more upon the completion of a play. If the finished work does not realize expectations, or if the manager for any other reason does not desire to put it on the stage, the money paid is forfeited after a certain lapse of time, and the ownership reverts to the author.

But if the manager decides to produce the piece, the author receives a percentage of the gross receipts, usually 5 per cent., payable weekly, after the amount previously advanced has been deducted. Ordinarily it increases with the amount of money taken in. More than one native drama has earned $100,000 for its author. A dozen have yielded $60,000 each, three times as many $25,000, and a goodly number $10,000.

What is said to be the first production of a Shakespearean play in the Japanese tongue in the history of the stage was lately given by a Japanese company in Boston. The Merchant of Venice was played with scenery painted in Tokio, and the company interpreted the lines with much meaning.

Old Times Recalled

FAY TEMPLETON is once more reigning in the hearts of the Johannies and creating great enthusiasm for her clever work in From Broadway to Tokio, in New York. Miss Templeton's success has brought up again the discussion that seems to have struck New York hard—the growing objection to suggestiveness and immorality on the stage. The New York Sun discusses it this way:

"Miss Templeton's Queen of Love was a jovial, hearty, compulsory creature, but not immodest for a minute. Her warmth of Egyptian blood did not restrain her from wearing clothes enough to be quite respectable, nor incite her to do an improper thing to the half-dozen modern Antoines that accompanied her in the search for her lost heart. The acceptance of Miss Templeton's talent, when applied unexpectedly to clearly good humor, was rendered and heartier than it would have been if the expectation of foulness had been realized. The point was illustrated in her minicery of Pongere. When the French woman sang obscene balads on that same stage last season, the audience received them stolidly. Her engagement was a farce. But when the American imitator reproduced her aspect and mannerisms precisely, but used them in connection with innocuous ditties only, the laughter and applause were loud and long. And this, as may be remarked, was a sporty crowd."

Through the courtesy of George Lask of the Tivoli, the Review presents this week a picture of Miss Templeton taken—well, two or three years ago—in the old days of California's first theatrical prosperity. As will be seen, the promise of beauty which later was realized, she showed at very early age. Miss Templeton is pictured above in a character she was impersonating at the age of six years.

Harry Gillig a Great Baritone

A Paris special says that Harry Gillig, well known in America from New York to San Francisco, is preparing to make his debut upon the stage as a professional actor and singer in Paris. He has been there for the past two years almost consecutively, studying earnestly under Shrigitia, and he will make his first appearance in the baritone role in Carmen.

Mr. Gillig, whose voice has never been heard in public, has long been noted in the United States as an amateur singer of rare gifts, and frequently heard at gatherings made famous by the presence of famous artists of professional life.

When he placed himself in the hands of his present teacher it was found that what had been regarded as an exceptional organ in an amateur was in reality worthy of the most serious consideration.

Mr. Gillig's voice has gradually developed, until it is beyond doubt one of the most wonderful baritones in all the world. Harry Gillig, although married to the daughter of a millionaire and, Mrs. H. B. Crocker, is one of the best known Bohemians in the world, and has a wide acquaintance in stage land.

American Performers Association

There has recently been formed in London, Eng., an association of American performers with the object of securing and maintaining a place of burial for such American actors as may die in England. R.G.Knowles, the popular comedian, has been chiefly instrumental in founding this association. A fine plot has been secured and will be marked by an appropriate monument, on which will be engraved the names of those who find their last resting place in the plot. The first interment was the remains of Frank Shepard, late of Wood and Shepard, musical comedians, who recently died in London.

The Mechanics' Institute has awarded diplomas for superior work to Mr. Louis Thore, Photographer, 264 Market St.
London Life Attached

An attachment was levied Friday night on J. Duke Murray, manager of the London Life, playing last week at the Alhambra. The writ was taken out in the sheriff's office at the instance of Eliza Marbury, proprietress of the play, who lives in the East, and was for $1,000 for royalties claimed to be due her. Deputy Sheriff WaiB served the papers while the play was going on, but there was no interruption of the performance. As there was no money in the box-office belonging to Murray, the stage effects and scenery used in the play were levied upon.

Murray claims the trouble is due to the neglect of his partner in New York to render the statements forwarded by him to Mrs. Marbury. He says the show has had a run of hard luck for several weeks past. When he started out with the show Mrs. Marbury told him to do the best he could with it, and he cannot understand why she has brought the attachment.

He says that she will withdraw it as soon as she sees the statements he has sent East. The genial J. Duke knows the theatrical game in all its stages, and if anybody can pull London Life out of the hole, we feel he will do it. We wish him the best of success.

May Consolidate

At the last meeting of the Golden Gate Lodge, Order of Elks, the matter of the proposed consolidation with San Francisco Lodge was discussed by a full meeting, and the general sentiment seemed to be that a consolidation should be affected if the San Francisco Lodge was unanimous on the proposition, and if the Grand Lodge was willing to consider it. Golden Gate Lodge has decided to give an entertainment on the evening of March 2, in the Social Hall of the Alcazar building, and members and their friends may invite ladies. There will be a good program of specialties, and a dance and a banquet. An entertainment committee was appointed to arrange the matter, composed of H. H. Davis, Clifford McClellan, J. T. Donlan, Dr. E. F. Benjamin and Wm. D. Wasson.

Castle Square Coming

Negotiations are pending with Hearst's Savage, proprietor of the Castle Square Opera Company, to transfer his St. Louis company to San Francisco for a summer engagement. Should the deal be culminated, Resident Manager C. M. Southwell will come with the company to this city.

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June, July, August, 1900.
THE SAN FRANCISCO DRAMATIC REVIEW

February 17, 1900

THE PASSING OF CHARLES HOYT

Charles Hale Hoyt’s lamentable condition is still a source of great sorrow to his intimate friends and army of sincere admirers. Mr. Hoyt has been ailing for over two years. At one time he was not expected to live. But on Christmas, he was sent to Old Port Comfort for a perfect rest the year before his beautiful wife, Caroline Miskel, was stricken with her last illness. But Charlie stayed away three days at his haven. His recuperation was from Michigan to Chicago, where in a fashionable hotel he held high carnival from early dawn to dewy eve. He entertained royally and put no special restraint upon himself except in the matter of something restricted diet. Then his arm and left side exhibited incontinent paralytic, an affliction which since has taken commanding dominion over him. His affectionate regard for his wife, Caroline, made her sudden demise a serious threat to him. With his recovery, was it not quite beyond doubt that no more clever farces, no literature or complete recovery may ever be expected from the great humorist. He is continually accompanied by an attendant, and is much of the time under the tender care of Mrs. Miskel—Hoyt’s mother and younger sister. He has plenty of money and everybody is his friend and well-wisher. His first wife, who was beautiful, charming and popular, a soubrette as ever sparkled in Mr. Hoyt’s farces. Her unhallowed taking-off was a dreadful blow to Charles Hoyt, though he afterward consoled himself with the lovely Mrs. Miskel. Caroline was a belle from Covington, Ky., as fair as a lily and decidedly fascinating, with every social grace. She had precious little gift, save her incomparable beauty, for the stage, and The Condemned Woman, which she performed, was never a success until Belle Archer inherited the title role. Latterly Mr. Hoyt’s farces have not been triumphant, notwithstanding the prestige and bulk of the farceur’s past hits upon which to lean their possibilities for success. His revenues from the old farces out on big royalties constitute a considerable fortune. And Mr. Hoyt has investments exceedingly profitable in real estate in Maine. He is a stockholder in the Empire Theatre and other money-making concerns, and therefore has little to incite him to that worry which exhausts, so he may be spared a long time in his present condition.—Chicago Record.

The theatrical situation in London is said to have led to the greatest distress among supernumeraries, chorus and other small-earners. Six companies were recently disbanded on one day, and one firm of provincial managers has decided to recall all its companies.

THE DRAMATIC REVIEW—$3.00.
Personal Mention

Rudolph Aronson has sailed for Paris to establish a roof garden for the Exposition.

Kate Claxton is the latest to file a petition of insolvency. She owes $10,739.

Dr. Wolff Hopper has a new opera which he calls The Queen of Spain. It will soon be produced in London.

Daniel Halifax, the popular young actor who went out with Harry Corson Clarke, is lying very ill in Kansas City.

R. F. Eillam, he of the cheerful countenance, is now treasurer of the New Alhambra, Will Empey having left for the East last week.

Harry T. Mestayer and Victory Bateman, both members of The Bowery After Dark Company, were married Jan. 30 at Cumberland, Md.

Matt Grau was in town last Saturday and made an offer to Tillie Solinger to join his opera company now playing in Sacramento.

Stella Bomar returned from Portland this week. Miss Bomar will probably be featured in a company soon to be organized for the road.

Fitzgerald Murphy writes that By the Sad Sea Waves is doing a very fair business, and that he is still doing advance for the company.

Hubbard Smith, well remembered for his ever popular song, Listen to My Tale of Woe, composed years ago, is now the American Consul at Canton.

Maidie Adams made her first appearance on any stage as a child actress in the company of J. K. Emmet at the old Bush Street Theatre lately destroyed by fire.

Gertrude Roman was married Thursday night to Edwin Thanhausner, proprietor of the Academy of Music of Milwaukee, the ceremony taking place at the residence of the bride's parents in Brooklyn.

Jack Mason is in trouble again. Marion Manola is suing him for a divorce. She claims Jack is in love with a woman 60 years old, and he retorts that he might let the other allegations pass by, but he draws the line at that.

Miss Eva Tanguay, the soubrette of the Who's Who Company, possesses in an eminent degree the physical attributes of a pretty woman. She has a method distinctly her own, and always makes a pleasing impression on her audience.

Clarence Montaine leaves the Oakland Macdonough Company, and goes with the Frawley Company, taking the place of Theodore Hamilton, who goes out with In Paradise, playing his original role. In Mr. Montaine, Mr. Frawley has one of the best character actors on the American stage.

FRANK COFFIN

Frank Coffin

For seven years now, the foremost and most popular tenor of San Francisco has been Frank Coffin. During this time he has been active in concert and concert work, and has been first tenor in all our leading quartets, having been successively connected with the Old Temple Quartet, the Plymouth Quartet and the famous Press Club Quartet. For the last two years Mr. Coffin has been active in stage work—dating from his successful appearance in The Geisha, which at the Tivoli Opera House has held the record for the longest run of any comic opera presented on this coast. Lately Mr. Coffin has made his appearance in vaudeville, opening here at the Orpheum with signal success. His engagement at the Los Angeles Orpheum was so satisfactory that he was offered a return engagement at the Orpheum of this city, and closes tonight, to go East, filling dates in the entire Orpheum and connecting Eastern circuits.

An instance of Mr. Coffin's success was witnessed at the Wednesday and Saturday matinées this week, when he received five encore s on each occasion, and aroused the matinee audience, of women principally, to a high degree of enthusiasm, which is a feat not often witnessed.

Frawley's Icy Venture

T. Daniel Frawley will take his company of luminaries to scintillate in Nome. He expects to sail on May 25 and remain for eleven weeks, giving a series of dramatic representations. Tents will be erected for the accommodations of the company, and a specially built theatre will be provided. Since Mr. Frawley's plans have become public, applications have come in from all kinds of people who want to accompany the party. Up to date, two doctors who would go as medical advisors, three ministers who would look after the spiritual welfare of this company, and anyone of newspaper men and friends who would enjoy the trip, have asked permission to travel with the Frawleys. But T. Daniel says it's business first, and so he remains unmoved and makes preparations for his regular company only.

A Gorgeous Spectacle

Morosco's big theatre never held more pleased nor larger audiences than have attended the present performances of Aladdin Jr. In the prosperous days of Hendersen extravaganza, no such gorgeous and superior production of Aladdin was ever given. The piece is on for a long and prosperous run.

Business is Big

The drawing power of a good performance is exemplified in the attendance still attracted to the Tivoli by the Idol's Eye. Although running more than a month, the last week's receipts footed up $300 more than the first week.

Nat C. Goodwin's new play, When We Were Twenty-one, has made a very fine impression in New York. Both the comedian and Miss Elliott have excellent roles in which to win favor. Goodwin will bring all his new plays when he comes here some weeks hence.
The Columbia

The Bostonians have in The ViceroY, Herbert and Smith's latest composition, an opera that will probably prove acceptable after it has been pruned and cut down so as not to last later than 10:15 or 11 o'clock. As it is now, it runs along till about 11:30. It has quite a number of catchy airs, a couple of good choruses and is aided materially by beautiful scenery and handsome, striking costumes. McDonald has a majority of the solo work and he does that very well indeed. Barnabe takes quite a departure from his usual work, in the character of the ViceroY of SiLy, and is entertaining, and would be more so, if the librettist had supplied him with more and better material. Helen Bertram assumed light and the role of Tivolini, the pirate chieftain, and sang a taking solo and acted with spirit and grace. Grace Cameron had quite an important part as Beatrice, loved by the ViceroY and Tivolini, and acquitted herself well, especially in the more difficult portions of her engaging song. Beautiful Marcia Van Dresser was the ViceroY's daughter, and it is to be regretted that her vocal accomplishments are not in keeping with her abilities as an actress, for her abilities are unquestionably in the field of dramatic work. Frothingham, as Sergeant of Militia, was genuinely funny, and had most of the comedy lines that interlarded, none too thickly, the plot of theopera. The chorus was excellent in voice and in ensemble work, and when the rough edges shall have been smoothed down, The ViceroY will be a pleasant opera to go to, though never taking rank with Robin Hood or The Merry Wives.

The California

Daly's three-act comedy, An Unconventional Honeymoon, is being presented at the California this week. It is the Transit of Leo in which Miss Blanche Bates had the part of Leo with Frawley's Company at the Baldwin last year. It created an unusual interest, being the first appearance of Miss Kate Wakeman after an absence of eight years from this Coast—she having in the meantime made a great name for herself in New York and London—coming directly from the latter place to fill the position of leading lady with T. Daniel Frawley's up-to-date Company. Miss Wakeman has become quite English, which, by the way, is quite proper, as we are more apt on this Coast and in the Middle States to be provincial in our pronunciations, and the stage is an admirable school from which the public should hear only good clean English. It would be well if more of our good stage folk copy Miss Wakeman's English. T. Daniel Frawley takes the part of Horace Aubrey, the bridegroom of an hour, whose voice locks him from the bridal chamber. Leo, his wife, (Miss Wakeman) is a spoiled child whose every wish has always been granted. The new husband lays his commands upon her when she rebels, and this is the basis of the pretty comedy which follows. Miss Wakeman is a beauty, her manners elegant, and her acting refined. J. R. Amory, as Mr. Timothy Placid, and Phos McAllister, his wife, were the Uncle and Aunt who had spoiled this guileless creature. They were a jolly couple, and made the fun of the evening—their dress and manner on their return from a trip to Norway with evidences of seasickness still about them, kept the sympathetic audience in a laughing mood while they held the stage. Miss Van Buren, as Seth Barth, a portrait painter, was pretty and fetching, giving much color and character to the play. She is bright and attractive. Harrington Reynolds, as the lawyer, had a part which comes well with his dignified bearing, while Frawley Byrne filled capably the good-natured character of Tom Rayver who couldn't lose his temper even if another man did carry off his sweetheart. Minnette Barrett, as a society girl, and Pearl Landers, as the ladies' maid, filled well the parts given them. Marion Barney, as Mrs. Van Plank, had an opportunity to show to good advantage her art of dressing well on every occasion, and looked and acted well her part.

Amnie Irish, who comes here in the leading feminine role of Because She Loved Him So, was the most prominent hit of Crane's recent production of A Virginia Courtship.

The Grau Opera Company have been playing at Sacramento this week. The Frawley Company follow them at the Clunie.

New Alhambra

The moving pictures of the Jeffries-Starkney fight, as shown at the Alhambra this week, are very good. They have been attended by large and enthusiastic audiences, and this alone is sufficient to show that this reproduction of the fight is genuine. There have been so many 'make up' features of fisty encounters shown here lately that one is apt to think anything of that line in these, but these are so realistic that the excited spectators fancy themselves witnessing the actual fight and heartily applaud the claps of boxers. Every round is clearly shown with the exception of the one in which Jeffries' glove comes off and the fight ends, that is a little blurred, but otherwise the pictures are clearly shown. We advise all lovers of the martial art who have not as yet witnessed the moving pictures to do so.

The Alcazar

The Alcazar plays to crowded houses this week that thoroughly enjoy the uproarious farce-comedy, Oh, Susanah! It is very much like Charley's Aunt in style, though quite different in its working out. Miss Georgie Woodthorpe, as Aurora, the lodging-house servant, easily carries off the honors of the evening—a better make-up or a better carrying out of the character could not be. Her cockney English was too funny. The audience continually roared at each first appearance and use of the reiterated phrase 'It's All For You.' Miss Woodthorpe's work was signally successful and received many enthusiastic encores. Mary Hampton acted the young wife with delightful abandon, and made love with an earnestness which made all the young fellows wish they were Hastings. Laura Crews and May Blaney as the lawyer's jewels, Ruby and Pearl, were a very pretty pair, and made love in a charmingly disinclinate manner. Margaret Marshall as Susanah, and Maggie Leavcy as Mrs. O'Hara the landlord, acted their parts with full justice to the characters assumed. Tipsy Mrs. O'Hara was very jolly, and made a lot of fun. Ernest Hastings as the doctor is very natural, which, by the way, is one of his most excellent characteristics. So few actors being at all natural—more the pity—he carried out the character with dignity even under the most trying circumstances. Stanley Ross as Andrew Merry, and Howard Scott as Wavery Vane, were a pair of rollicking lovers, while Forrest Seabury as Tupper, was the cockney office boy to a 'T,' and a constant delight in his love affair with Aurora. He is certainly English perfect in that character. Jeffrey Williams as Mr. Plank, the father of the two Jews, had a rather difficult part to perform, which was done carefully and conscientiously. Altogether it's a side-splitting farce. Have you the blues? Go—it is a positive cure, guaranteed.

Grand Opera House

Another week sees the Grand's sumptuous presentation of Aladdin Jr. packing the big theatre. The scenery and costumes are magnific, and the singing and comic work very enjoyable. Win. Wolf is thoroughly artistic, and Woody, Perse, Edith Mason and Hattie Belle Ladd are seen to their best advantage. The production will run indefinitely and is a great show for all who wish a pleasant evening's entertainment.

The Tivolii

The Idol's Eye has done as big a business this week as it did during any of the four preceding weeks, and the prospect is that the piece can be successfully continued for two or three more weeks. The Tivolii never had better success with any light opera and much credit is due Alf Wheelan for the excellence of the production. And such a good chorus and pretty ballets you seldom see. Ferris Hartman's comedy is even better in the Idol's Eye than in any other piece in which he has appeared for a long time.

The Old Homestead, with Deunan Thompson himself in the role of Uncle Joshua, is proving one of the big money makers of the season. The play is always well received, and with the author-actor in the leading role, proves doubly attractive to theatregoers.

Among the members of Charles Frohman's Company, to present Because She Loved Him So at the Columbia Theatre, is Leonora Braham, of Charles Frohman's Duke of York Stock Company, London. She is to be seen in the role of Donna Adelina Gonzales.
THE COLUMBIA

The Bostonians will inauguráte the final week of their engagement at the Columbia Theatre on Monday night. The final nights are to be devoted to a repertoire made of the organization's three great successes. The Viceroys will be repeated on Tuesday and Friday nights. The tuneful and attractive opera, The Serenade, is to be sung on Monday and Thursday nights. Next, Hook is to hold the stage on Wednesday and Saturday nights and Saturday matinee.

The Orpheum

It's a very, very entertaining program at the Orpheum this week. The black Bartons, colored singers, cake-walkers, and dancers, and good and rather above the usual run of colored teams. Romale Bros., head balancers, follow and do some very thrilling and difficult work. Frank Coffin, the favorite tenor, with a voice of unusual sweetness and clearness, has been singing all week—his second engagement at the Orpheum in a month. He has made a pronounced hit and has aroused much enthusiasm at every performance. After tonight he goes to playing in the matter of New York. Papinta, the most enterprising and successful of our spectacular dancers, gives some of her newest effects with mirrors and meets with warm approval. Her fire dance is without question the most startling and most artistic color dance ever seen in San Francisco. Mr. and Mrs. Perkins Fisher furnish a little comedy of rural life, entitled, The Half Way House, that was most enjoyable. Most popular of all Mr. Fisher, in an old iopacious country character, was quaint and sympathetically interesting, and Mrs. Fisher quite a relief from a great many feminine assistants in vaudeville comedy teams, who believe in shouting and in boisterousness, was charming in a delightfully womanly way—principally that, for her part gave her hardly any chance to do anything else. Following came Deets and Don, European singers, and then Cushman, Holcombe and Curtis, in an absurd bit of nonsense, The New Teacher. They sang and danced and cut up, and you laughed and laughed and voted them thoroughly good. Following out the rather puzzling practice of vaudeville teams they bunched their names, so it was impossible to tell who was who, so in mentioning the fact that one of the men had a very sweet falsetto and the feminine member of the little troupe was blessed with a good singing voice, they make a point of not going to the length of personal identification. Irene Franklin, evidently a great favorite, sang, and Monroe and Mack furnished a lot of amusement with their clever witticisms. New Biograph views closed the entertaining program.

The Murder

The New South will follow The Prodigal Father at the Alcazar. The Macdonough Theatre Stock Company will play Dr. Bill next week. Master Dunne has made quite a hit at the Alcazar this week singing Lee Johnson's latest success entitled Don't You Say Ma Honey We Must Part. The Illustrious Nobles of Islamic Temple, Ancient Order of the Mystic Shrine, have secured the Alcazar Theatre for the night of Feb. 22nd for its exclusive use. The doors will open at 6:30 sharp, and the curtain will ring up at 7:30 sharp.

The Orpheum

The costuming and scenic effects of the Bostonians' production of The Vicerey are certainly of unusual brightness and effect as displayed on the stage of the Columbia. The cave scene in the last act never fails to elicit great admiration from the audiences.

The Orpheum

California girls of reputation as singers, made their first appearance and were greeted with good applause. Marie De Wood sings The Holy City by request among other songs—The Holy City seems to be quite the rage these days by singers and instrumentally also. Carleton and Royce made a hit with their novel electrical terpsichorean ideas. Vera Chaudron, Leslie Spencer, Camilla, Jolly Hamilton, Neila St. Clair, Maude Darrell and May Nealon pull out a program of good length and merit. The Hungarian orchestra, under the leadership of Isidore Fisfen, gave some excellent numbers.

The Oberon

Uniter the new management the patrons of the Oberon are treated to a performance of unusual interest. We are glad to welcome again Miss Manue Goode, soprano, and Herbert E. Medley baritone, after a lengthy absence. Both are in good form, and their training success. Their charming duos, blend in a harmonious whole that is extremely pleasing to the trained as well as the untrained ear. They are the recipients of much applause. We trust we may have the pleasure of hearing them often, as Miss Anne George, the beautiful ballad singer, was warmly greeted and is justly a favorite. Senor Antonio Var- gas, with his fine baritone, carried the house with his classic selections. Miss Ophelia Hill, the violinist, gives some fine renditions upon that glorious instrument. The Electro Magnaphone is a great show. The American Ladies' Orchestra under Director Ritzan, discoursed sweet strains of melody.

The Chutes

Major Minn, who is 22 years of age and only 28 inches high, still holds the boards here as leading man. This week he sings 'I'll be my apple house for you-oo-oo-oo-o!' and is en- sked repeatedly. Volkoff, the equil- brist and gymnast, is a marvel with her astonishing performances. Ruth Neta has returned and with her coon songs and little pickaninnies makes lots of fun, scoring encore nightly. Blanche Le Claire Sloan, Tod's sister, continues her daring performance on the flying rings. Douglas and Ford, the neat and eccentric song and dance artists, have a pleasing specialty change. George Bird, the juggling expert, after a prolonged absence has returned with new and improved musical work. Paul La Croix, an original and novelty juggler, made a hit with his last jugglerly. A garden party was the feature of amateur night. Ella Burt continues to ride the Chutes every evening, landing in the lake to swim ashore to the edification of the bystanders. The animoscope is up- to-date.
NEW YORK

February, 1900

New York, Feb. 17.—After a two weeks' postponement account of Illness, Olga Nethersole opened at Wallack's last Monday night in the much-heralded lead play of Sapfo, a dramatization of Alphonsine Daudet's novel of that name, made by Clyde Fitch. Everything contributing to making a success of the production was done in the most Business-like and Efficient manner. The play itself, which is the work of Mrs. Fiske, told the story with every possible advantage in the way of acting and manner of production. The cast was strong and varied, and the entire result was the most successful of an evening's work that has been seen in New York for some time.

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Feb. 15.—Mrs. Fiske's new production of "Sapfo" at the Lyceum Theatre was a great success, and the house was packed. The production was excellent, and the acting was uniformly good. The play was well received, and the audience was thoroughly pleased with it.

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Company at the Studebaker this week. This melodious and popular opera never fails to draw large audiences. If Trouvatore in English is a treat, Grace Golden and Adel- 
side Northwood alternate in the leading role. 

The opera has luxuriously staging and fine color casts. Next week La Traviata, will be given and Lucia and Carmen will follow. On February 19th a silver violet will be given as a souvenir to mark the 

200th performance, in English, of operas by the Castle Square Company at the Stude-
baker.

After the storm of controversy there is naturally a great deal of curiosity around Israel Zangwill's play, The Children of the Ghetto. The cast, presently presented by the 

Grand Opera House. The play has many strong qualities. It is a story of the conflict of love and duty, in which duty triumphs. The pathos in the drama is elevating rather than depressing. The dialogue is good. The scenic effects are fine throughout. The cast includes Wilton Lackey, William Norris, Gus Frankel, Robert Edson, Adol-

phe Leutina, James Hooch, Henry Dulan, Fred Lath, Will Brown, Morris Morris, Man-

toth, Mabel Tafilfero, Louie Muenider, Ada Curry, Ellen Burg, Alife Evans and Louise 

Montgomery.

Another revival of popular interest is that of Trilby, which the Dearborn Company presents at the Dearborn. Trilby was an immensely popular and had to be on the shelf for quite a long time before anyone could accept it with the small amount degree of success. Here is a role Swenganl with a makeup that is grotesque. Mr. Mackey as Little Bille, Mr. Crane as Taffy and Miss Stuart as Trilby are the best character work. The play is well staged.

Kellar, the magician, is at McKiver's this week with his spirit manifestations, his cabinets and his thought reading. Mr. Kellar shows the mysteries of the blue room, the growth of the orange and also gives his wonderful self deception illusion.

AMOS CAREY.

ST. LOUIS

Special Correspondence

ST. LOUIS, Feb. 18.—The past has been a notable week theatrically and musically. Of first importance, of course, was the visit of Sir Henry Lee Ray, whose $40,000 of St. Louis' lurie and secuduly, of the admirable production of Der Freischütz by the Castle Square Company.

Manager Pat Barry's affairs this week are Why Smith Left Home at the Century and The Sign of the Cross at the Olympic. Charles Dallone is featured in The Sign of the Cross, and his work compares favorably with Wilson Barrett's. His support, howe-

ver, is only fair. 

Hort's A Stranger in New York, is at the Grand Opera House this week. The company is headed by Paul Nicholson, Jr., who was with Alice Nielsen Opera Company last season.

Under the Red Robe is with us at Havin's. Paul Casabury and Annice Gardner essay the two important roles.

The Chimes of Normandy is being delight-
fully produced at the Grand Opera House by the Castle Square Company. In the Bill are Adelaide Northwood, Gertrude Quinnan, Lily Lancaster, Ada Mansfield, Harry Lockheart, Nat West, Sonny Rose, Homer Lind, Francis Boyle and Dick Jones.

Colonel Hopkins' Stock Company is giv-
ing an excellent production of Trilby this week. Maurice Freeman is Swenganl, and Miss Isabelle Eveson who made her St. Louis debut with the Hopkins' Stock Com-
pany last Sunday, makes an attractive Trilby. Melville and Stetson are the fea-
tured vaudevillians.

The continuous vaudeville at the Columbia this week is headed by George Fuller Golden. Others are, Cathorn and Forren, the harpist, the trump jigger, the St.

Onge Brothers, Hamilton Hill, the three

Constantine Sisters, and Hali Merritt and Florence Murdock.

Fred Irwin, majestic burlesquer, with a colorless army of benumbed temps, domiciled at Manager Butler's Standard Theatre this week. The girls are pretty and winsome, and the specialties are all strong.

The underlinings for next week are Louis Allard and Clara Lipman in The Girl from the Barracks at the Century, Underwood at the Olympic, The Grip of Steel at Havin's, Faust at Hopkins, Superfine River at the Grand and vaudeville including Helen Mora at the Columbia.

Billy Parry, who is well known on the Coast, through his association with Mr. Heaven's production of Sinbad, etc., has been acting as stage manager of the Castle Square Company during Edward Temple's absence. Mr. Parry returns to New York this week.

The Castle Square Opera Company will not close their engagement at Havin's until after Easter.

GAY Pallen.

TUCSON

Special Correspondence.

TUCSON, Feb. 12.—Past two months' announcements—Dec. 21, the James-Kiddar 

Henry Company to appear with house. Jan. 5, The Twentieth Century Club, Mrs. M. A. Pittoc, directress, in a Cup of Tea and House. Jan. 12, Mr. Hankin, tenor performance in minstrel, vaudeville and drama—Village Blacksmith. The Twentieth Century Club's entertainment was awarded the sum of $200 by the Public Library. On Jan. 14, Tucson Dramatic Club presented the Spy of 

Gettysburg Jan. 21 to a crowded house. Jan. 15, Miss Judson appeared in the Piano Company, M. J. Leavitt's; Joshua 

Sprinkle Company in play of that name; Griffith, the hypnotist, once again in Dixie company; Harry Courson Clarke in What Happened to Jones; The Christian, with Elfie Elsader to the leading character. Jan. 30, the playhouse drew a larger house by 750 than the Bostonians in either of their two appearances in 1896-97. Hot Old Time Feb. 1, to a good house and thoroughly pleased audience. Black Crook Company Jan. 29, fair house but indifferent perform-

ance. This week's Harmsworth at the House Company at popular prices. The Bostonians are booked for March 15.

G. W. PITTOCK.

TEXAS

Special Correspondence.

DALLAS, Texas, Feb. 16.—Of all the farce-comedy companies that have appeared here, Stair and Company's representation of the farce, Who's Who, is the most meritori-

ous. The attraction drew a large attendance, and the company is composed of competent comedians and beautiful women. The attraction was seen in your city, shortly, and I can recommend the show to the patronage of your theatre-goers. 

Harry Glabis' attempt at Stock Market in the Three Musketeers, under the manage-

ment of B. W. Satir and Company, is rather too ambitious. The company supporting him is a weak one, creating the impression that the management is out to economize. The attraction did not merit the large reprieve which was given it.

The Christian drew the largest and most fulsome assembly of the season, and not-

withstanding the fact that an advanced price of admission was charged, it was R. G.

TUFFRIT.

The Roberts-Moore Company of Australian players will soon be an attraction at Manager Friedlander's beautiful California Theatre.

L. DUVAL

Theatrical Wig Maker

12 East 5th, San Francisco
LOUIS

The San Francisco Dramatic Review

February 17, 1900

Events That Interest the Pacific Coast

Los Angeles

Special Correspondence

Los Angeles, Feb. 14.—This week busi-
ness at the various theatres has been up to
the standard established the fore part of the
season, and the people are enjoying excel-
lent attractions at popular prices.

Eloise Mortimer, the new prima donna
with the Gran Opera Company, has been
suffering from an operation recently per-
formed on her throat, and as a consequence
has had to omit several roles that fell to her.
Good and well-deserved in fairness, a fair
opportunity to recuperate will enable her
soon to be back again.

This week it will be nice to have a place of
amusement that will rival the Clutesi of San
Francisco. A company was recently organized
that start to work fitting up the Washington
Street Gardens after the plan of the place above referred to. It has
not too much to attract the audience, but the headline bill will
be one of the attractions.

The Transcontinental Amusement Associa-
tion is the name of a new company recently
incorporated under the laws of Arizona
for the purpose of leasing and controlling theat-
res and places of amusement from the Atlantic
to the Pacific Coasts. M. H. Leavit known in
theatrical circles, is at the head of the organization.

Manager Mower has secured Antonioine
Trebelli, assisted by Mr. Robert Clarenc
Newell, for two song recitals at his theatre
February 13-19. Both recitals were well
attended, and the audiences were well satis-
fied.

The Boston Lyric Opera Company opened
a three weeks' engagement at the Los
Angeles Theatre the 11th inst. with Boccac-
io 11-12-15, Marths 14-15, and Chimes of
Normandy 16-17. The company consists of
forty people and is made up of exceptionally
good voices and pretty faces. Notwithstanding
the fact that they came immediately after the
close of the Gran Opera Company's engagement, they opened to good business
and the prospects are good for a continuation of the same.

At Moroso's Burbank Theatre the Neil
Stock Company opened their seven weeks' en-
gagement the 11th inst. to packed houses.
A Bachelor's Romance held the boards for the
first week, and was thoroughly enjoyed by
the public. Numerous people who had
seen them in the East were on the list at the
advance sale of seats. The company is very
good and well deserves the favorable com-
ment that the press and public have bestowed
upon it during its recent Western tour. The
report of attendance of new plays, thoroughly
up-to-date, and for some of whom Mr. Neil
pays high royalties.

Portland

James D. Barrows and his company are the star attractions. Their
guant sketch, Tactics, found immediate favor. The wait to get into the
sale is up to the usual high standard and consists of The Holloways, Partie Trio, Bruet
& Riviere, Edna Bassett Marshall and com-
pany, The Sobhkes, The Mitchells and
Joseph Newman.

SACRAMENTO

Special Correspondence

Sacramento, Cal., Feb. 13.—The Clunie
was crowded Sunday night at the first per-
formance of James Grau's Opera Company in
Salt Lake. The company is strong and
gave the opera in a manner that made many
friends. People will take advantage of seeing
comic opera given in such fine manner at
such popular prices as 75, 50 and 25 cents.
The following is the repertoire for the week: Monday- The Mikado, Tuesday, Wavg;
Wednesday, Olewite; Thursday, Bohemian
Gilt; Friday, Paul Jason; Saturday, Martha.
The Festival Company will present the
conventional Hawaiian on the 19th, to be
followed with Madam Sans Gene and The
Sporting Duchess the 20th and 21st.

Who's Who on the 24th.

Schulz Concert Company will probably be
here in about the first week in March.

The Minett Trio and Otto Endic, pianist,
will give a concert soon.

STOCKTON

Special Correspondence

Stockton, Feb. 15.—The Jessie Shirley
Company closed a week's engagement here
February 11, playing to fair business, pres-
ents such play as Doria, Mocha, Daughter
of the Empire, Wife for a Wife, and Trilly.
The Shirleys Company makes a feature of its
uniform band.

The Yo Semite has done a good business
this week with His Better Half, 13, and
Demmm Thompson's Old Homestead, 16.
The old New England play never seems to
lack interest, although it is growing a little
stage, and was not greeted by the same
houses that originally raved over the pro-
duction.

February 15th will be a great night in
local theatres. The Native Daughters
will give their grand minstrel performance
with 75 well known Stockton ladies in the
cast, including six black face comedians.
The city has been ransacked for jokes and
songs and there will be something doing the
night of the 15th. The affair promises
to be an event of the season, and a packed
house is the order, from the sale of seats.

The Avalon, which has been dark for a
couple of years, has opened for a week or
more with a troupe called the Zangegambians
supporting a patent medicine doctor. Some
of the minor people of Black Bottom's troupe
are in the combination. It is a case of free
admission.

The Jewish young ladies of the city gave a
successful fair in New Pioneer Hall Monday
for the purpose of repairing the church. It
was largely attended and a good program
was rendered.

There will be a musical and literary pro-
gram in Webley Hall by the V. A. M.,
commemoration of Washington's Birthday.
On March 17, the Father Yorke Literary
Society will give a worthy program at the
Theatre.

GEORGE F. McLEOD.

PORTLAND

Special Correspondence

Portland, Or., Feb. 13—Marquam Grand.—James-Kiddier-Haufford Company
opened Feb. 7 in The Winter's Tale to the
capacity of this large theatre, presenting
School For Scandal Feb. 5, Winter's Tale 5,
and matine, and The Rivals on closing
night.

Mr. James has not much to do in The
Winter's Tale, but he does that little well.
I should think he would like the part, for it
gives ample scope to his Kidding abilities.
Their performances here were the best
ever offered by a Shakespearean attractor in
this city since the days of the great Booth-Barrett attraction, you could it
from being with such old timers as John
Ellister, Harry Langdon, Collin Kemper,
Mr. James and Mrs. Vandenhoof in the cast.
Wagphin and Kemper have certainly not
s, as they carry scenery enough for a
testable, and every detail is well car-
ried out. The performance of School For
Scandal was a worthy one, but a good
as the opening bill. The company is a
Shakespearean one. In their closing piece
the honors easily fell to Barry Johnston,
Mrs. Vanderhoff and Harry Langdon.

Cordey's Theatre.—Moore-Roberts Com-
pany opened here Sunday night with every
available seat and bit of standing room sold.
They play at this tiny little play house all
the ensuing week, presenting Mrs. Quin's
Twins, the first half of the week, to be
followed by Arah Na Pogue. The latter is
from Mr. Cordes's orignal manuscript, which
was presented to him by the late Dion
Boucicault.

Fredrickburg Music Hall—Were you to
step into this popular amusement resort you
would certainly be reminded of Koster and
Bial or Stieffs in New York, so great are
the crowds. The two popular managers use
their best endeavors to procure seats for
all comers, but their efforts are not always suc-
cessful, many being obliged to stand every
night. The cause of this immense attend-
ance is evidently the excellent program
which is changed weekly. This week
the news faces are Miss Eva Ross; Di Gosca
Bros. in a musical act, Tolmer Sisters, sing-
ing soloists--Gus Henderson, trapere bal-
ancing act and Delfi Adelphi, who bills
himself as the cowboy magician and is
certainly clever. The holdovers are the
Palmer Sisters. An entirely new bill next week.

PORTLAND NOTES.

Clarence Eddy, the organist, will give a recital next Thursday night.

Mehserle & Abbot's San Francisco Stock
Co. will shortly appear at one of the theatres here, headed by Chas. King who
will be featured.

The Neil Stock Co. stopped over here one
day en route to your city.

Coming attractions at Corday's are Too
Minch Jones, to be followed by the Fraw-
ley Co., In The Sporting Duchess and The
Cuckoo.

Coming at Marquam—Walsh McDowell Co.
Manager Heilig went on a trip to the Sound country Feb. 10th, to be gone
about two days.

Brook's orchestra will present Old Glory
here for four performances commencing
Feb. 14th.

Nevada gave two concerts here, Feb. 6th
and 5th.

Max Steine and wife, of the defunct
Cheerful Liar Co., are still in town. They
have been engaged by Geo. Mothero for
his stock company in this city.

Moore-Roberts Co. laid off here Feb. 9th
and 10th, reengaging their Feb. 11th.

The Christian played here at Marquam

EDWIN A. DAVIS.
VAUDEVILLE NOTES

Trezada at the Olympia is a wonder.

The Leonas are at the Parlor Theatre, Duluth.

May Loveland is a big hit at Parlor Theatre, Duluth.

Fisher and Wall are a hit at the Columbia, St. Paul.

Cole and Cole are at the O-phemum, Ran-geburg.

Lillian Colorget and Belli Baya open in Skaggy Feb. 24.

The Mohring Brothers play the entire Northwest Circuit.

Allie Deluca will open at Vienna Buffet, Los Angeles, Feb. 26.

Bennie Sommers and Birdie Moore have gone to Arizona.

Davenport Sisters will shortly make their first San Francisco appearance.

The Gordon Sisters will be seen in the near future in a local music hall.

The De Mora's will make their first appearance on the Coast soon.

Lea Peasley, direct from the East, will shortly be seen in a local music hall.

De Forrest Sisters will play the Keith Circuit, and then come direct to this city.

Roberts, Smilax and Company open at the Vienna Buffet, Los Angeles, Feb. 19.

McNeil Sisters and Wilma Sisters are at the Standard Theatre, Fort Worth, Texas.

Onahama, Paul La Croix, and the three Malvene Brothers will be on the Chutes program Feb. 19.

Everet Sisters, Herr, Bouch and Zoyarra, open at the Vienna Buffet, Los Angeles, next week.

Maggie Colburn will arrive in town Sunday after a successful engagement at Vienna Buffet, Los Angeles.

The Healy Sisters are receiving the greatest of praise from the Eastern press. They are the feature with the Two Married Men Company. They are Native Daughters.

Marie Tempest has changed her mind and will not take to the grand opera stage. She will sing in the London music halls instead. Her first appearance will be made at the Palace very shortly.

Adgie and her hounds, Evans and Mantland, Beatrice Le Vegu, Lottie Wilson, Coulson and Ryder, Eva Lester, Billy Mors, Rexford and Evans, Lulu Darrell and the Sisters De elect are among this week's attractive features at the People's, Seattle.

Miss Lillian Sherwood made her first appearance in vaudeville at the Chamberlain Theatre in Boston and was an instantaneous hit. The young woman has a beautiful, well trained voice, a mozzo soprano with contralto quality and sings with an ease and surety that give comfort to her hearers. When she shall acquire the stage ease that comes with experience criticism will be condemned to the carpet.

Ella Butler is still a big hit at the New York in the Metropolis.

The Orpheum will soon open an attractive new vaudeville house in New Orleans.

Fongere is back again at Koster and Bial's imitating Fay Templeton's imitation of herself.

Della St. Clair is one of the new features billed for the Olympia next week. She will make good.

The report comes from the Savoy, Vancouver, that Lynwood, in a concert act, is a great hit, with a capital G.

Managers O'Brien and Jackson are offering some great attractions at the Savoy Theatre, in Vancouver, just now.

Lotta Adair, Smith and Ellis, and Geo. H. Wilson are meeting with enthusiastic receptions at the Savoy, Vancouver.

Frank Lawton, who acted in The Belle of New York, is now whisking with success in various London music halls.

Ed. levy, the Chutes assistant manager, is furnishing the most remarkable entertainment for the price ever offered in America.

The progressive managers of the Oberon will soon proceed to enlarge their stage and add new dressing rooms and other conveniences.

Blanche Le Clair Sloan, who has been a very attractive feature at the Chutes for the past few weeks, begins a five weeks' engagement at the Olympia Monday night.

Loie Fuller's new idea is to dance in a grotto paneled with mirrors, and when you look you see not one but eighty Loie Fullers. She comes to America next fall.

Pearl and May de Meir, two talented and good looking San Francisco girls, made their professional debut at the Olympia Monday night, being received with much favor.

Ruth Nelta, who is extremely popular in local vaudeville houses and on the Orpheum circuit, will, in all probability, be seen next season with the Harry Williams Own Company.

Mrs. Tillee Morrissey, wife of John Morrissey, general manager of the Orpheum circuit, intends sailing April 26 for a visit to the Paris Exposition and a continental pleasure trip. It is possible that Manager Morrissey will bring his wife from San Francisco to New York should it be convenient for him to make his business arrangements admit of his absence from duty for a sufficient length of time.

THE SAN FRANCISCO DRAMATIC REVIEW
FRESNO
Special Correspondence
Fresno, Feb. 14th.—The illness of Manager Barton of the Opera house not only caused anxiety among his friends, but it has also resulted in two weeks of unusual quiet for the house. Mr. Barton is now improving rapidly. His illness has been principally due to over-work, as he has taken into his own care the executives of every detail connected with the large enterprise of running an opera house like the one here. During his sickness his younger brother, Clarence, has proved to be a most proficient lieutenant.

The Elifelds have been here for a week, and as usual attracted good houses. The Daily Stock Company is coming again and is likely to do even better than before, for Fresno people have a kindly feeling for it. As Manager Barton was unable to act in the matter, the Chamber of Commerce, of which S. F. Booth, district agent for the Southern Pacific, is the president, took the initiative in bringing Mme. Sofia Scalchi here, and she will appear at the Opera House on the twelfth. Mr. and Mrs.闿will present His Better Half to-morrow night.

There is considerable interest being manifested in the Review in this city, the general opinion being that it fills a place long vacated. May it continue prosperous.

BENJAMIN JORDAN.

ODGEN
Special Correspondence
Odgen, Utah, Feb. 12.—Sawing the West played last Monday to a poor house, and was put on by a second-class company. Faust, Lewis Morrison's old company, brought out a crowd of children. This is also a rather deterriorated company.

Frederick Warde played The Lion's Mouth to a crowded house to advanced prices. This production met with great favor.

On Feb. 15 we have Who's Who, and that week's rest before Blanche Walsh appears.

Your correspondent will be out of town for about three weeks, so that the next news will be very much like ancient history.

R. M. B.

CANADA
Special Correspondence
St. John, N. B., Feb. 4.—The main feature of the Valentine Company's bills this week was Mr. Ed. Mawson's powerful portrayal of the role of Horace Cheval in A Parisian Romance. It was a revelation to even his most saugine admirers and evinced a most painstaking study of the character, both as to make-up and delivery of the difficult lines. Business continues good, and next week's bills will decidedly draw well. They are—The Merchant of Venice, 5 to 7, with matinee 7, and Ouida's Modin, 8 to 10, with Saturday matinee. The St. John Amateur Dramatic Club present Tried and True at Mechanics' Institute, 7, for the benefit of the New Brunswick, South African Contingent.

PEACOCK CARNIVAL

SALT LAKE
Special Correspondence
Salt Lake City, Feb. 12.—Frederick Warde played three audiences at Salt Lake Theatre, Feb. 9-10-12. The local High School gives a minstrel performance 16-17. Four streets in Salt Lake are business. Tonight Who's Who is playing before a large house.

John H. Henvy.

The only important minstrel organization to come here this season is Wm. H. West's immense aggregation of clever people.

Writing Comic Operas

This is Comedian Jeff De Angelo's recipe for writing a comic opera: "My advice to that assorted portion of humanity who write, or think they write, librettos, is: Write the book just as you would a play. Make it short—very—so that the reader cannot bear to read it. Make it rich in music, so that the libretto has the right kind of a story and is told in brisk, humorous lines, we can find the music; you needn't worry about that. Julian Edwards, Sonnt, De Koven, Herbet and others are crazy to find good librettos. It's a case of the composer seeking a libretto, the latter doesn't need to do any searching. I mean to say that the success of a comic opera depends vitally upon the plot and its telling, for a comic opera with a disjointed, weakly constructed plot has no chance to live, no matter how sprightly and pretty the melodies."

The London Stage

Countess Russell, who has recently been touring in A Runaway Girl, announces that she is going on the music-hall stage and will do a song and dance act.

The sole novelty is the revival of Dandy Dick at Wyndham's. As predicted Saturday last the new Gaity piece is a great success.

E. S. Willard denies the report that his reappearance on the stage is imminent. He says he has completely recovered his health, but he adds that his holiday is much too pleasant to be interfered with, and he has no intention of acting until his return to England in November.

In Paradise

Messrs. Frawley & Stockwell have entered into an agreement to put In Paradise on the road. Stockwell and Theodore Hamilton will have the chief comic parts of the men, and Mary Scott will be the leading woman. The company has not been selected as yet.

Standard Theater

Bakersfield, Cal.

The only first-class theatre in Bakersfield. The Oliphant and Stockwell Variety Theatre in Bakersfield. All communications regarding bookings and bookings for booking agents should be addressed to Mr. Archie Levy, 6 Daily St., San Francisco. Prices advanced to Agents of Reputation to any part of the State.

This Publication Is a Sample of Our Work.
LOCAL NOTES

ADELAIDE LLOYD-SMITH'S CONCERT.

Mrs. Adelaide Lloyd-Smith gave a concert in Sherman Clay Hall Tuesday of last week that had been looked forward to with much interest, but which unfortunately tell short of being a success so far as Mrs. Smith was concerned for she was not in good voice and in no condition to do herself justice. She has good technical ability and sings with a certain amount of grace, but upon this occasion her high notes were far from clear and she did not execute freely, seeming to have little confidence at times, and she frequently sang off the key, but in her last appearance her tones were clearer and there was more warmth and spirit in her work. I like to judge musicians as they are when in proper trim for their work. Accidents happen to the best of us, and if Mrs. Smith did not come up to the expectations of her audience, at least she should not be utterly condemned, for she was evidently handicapped by some indisposition that interfered with her best efforts. She has had training, certainly, but her voice is not one of special sweetness or warmth. Her numbers were Se Saran Rose [Arditti], Lo! Hear the Gentle Lark [Bishop] flute obligato to the latter being rendered by Elias M. [Eliyahu] Kranzer, from Thou Mighty Monster, from Oberon, which suited her voice and brought out something of dramatic quality, an encore number being Where Do You Come From, Baby Dear, in which she showed most feeling. Cantor E. J. Stark was a favorite of the evening, receiving much appreciation for his baritone solos, Recitative and aria Un Ballo in Maschera [Verdi], Two Gianduas [Schumann]. His voice is powerful but not particularly musical, but he sings with taste, and was most warmly applauded. The great treat of the evening was the Minetti Quartet, Guilio Minetti, Ferdinand Stark, Charles Trainer and Arthur Weiss, Mendelssohn's String Quartet in E flat Major op. 12, four movements, was charmingly rendered with beautiful execution and expression, the Romance-Andantino-Fresco al Sattarillo [Grieg], from String quartet in B flat op. 27, receiving continued applause. The work of this quartet always meets with favor and justly so as the players are earnest, thorough musicians.

A DAY IN OAKLAND.

THE DRAMATIC REVIEW has gained a very warm friend in Mrs. Fanny Dam-Hilton, vocalist, who has classes in Oakland, Valloje and San Francisco and who was so much enthused with the broad, truthful spirit of THE REVIEW that she suggested a visit to Oakland in the interest of musical matters, devoting her day to me last week. As we drove in her buggy making calls upon old friends and others I had not previously known, in every instance I received a kind welcome and many good wishes for the success of THE DRAMATIC REVIEW and expressions of pleasure that Oakland should come in for a very large share of interest in professional matters. Among the many I met for a few moments were Alexander Stewart, whom I found busy as could be with his violin pupils, and who is the critic of the Oakland Inquirer; Mr. Metcalfe, the pianist, who spoke very encouragingly of THE DRAMATIC REVIEW; Miss Nellie Davenport, pianist, a pupil of Robert Tolmie and member of the Pianists' Club; Miss Halsey, vocalist; Lena Carroll Nicholson, who has been prominently known in concert and church work and whose sister, Grace Carroll, is making a success in the East; Miss Cora Jenkins, who has made great progress musically, especially in her harmony classes for children; Carrie Brown Dexter, a very charming young woman, a member of the Hughes Club that seems to be an influential organization and gave a concert last evening in Oakland, and Mrs. Carrie Foss Snyder, the elocutionist who has flourishing classes and appears with much success in public and was taught by Louise Humphrey Smith. I found her very interesting and bright and like most of the professional people I met in Oakland very refined and cordial. I dropped in also to see Miss Marvin, whom I liked exceedingly, and she is spoken of as having decided ability and standing as a pianist and teacher. Miss Chiby, pianist, was away at Redwoods, but I had a pleasant chat with her mother. During the day we went to Loring Hall, where Mrs. Hilton holds her successful classes in vocal work and sight reading and also met her cousin, Fanny Dam, the pianist. Mrs. Hilton is right—there is plenty of good material in Oakland, and THE REVIEW is ready to help in the good work. Let the profession send me news and programs and drop in to see me when they are in town, and there may be Oakland days for the future. The day was too short to see all I desired to meet, and many were away, but the hours there spoke well for the work being done in Oakland, and the interest that will be taken in THE DRAMATIC REVIEW.

TREBELLI'S FAREWELL CONCERT.

Trebelli's farewell concert given Thursday afternoon of last week at the Grand Opera House was the most successful of the series of six concerts, the house being filled to its utmost capacity with an audience that showed enthusiastic appreciation of one of the most charming and artistic concerts that has visited California for many a day. A long and varied program was exquisitely rendered with all Trebelli's fresh, fascinating grace, closing with her famous laughing song, that completely captivated the house. Last Friday she left for Los Angeles with Robert Clarence Newell, whose work has been a most satisfactory support to the fair singer. She will be heard in Canada and Boston later on.

STUDIO ECHOES.

The Herbert-Kiddier Concert Company—Alma Bargland, Bessie Lee Wall, Homer Henley, Mr. Loveday—gave a concert on Tuesday evening at the First Unitarian Church, San Jose. Mrs. Weaver-McCaulley gave a concert in the First Unitarian Church, San Jose, Sunday last, assisted by Henry Bettman, violinist, Ada May Churchill, pianist and vocalist, Miss McMillan, vocalist, Mrs. Romayne Hunkins, cellist, and Miss Carrie Foster McClellan, which was well attended.

The Minetti Quartet gave a concert in Sherman Clay Hall last evening which will be reviewed next week. On Tuesday evening Miss Jessie Foster gave the first of a series of song recitals in her studio, Mrs. Arthur Lewis being the pianist of the evening. The program included—Approach of Spring [Mendelssohn], The Lotus Flower [Schumann], Love a Captive [Chaminade], Air and Variations [Rode], Morning Greeting and Parting [Schubert], Sweet Wind That Blows [Chadwick], and music from Rigadoon. Miss Foster will give recitals monthly, and it is a pleasure to state that her vocal classes are very promising since she located here.

The new Board of Directors of the Music Teachers' Association of California, consisting of Madam Rocceol, H. W. Patrick, V. S., H. Hoffmeyer, Joseph Gruen, Homer Tourjee, Mrs. P. O. Peterson and Mrs. Whiteside, has elected for the ensuing year Madame Ellen Courson Rocceol, president; H. W. Patrick, vice president; Mrs. Whiteside, secretary; Mrs. Peterson, treasurer.

Adelaide Rody sang at the French Church on Sunday last, and I hear made a good impression.

Mrs. Marinner-Campbell gave a charming dinner in honor of Clarence Eddy a few days ago, several musical friends being invited to meet the distinguished guest. Mrs. Campbell is a delightful hostess and her home one of truest hospitality and artistic refinement. Mr. and Mrs. Pasmore, Mr. and Mrs. Birmingham and Miss Elizabeth Putnam were among the invited guests.

—Mary Frances Pumulo.

A NEW DRAMATIC SCHOOL

The Calhoun School of Natural Elocution, Acting and Physical Training opened Thursday afternoon of last week at Golden Gate Hall under very happy auspices, a refined and interested audience being in attendance. Mrs. Jessie Calhoun Anderson, the director, made a very graceful appearance upon the stage and listened with evident pleasure to the warm words of encouragement in her undertaking and the confidence expressed in her ability to make a success. David Starr Jordan, President of the Stanford University, Hon. Reginald H. Webster, Superintendent of Public Schools, Wm. C. Morrow, the distinguished author and instructor, and Dr. Driesbach Smith, the assistant physician of
Above are likenesses of the principal members of the Plymouth Stock Co., who recently gave two very successful performances of Camusaid.

the Napa State Hospital and lecturer at Cooper's College, making appropriate and eloquent addresses upon the many advantages of mental, physical and social development resulting from such instruction as the school affords for students in professional and private life. Mrs. Anderson being thoroughly conversant with the highest art of education and physical training. Each speaker was generously applauded, Mrs. Anderson responding in a few words of appreciation and expressing her determination to deserve their opinion of her merit; then upon request she gave part of the first act of Cynara de Bergerac, her handling of the various characters being strong and effective, her action easy and her voice beautifully modulated, not a word being lost even in the excitement of the fencing scene in which she displayed much grace, winning sincere applause. She is interesting and magnetic, inspires confidence and will doubtless make a brilliant success of the Calhoun School of Natural Elocution, Acting and Physical Training.

Having a warm interest in the teachers in all branches of professional work, I dropped in to see Mrs. Anderson when passing Golden Gate Hall a day or two later and found her busy with a pupil whom she was instructing in exercises of esthetic physical training. Every muscle was brought into play, and watching the little form of the pupil in the exercises of breathing and walking, the development of health and lines of beauty, I realized the benefit many of our over-worked professionals would have gained, and the increased power of endurance had they enjoyed this kind of education instead of entering professional work, as singers, actors and public speakers too often do without the proper building up of body as well as mind. Especially interesting were the exercises preparing the voice for speaking or singing, and in taking the full round tone the entire physical organization was invigorated. "How many mothers could save perhaps the lives of their little ones preventing blighting disease if they understood the simple laws of health and especially the breathing exercises," said Mrs. Anderson, citing instances of the advantages her knowledge had been in her experience as a mother. "And what help these exercises would be to the society woman," I added, "for there can be no beauty without health and perfect development of the form divine." Then as I admired her light, easy motion and the sweet, low tones of her voice, Mrs. Anderson said with a smile, "Americans have learned to value correct speaking and voice training as much as our English cousins, for in London, as you know, badly pitched voices or ungrammatical language are not tolerated in polite society, and so it is in New York to-day." As I was ready to leave, a pupil preparing for the stage came in whom I heard read from Macbeth, and was again impressed with Mrs. Anderson's conscientiousness as a teacher, her care of the voice, gesture, facial expression and the interpretation of the role and her effort to preserve the naturalness of the pupil being her great aim. "We are Nature's children," she remarked, "we must observe the rules of stage technique, but the only real art is gained from making human nature our model in the interpretation of character." Mrs. Jessie Calhoun Anderson has taught at the Stanford University by special arrangement, the University of the Pacific and other schools. She has had the advantage of training from leading masters of Paris and London, her education being under the direction of her sister, Eleanor Calhoun, a light upon the dramatic stage.

Mary Francis Francis.

California Theatre

Opening
Sunday Night, Feb. 18

Third and Best Edition of that Rapid, Roaring and Rollicking Farcie

Who is Who

Introducing Those Celestial Fellows

Chas. Pusey and Bert St. John

and an Excellent Company of

25 High-Class Artists—25

* * *  
Elaborate Scenery
Beautiful Costumes

Mary Scott

Mary Scott, who goes out next week as leading woman of the Frawley & Stockwell Co., presenting, in Paradise, is one of our younger actresses with a most promising career before her. Besides possessing great beauty, she has an intelligence and real adaptability for stage work, and will before long be numbered with that great list of California women who have gone away from home and won admiration for their beauty and splendid appreciation of their talents. Miss Scott's most notable success is associated with the difficult role of Fay Zuliana, in Plover's comedy, The Princess and the Butterfly, presented a few weeks ago by the Frawley Company. The consensus of critical opinion was that the role of Fay was excellently handled and, to quote the words of the eminent theatrical reviewers of the Chronicle, Peter Robertson, "she had an attractive character in the piece and she played it with ease, vivacity and control." * * Fay Zuliana suited her and it is not an easy role. It should not be difficult for Miss Scott to win a prominent place on the stage, for she has the temperament and instinct for the work."

In placing Miss Scott in his company in the leading role, Mr. Stockwell showed his faith in and his appreciation of her ability by sending for her entirely of his own accord and selecting her from a host of experienced and talented actresses from whom he might have chosen,
For in his ravings by mistake
A solemn truth the madman spake.

A few weeks ago I wrote to a friend asking news of Paris dramatically.
"Make your letter interesting and readable," said I, "for I mean to publish it." Now here is the answer translated exactly: "And I mean that you shall publish nothing of the sort, Paris dramatically is much too outward and spicy for poor little America and the religious Americans. The subject most in vogue as I write is the roce who abandons a mistress to marry a young and unsophisticated girl—and the complications that follow. We find it all vastly amusing."

The words "poor little America and the religious Americans," though not so intended are a tribute to our decency and superiority that I am not quite sure we deserve. The word religious is ill chosen, but since they have no morals to speak of in Paris, perhaps it was the only one at hand to express the opposite of impurity—and God help the nation that finds religion in its accepted sense, the one refuge from vice. Hope for it is dead.

Indeed I am far from sure that we deserve the tribute. Is there any form of French served vice that has been offered us and not found palatable and digestible? By us, I mean America as a whole, for there are certain communities that have no maw for such flesh as The Turtle. But the fact that, until it reached San Francisco, crowds approved its garnishing and fed upon it happily is a blow upon our decency that shall not easily be wiped out.

If these imported forces were even clever, one might, while bewailing a debauchery of genius, respect them as works of art. But except to the hedonist, they are deadly dull. We are told they lose in translation. They lose nothing but a overweight of mine we have not yet become enough to balance our wings in and fly away apparently unaltered.

And as these things become less strong in emphasis and more suggestive they become the more insidious and degrading in their effects. We are a nation of theatre-goers from six to sixty—the theatre is a big part of our circumstances and much of modern morality consists in going to it right. Many who would admit impurity into their minds in no other way, here surrender themselves to author and player and smile at and with lives they have no mind to imitate. Even what passes through the thought hurriedly leaves something and what gets the attention bids for the affection. Mind can run down hill as fast and a bit faster than matter.

"But see how we bring them to the theatre and make them laugh," said an actress to me in defense of their production. We have had such dull audiences, it is something to be able to rouse them in any way. If the public demands this sort of thing what is one to do? Don't give it to them. Let them die of dramatic starvation and while you are killing off the last man of them save your own lives by taking in gardens to prune and windows to clean.

To be forced to play such things is demoralizing to you, for where you are thinking, there you are living. Consider where these plays are taking you night after night, and whether you care to go there. To be obliged to think the impure is of itself impure and costs a woman a share of her self-respect. What begins by being as repulsive as the deformed grows by the easy steps of familiarity to be almost agreeable. And this is deterioration. The man who has in his company talented, clever and high-minded young women, how shall he be answer to himself for forcing them into such parts?

This class of play has absolutely no excuse for existence. Because such people and vices exist is no reason for their dramatic publication as jokes—as fun. The canker of civilization is not funny, and to treat it so is little short of crime. The whole subject is one we can afford not to think about, ignorance being a less weakness than knowledge.

Yes indeed you make them laugh. There is no dodging that. When the curtain falls upon a middle act, the male contingent strides or waddles or lunge out, red in the face, willed in the collar from howling with joy over what? Would one of them dare explain for publication over his own signature? In the abundance of their delight, they but advertise unwittingly their own vulgarity. If aught could make a man apprise himself at a faithing, it would be to drop him still howling in the heart of a forest, there to look himself in the face and then upward from the pine-tops to the stars! And the women who have also howled. What of them? O, the shame of it.

And this is not all. The whole tendency of playwriting today seems to be to debase the skill and waste the time on unfit topics. These wares are marketable at good figures and money has such a merry jingle. Playwrights with graphic skill and abundant sympathy and wit and humor are tempted to write them as interludes while they make ready for the great after effort. But diving for the low and feeding upon the low disqualifies for exalted thought and in the order of despicable nature they shall never again strike the major key of a noble play!

The Farce-Comedy Up-to-Date

Scene
Just any place, but by the way, be sure the place is quite disreputable.

Characters
A woman of the demi-monde, a maid quite up to stuff.
A roce and a sap-head blonde.
A husband good at bluff.
A black-leg and a guardian.
A wife who knows the ropes.
A small man in a masquerade as men.
A daughter who eloques.

Properties
A betting book, champagne frappé.
Wine, cocktails and bad debts.
Some very, very decocile.
A husband good at bluff.
A small man in a masquerade as men.
A daughter who eloques.

Dialogue
"And the Tendency to Write Down"

And when plays are clean, there is yet the fatal tendency to write down to the public. It is a great log we are told and cannot otherwise be reached. It is a lie. The man in the street is not the public and those best worthy of consideration are hungry for something not an insult to their intelligence. Witness the crowds who filled the Columbia recently during the all too short season of the classic and the old comedy. The public merely asks to be interested and with the right effort interest can easily be created in something above peanuts.

The tendency to be blatant, to be flippant, to be cock-sure, to be vulgar, to write down, is rapidly destroying the ability to write up.

Strength and nobility require dignity of language and it does not rise from the heart to the tongue of the flippant. Let a man fill his pasture with mules and they are ever at the bars when a horse is ready.

The chances of a masterpiece from any of our known playwrights is very slim indeed, yet more than one had the strength for such had they but used it aright. If it were not for the few, the very few of great stars, there would be no masterpieces at all. They control their own destiny and demand something to fit their ability.

And a masterpiece is not of necessity a big expensive production. A simple heart story may become such in the hands of him who has not lost his faith and hope—who has not shrunk his soul and become a degenerate. And think of the degenerates to day flourishing pens. How much of their stuff, I wonder, is now in the dramatic stocks, ready to be launched upon a tired public at the touch of a button. Would it might be buried.

But something too much of this moroseness. A look into the future is the remedy. And there I believe lie some of the greatest plays that have ever been written—masterpieces hidden in the souls of men who have kept aloof and not been touched by the flippancy and cock-sureness of the times. And truly we are eager for them, and from any distance we are glad to hail them.

And in the meantime the rank and file of the actor world are teeming
Fire Guards for Theatres

The Fire Commissioners are developing a scheme to minimize the possibility of danger from fires in theatres. This week they have been in consultation with the local theatrical managers.

The idea will be to place two expert firemen at the disposal of each theatre. The men will be on duty from 7 to 12 P. M. A half hour before the theatres open they will inspect the electric apparatus and all applied for light and explosive effects; see that the contrivances for fire extinguishing are in perfect condition, and that combustibles are surrounded with the proper safeguards. The men shall be in full uniform and stand at each side of the entrance while the audience is being seated. When the curtain is ready to rise one will retain his place at the entrance and the other will go behind the scenes and see that everything of an inflammable character is handled with proper precaution. He will hold himself ready to act in any emergency. After the play the firemen will make a second tour of inspection and satisfy themselves that everything is safe before they leave the theatre.

Kahn Was Surprised

Here is a story that started out in the columns of the St. Louis Globe-Democrat, and has since been going the rounds of the Eastern papers: "Julius Kahn, the new Congressman from San Francisco, was an actor several years before he studied law, practiced at the bar, and got into politics. He has faced the gallery gods in every city of the United States in his time. But he admits that he never encountered such a knock-out as occurred to him at a Washington dinner party the other night. The actor-Congressman rose to speak, and led off with the remark that he supposed the toast-master in his remarks about Congress being a place where there was a lot of acting had reference to the fact that he had passed some years of his life upon the stage." The words were no sooner out than in a perfectly serious tone somebody at the remotest table inquired, "Whom did you drive for?"

Returning One by One

One by one, they manage to come back, glad to be once more in the old town. Arthur Boyce, after quite an extended absence in the East, is once more in the Tivoli fold, quite content to stay. Mr. Boyce was engaged with the big production, A Chinese Romance, but the show did not take, and he turned his attention to vaudeville, scoring hits in various houses. He returns with several very fine letters, telling of distinct successes on many occasions. But like all who have enjoyed an engagement at the Tivoli, Mr. Boyce says it suits him.

with mediocrity. And why not? Will you tell me what there is to beckon women and men of brain and culture into the profession—or to develop the talent which gets us attention? Most plays are interpreted quite as well as they deserve to be. If they could only be done a little worse—done to a speedy death, it would be a jolly good thing, and the mourners would be well satisfied when some of them do give up the ghost they will be refused decent burial.

In the midst of this mediocrity there are a few actresses ripe for big parts, but where are the parts?

Take Keith Wakeman, for instance. A woman of strength, of culture, of mind, of soul—beautiful, powerful. I am convinced she could take any man's brilliant comedy (mind, I said brilliant) and likewise his tragedy and carry them with skill and grace triumphantly to the top. She is playing Leo.

What is the part of Leo? A touch and a go and nothing at all. It is utterly beneath her brain and heart, yet she gives it a charm that will not allow there is anything amiss.

Yet she, I should go out into the open after the performance and do the Catalline Orations—just for exercise and recreation. I believe she would sleep better. Five nights have I watched her and am not yet wearied. And she can be beautiful.

But above her beauty, above her grace, above her strength, the woman's dominant stage charm to me is purity. As she stands upon the stage in her bridal robe and veil, I am conscious of that clutch at the heart, that nameless pain one always feels when girlhood passes through the church door to the new life beyond. And this very purity is part of her power for noble work. If she be forced into cheap farce, nature will wring her hands and weep.

Mrs. French Sheldon has chosen well to write the effort of her life about her. She may trust it in her hands without a tremor. May it be a masterpiece and ring as such over the continents!

TO KIETH WAKEMAN

I'll plant thee a garden, fair lady, In the cool of a quiet dell, And choose my blossoms right, craftily, For the stories the blossoms tell.

The hothouse will whisper poetry. The hothouse will sing of hope, The laurel will echo victory, And there shall be heliotrope.

Of native grace shall the cowslip call, For those days, when the panniers crowd, For happy youth there are rilles tall, Of truth shall the fern be proud. And master of all shall the lily be, The lily that violets purify.

C. T.

Two noteworthy plays will soon be presented at the Alcazar; one, The Conquerors, a recent Empire Theatre success, and the other, Olga Nether-sole's Sap ho, a famous novel dramatization.
On the Road

Lewis Monton's Frederick the Great Co.
Montreal, 22-24; Trovaki, 25-27.
Frederick Ward
Denver, 12-17.

Jessie Sharley Company
Minneapolis, 12 weeks; Hazard, 19; Visalia, 26; Tulare, March 5; Bakersfield, 12; Santa Barbara, 19.

Sam T. Show Co.
Providence, 19; The Dalles, 26; Vancouver, Mar. 24-26; Mcminnville, 12-17.

Neil Cowley
Los Angeles, 11, three weeks.

Craw Opera Co.
Los Angeles, 11, four weeks; Sacramento, Feb. 11, week.

Daily Stock Company
Fresno, 19, return, ten nights; Hanford, Mar. 1-13; Stockton, 4, week; San Jose, 11, two weeks; Sacramento, 26, ten nights.

Blanche Walsh and Melbourne Macddeal
(Ben Stern, Mgr.)—Salt Lake, Feb. 19-27; Ogden, 17-21; Portland, 26-28; Tacoma, March 1; Victoria, 2-4; Vancouver, 5-7; Seattle, 5-10; Spokane, 12-13; Butte, 13-17; Vancouver, 11-15; Helena.

Too Much Johnson
R. E. French Co. (Inc.)—Portland, 18, week.

Freeman Thompson in The Old Homestead
(Thompson & Kilpatrick, Mgrs.)—San Jose, 17; San Francisco, 25, two weeks.

Mr. Platter of Paris
Bozeman, 12; Denver, 18, week.

James Kiddor Hazard Company
(Vagenhals and Keuper, Props)—Spokane, 15-17; Walla Walla, 27; Boise, 19-21; Vancouver, 26; Great Falls, 27; Helena, 26; Butte, March 1-3.

Harry Corson Clarke
Lincoln, 17; Omaha, 18; Fremont, 20; Hastings, 23; Red Oak, 26; Ottumwa, 27; Marshalltown, 26; Ft. Dodge, Iowa, March 23; Sioux City, 3; Fairmont, Minn., 7; St. Cloud, 9; Fergus Falls, 10; Fargo, N. D., 13; Grand Forks, 15; Winnipeg, 16-17.

Clara Thorpe Company
Spokane, 16-17; Missoula, 15; Dillon, 20-21; Butte, 22-23-24.

Richard's and Pringle's Minstrels
Tacoma, 16-17; Seattle, Feb. 18, week.

Boston Lyric Opera Co.
Los Angeles, 11, three weeks.

Moore-Robbins Co.
Portland, 11, week; Roseburg, Ore., 28-30, Mar. 1.

Little Minstrel.
Portland, 12-14.

Monster Benefit

A brilliant and representative audience assembled at the Columbia Sunday night to aid the benefit arranged by the Emanu-El Sisterhood, a benevolent society of this city that does a great amount of quiet good during the year. The Columbia managers contributed the house free of expense, and the entire house had been sold out before Sunday. About $6000 was realized. A specialty program was presented, under the direction of George Lask, and it was thoroughly entertaining. The performers were selected entirely from clever amateurs of this city.

The Dramatic Review, $3.00 a year. Subscribe for it.
THE SAN FRANCISCO DRAMATIC REVIEW
A weekly record of Dramatic and Musical Events

No. 25—Vol. 1
SAN FRANCISCO, SATURDAY, FEBRUARY 24, 1900

CHARLES BRYANT
The Neill Company's Success

Already down in Los Angeles the James Neill Company have established themselves as great favorites. The Record of that city says: "Mr. Neill has begun well. If he continues to give as good productions of as good plays as A Bachelor's Romance during his seven weeks' engagement at the Burbank, he will break all records."

In another place the paper says: "A Bachelor's Romance is full of heart throbs and gently mingles laughter and sorrow; a clean, wholesome play, charmingly acted by the Neill Company. Julia Dean is a dainty, winsome ingenue and James Neill throws a distinct individuality into Sol Smith Russell's old part.

Death of Edwin Mayo

Edwin Mayo of the Pudd'nhead Wilson Company dropped dead in Quebec, Monday afternoon in the Chateau Front entrance at 2 o'clock. Mr. Mayo was the son of the late Frank Mayo, for whom the play Pudd'nhead Wilson was written. Mayo and his wife were stopping at the Frontenac. Mayo was chatting with Edwin Varney, manager of the Academy of Music until after 2 o'clock, when Varney started to take his leave. Mayo arose to see him out and suddenly fell back in his chair. He bled profusely from the mouth and was dead before a doctor, who was called, could get to the hotel. Edwin Mayo was born in Canton, Pa., about thirty-five years ago. He was a tall, stout man of commanding appearance and had many of the idiosyncrasies and characteristics of his father. There was also a strong likeness about the face, and a notable adaptability to the dry humor which Frank Mayo made so much the attraction of Pudd'nhead Wilson. He was raised in the atmosphere of the playhouse and absorbed it traditions. His first appearance on the stage was with his father in Davy Crockett. After the death of Frank Mayo, Edwin took the leading role in Pudd'nhead Wilson and duplicated his father's success. He was considered a faithful imitator of the originator of the character. He last played in San Francisco at the California Theatre during January, 1899. He leaves his widow, Frances Graham Mayo, who is a member of the Pudd'nhead Wilson Company.

The sudden end of Mr. Mayo yesterday recalled the death of his father on a train near Omaha on February 8, 1896. The elder Mayo, like his son, passed away very unexpectedly. He was sitting and talking with several friends when he was suddenly stricken with an attack of heart failure.

Associated Managers

The regular managers' meeting was held yesterday at the Orpheum and a number of things of a charitable nature were discussed and attended to. Not a week passes but instances of benefactions occur that the public learn nothing of. One case, that of old Mr. Wallace and wife of Oakland, who were at one time variety performers, was particularly distressing, for as was told to Melville Marx, who investigated the matter, by the kind hearted old French landlord who had been helping the distressed couple, many an evening the little Wallace children had gone to bed hungry. The meeting adopted measures that would immediately insulate the addition of the necessaries of life to the Wallaces. Two other cases of urgency were settled, one of meeting half of the payment of a hospital bill and the other of aiding the family of a well known professional, who is lying dangerously ill and in sore straits.

In Town

W. S. Ford—Advances for Moor's Roberts Company, which opens at the California next week. An old-time Portland, Oregon, manager, having been manager of the Park.

Excema Positively Cured

Dr. no charge. Consultation and one treatment free. Prof. R. K. Shipley, specialist skin diseases and tape worms. 1206 Market street, opposite Sixth.

Read the Dramatic Review.

Sans Gene by the Frawleys

Last Saturday the Frawleys gave an extra treat to their friends and did Sardou's interesting comedy, Sans Gene, Mary Van Buren assuming the title role and giving an interesting performance, if not quite convincing. Frawley himself made a grand deal of the part of the Corsican Emperor, and although a great deal of the effect of acting Napoleon comes from the make-up, the assumption by the actor-manager was well done, and in voice, walk and general mannerisms, there was before us a very convincing personality. Harrington Reynolds was a strong Marshal Lefebre and Francis Byrne a dashing, handsome De Keippert. Outside of Miss Van Buren the feminine members of the cast were not called upon to do much, and they dressed stunningly and looked very charming.

Hugh Emmett's Tour

"Since writing you at Buffalo," says Mr. Emmett, "our little company has made some big jumps, taking in Ohio, Wisconsin and tonight play Canton, Ill., our last stand in this State, tomorrow going into Iowa, and next week will find us in Missouri. Received five Reviews at Granville, Ill., and as usual, found them of great interest."

Paralysis from a Tooth

William McDonald, the well-known basso of the Bostonians, is the victim of a painful misfortune which has kept him confined to his bed and prevented his public appearance in his old home. Some time ago he commenced to experience considerable trouble with an aching tooth. He applied various household remedies, but as they afforded no relief, he concluded to see a dentist. This he did last week.

The dentist examined the tooth and told McDonald the best thing for him was to have the molar out, assuring him at the same time that the operation would in no wise affect his singing. McDonald consented, but the tooth out, and has been ever since laid up in bed with a swollen mouth and jaw which hardly permit of his speaking. The trouble is thought to be a partial paralysis of the cords of the throat resulting from the shock of the operation. Paralysis from drugs is not one of the drugs used in its accomplishment.

Two years ago McDonald was a blacksmith at Redwood City. His glorious voice brought him to the notice of the Bostonians, who offered him an engagement, which he accepted, and he has been a success with them from the very first.

Mme. Melba to Wed

The newspapers of Berlin on February 15 announce that Mme. Nellie Melba, the prima donna, is engaged to marry Herr Dr. Joseph Joachim, the famous violin virtuoso. Herr Joachim is 62 years old and Mme. Melba is 34. Melba has been singing in concert here for a month past. She created a furor of enthusiasm among Berlin's musical devotees. So thoroughly did the cantatrice infatuate Berlin that there were public expressions of grief when an attack of influenza forced her retirement from the concert stage for a fortnight. The Kaiser was one of Mme. Melba's most devoted auditors at her concerts, at which Joachim played the violin accompaniments, and he "commanded" her to sing the title role in the opera "Lucia" the mad scene in which Melba acts with thrilling realism.

The above report as to Melba's intended marriage with the aged violinist is denied by Joachim's intimate friends, who point to the fact that Melba has never yet secured a divorce from her present husband.

Camille D'Arville, so they are saying in the East, will be married in May to E. W. Crellin of San Francisco, and at the same time retire from the stage to reside on the Coast. She was born in Holland, and her real name is Neetye-Dijkstra. She made her debut in Amsterdam when she was 15 years old. Mr. Crellin is one of the best known young men in Oakland. He is superintendent of the Morgan Oyster Company and president of the Ruby Hill Vineyard Company, and has a host of friends in this city, where he has been residing for the last year.
Frawley Honored By Fellow Elks

The members of San Francisco Lodge, No. 3, Order of Elks, gave a reception in their lodge-rooms Saturday night after the performance of An Unconventional Honeymoon, in honor of T. Daniel Frawley. Prior to the reception the members, numbering 300, made up a theatre party and witnessed the performance from the orchestra chairs of the California.

A committee consisting of exalted Ruler H. S. Manning and Thomas Heydenfeldt, escort T. Daniel Frawley and his companion from the theatre to the reception. Those in the party were Miss Wakeman, Miss Van Buren, Miss Barrett, Miss Barney, Miss Margaret Smith, Francis Byrne, J. R. Amory, Harrington Reynolds, Frank Mathieu, Philip Hastings, C. J. Reilly and Selby C. Oppenheimer.


The affair was in the hands of the following Committee of Arrangements: J. P. Dunne, A. J. Carmany, T. O. Heydenfeldt, F. J. Sinne and H. Kahn.

Macdonough Stock Co. on the Road

The already popular Macdonough Stock Company of Oakland goes out next week for a short tour, in order to allow a few dates engaged by traveling companies, before the stock company was organized. The company, which has proved to be a very strong one, will undoubtedly, at least it should, meet with substantial success in the cities it will visit, as it is an exceptionally strong aggregation. Under the direction of Mr. Walton, it has been giving Oakland some extremely satisfactory productions. The following is the tour as mapped out: San Rosa, 2-27; Santa Cruz, 2-28 to March 2; Vallejo, March 2; Sacramento, March 4-11; Marysville, 12; Sacramento, return engagement, March 13, one week and then back to the Macdonough, where they will play steadily, probably opening with one of David Belasco's pieces, and follow with dramas of that class.

Paderewski has bought an estate of 3000 acres in a valley of the Tara mountains, between Galicia and Hungary, for the purpose it is said, of founding an orphanage there for children of members of the musical and dramatic professions.

The Mechanics' Institute has awarded diploma for superior work to Mr. Louis Thore, Photographer, 826 Market St.
Charles Bryant

The subject of our front-page cut has done and is doing work of such great excellence that he is rapidly acquiring a reputation of more than local repute. Although probably the youngest stage director in America, he is connected with a first-class house, and staging plays of the first rank, he has shown an unusual comprehension of stage requirements, and has won for his stock company, the Alcazar, the distinction of putting on plays with an adequate-ness that would reflect credit on the most pretentious stock company in the United States. Since the inauguration of the successful history of the Alcazar Stock Company, Mr. Bryant has been the stage director, and has proved his unusual ability in signal successfully productions of romantic and society dramas, farces and comedies. Besides possessing the technical knowledge of stage craft, so necessary, for the important position he holds, Mr. Bryant has shown a surprising ability as an adoptor, several of the Alcazar successes practically owing their success to his revision. In his version of Demar's Three Guardsmen, one of the best acting and spectacular versions given in the United States during the recent Dumas craze, the success accorded the piece by Alcazar audiences, was a flattering tribute to his ability in the play-writing line. At present he is actively engaged in writing a new play that will have an early production.

Packed to the Doors

The present successful tour of the Jessie Shirley Company reached its climax at Modesto last week, when on Saturday night they packed the house so full that they could not close the doors. The season for this company has been exceptional for the big business done and the favorable impression created.

A Singer's Injuries

Marie D. Woods, one of the most popular singers who has ever appeared in San Francisco, is under a physician's care in consequence of injuries alleged to have been inflicted by Floor Manager Max Hass of the Olympia late Wednesday night of last week. Miss Woods' version of the difficulty is that Hass, in a drunken and malicious mood, assaulted her without cause. Her physician says that her injuries are serious, the floating rib on the right side having been fractured and the kidney punctured, causing hemorrhage. Her shoulders are also badly bruised and are black and blue. Her right side was placed in a plaster cast. Hass' version is that he simply took hold of both her hands and held them down to her side, at the same time telling her that she would have to be careful. She was not injured in any way, so far as he knows. He did not strike her nor throw her down. Anyway, Miss Woods is laid up, and The Review hopes for her speedy recovery.

Theodore Thomas' Library for Chicago

Theodore Thomas, the world's most famous conductor, is so wedded to Chicago that he has determined to make the Newberry Library heir to his invaluable collections of music. When he resigns the baton, or in any other event, he proposes that the library shall have the scores and manuscripts now in his home and the complete musical programs which mark the milestone in the history of music in the United States for the last forty-five years.

If Thomas were disposed to sell, money might be able to buy his collection. Money, however, could not replace it. The collection will be the most valuable and unique gift ever received by the Newberry Library. Apart from the hundreds of valuable scores preserved during Thomas' musical career in this country, the most interesting part of the collection, according to Thomas himself, is a complete series of programs of concerts dating as far back as 1855. These programs show the evolution of music in the United States and will be a treasure mine to future historians of music in this country. The changes demanded, by popular taste in the succeeding years, and in the weathering of mere musical jingles for classical strains and the transitions from old-fashioned airs to those fostered by culture are all shown in these programs. There is no other so complete collection in the United States.

Shakespeare Relics

Last Saturday in London was held a sale of Shakespeare's jug and cane, which, through seventeen generations, have remained in the custody of the poet's descendants. The bidding started at £2.50, from which there was a rapid advance to £155, the price at which the relics were eventually sold. Included in the lot was a volume of valuable correspondence relating to the interesting souvenirs, with letters from Jenny Lind, Macready, Dickens and many other celebrities, addressed to Mr. Fletcher of Gloucester, whose wife is alleged to be the last of Shakespeare's descendants to hold possession of the relics.

The earthenware jug with silver lid, added about a century ago, is in fine preservation. The huge cane, more than fifty-five inches long, is in perfectly sound condition, although it lacks some of its metal mountings.

The Dramatic Review for the week, $1.00 per year.

A Colored Gentleman

Miss Ellen Terry, writing to one of the London papers on her Christmas experience, relates the following: "We played The Merchant of Venice one Christmas day in America, and I gave a pass to a lady, old colored waiter who attended me at my hotel. After the play I asked him what had struck him most and would live longest in his memory—"the pound of flesh?" "No, The Jew." "What then?" "Oh, it certainly pleased me mighty to see all those lovely ladies and gentlemen a-bowin' 'emselves down before the colored gentleman." He meant the Prince of Morocco.

Hope Ross a Bride

Just before the performance of The Great Gatsby, after the World by the Sarah Le Moyne Company at Ford's Opera House, Baltimore, Feb. 19, Miss Hope Ross, a member of the company, announced that she has been married. She then introduced her husband, W. H. Weller, Jr., to whom she was wedded in Washington yesterday. The bridegroom is the son of a New England mill-owner.

Between Acts

Keller the magician has a new act with which he is at present startling the Eastern theatregoers. It is called the levitation of Princess Karnac. A young woman is placed under alleged hypnotic influence by the wizard, and is then placed on a dais which is in the center of the stage well toward the footlights. At the command of Kel- lar the body rises into the air without anything to support it. He then passes a wooden hoop over it several times, running the body through the hoop in order to show that there are no wires or straps.
THE SAN FRANCISCO DRAMATIC REVIEW

Virginia Drew left Saturday for Portland to be gone a couple of weeks.

The Oakland Macdonough orchestra is under the direction of Mr. Louis Homeier.

Elvia Crox/Sharbrough is doing a turn in burlesque at the Trocadero, Philadelphia.

Bernard Jaxon, late of the Cheerful Liar Co., passed through the city Wednesday for Bakersfield.

Juliet Crosby leaves for East Wednesday. She will appear in Zara in London this summer.

Florence Roberts and White Whittingly will appear shortly at the Alcazar in a strong repertoire of plays.

Fred Belasco, now East, has already secured some very clever successes for the Alcazar and Macdonough Theatre.

Theodore Hamilton will not go out with Frawley and Stockwell's In Paradise Company, but will soon leave for New York.

George Nichols, who is assistant stage director at the Oakland Macdonough, is a valuable man and an indefatigable worker.

Cissie Loftus appeared last Monday night as Bettina in the Castle Square revival of The Masque at the American Theatre, New York.

Harry Duffield of the Frawley Company, is the latest insolvent. He gives his liabilities as $1,831.55. No assets equal the stage wardrobe.

Benjamin Howard has quickly made a personal and artistic success in Oakland, and his quiet, effective work has won many commendatory remarks.

Robert Lorraine, who will be remembered as Julia Opp's handsome husband, before the divorce, will not support Ada Rehan in London. He is going to fight the Boers.

Norman De Witt Phillips, an eight year old lad who has more than ordinary talent, made a hit at the Press Club Jinks Wednesday evening. His Shakespearean recitations were particularly good.

Josephine Bartlett, now playing here with the Bostonians, says her sister, Jessie Bartlett Davis, will join Francis Wilson's Company next season, having definitely given up any idea of starring a stage wardrobe.

Helen Davenport, in Nerves, at the Macdonough last week, made a very fine impression in the role of Mrs. Angela Buxom Brittle. Miss Davenport is a good dresser and a happy member of the cast.

David Warfield, whom David Belasco is writing a play for, was twelve years ago an usher in the Bush Street Theatre, San Francisco. His first New York engagement was for a Hebrew impersonation; salary, $8.

Mrs. George W. Coveny, once Miss Wm. J. Florence, has applied for a divorce. It is the case of a rich old woman and a dashing young husband. Coveny is now in England acting, and refuses to return to his rich spouse.

The Madison Square Repertoire Company got in Tuesday from the north, with the following members: Geo. W. Lowe, manager; Chas. C. Lowe, Madeline McDonald, Dollie Jarvis and Tom B. Loftus. They will reorganize and go out for an extended tour March 4.

Max Stindel writes the Review that he has not joined Clara Thropp's Co. He was asked to play unsuitable parts, and although a handsome salary was attached to the offer, he declined. He rather expects to open with the Metropolitan Stock Co. in Portland, on the 25th, in the title role of Chimmie Fadden. If he does, the Portland people will see a clever Chimmie.

Clay M. Greene, that prolific genius, has written a new satire on Sapoh now being acted by Olga Nethersole. It was given for the first time in New York in Eighty Minutes at Koster and Bial's last week and went very well. The best work in it is done by Miss Butler, that pretty little Californian who is developing into a wonderful mimic. She will soon be seen at the Orpheum.

Miss F. H. Lemmert of Los Angeles, died last week in that city. She was the mother of Edith Lemmert, once the wife of Lawrence Hanley. Miss Lemmert's little child was killed by an electric car in Los Angeles last summer, and the grandmother never recovered from the shock. At the time of her mother's last illness Miss Lemmert was in Cedar Rapids, Iowa, filling an engagement with the William Norris Company.

Homer Henley and Jas. Hamilton Howe, leader of the Oratorio Society, are publishing a new baritone song called A Song of War. It is dedicated to General Fubson. Mr. Henley wrote the words and Mr. Howe the music.

Elvia Crox/Sharbrough, so well known as a 'Tivoli' favorite, is now with Water's Parisian Widows' Company.

Eovthe Chapman, of the James Neil Company, is already a great favorite in Los Angeles, and is creating something of a furor by her elegant dressing.

Homer Henley, the favorite local baritone, and Miss Alma Berglund, soprano, also of this city, were the leading singers of the Herbert A. Kiddle series of concerts which was given recently in Vacaville, Sacramento, Marysville, Chico, Santa Rosa, San Jose and Stockton. Mr. Henley received flattering praise for his fine work, as did also Miss Berglund, Miss Bessie Lee Wall and Miss Lessing Beckhusen, all of this city. Miss Wall and Chas. Henley were the accompanists.

Miss Mary E. Webster of San Jose

Church, St. Paul's, the Hopkins Institute of Art and the best San Jose affairs. Her repertoire includes many brilliant operatic selections, gems of songs for the concert stage, oratorio and sacred music, her voice being adapted to operatic and oratorio work rather than light music, although Miss Webster shows taste at all times. She has good range and power and her lower tones are especially rich and round, in fact many have called her a contralto, while she is in reality a deep mezzo-soprano. Miss Webster will probably fulfill her highest aims in going upon the operatic stage and it is possible she may make a concert tour during this season. Dudley Buck's Sunset, Rubinstein's Du bist Wei Eine Blume, Grieg's Autumn Storm, Gounod's Ave Maria, Cavatina from Gounod's opera Queen of Sheba, are favorites with Miss Webster's audiences. She has been complimented upon her voice by Barnaby of the Bostonians, Souza the famous band master also showing interest in the young vocalist,—who besides her musical talent, makes a handsome appearance upon the stage. Miss Webster's father was at one time musical critic of the Bulletin.

—Mary Frances Francis.

Symphony Concert

Thursday of last week the third Symphony-Concert was given in the Grand Opera House, the music being rendered with more force and spirit than at the previous concerts, the conductor having better command of his men, and the applause of the large audience was gratifying. The program was Overture Coriolan op. 62 [Beethoven], Symphony Fraternity in F. No. 4 op. 48 [Henry Holmes], in six movements, Variations on a Theme by Jos. Haydn, op. 36 A [Ibrahs], Chorale, St. Antonio, and overture Tannhauser [Wagner].

—Mary Frances Francis.

Subscibe for The Dramatic Review

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Playing both Leading and Popular Parts

Large Seating Capacity

Fully equipped with scenery and all modern stage appliances.

Address, John F. Cordray

Portland, Ore.
The Columbia

The Bostonians, with The Snagglers evidently laid on the shelf and The Vicerey whipped into presentable and entertaining shape, have made this, their last week, one of repertoire. Monday and Tuesday nights they revived The Serenade, that tuneful and delightful opera, to the satisfaction of large and pleased audiences. On Tuesday and Friday nights the bill was The Vicerey, now devoid of any of its first week's defects and worked up so as to be decidedly more entertaining. Wednesday and Saturday nights, when the matinee, this afternoon, were given over to the old favorite, Robin Hood, and large audiences attended. The old operas, Robin Hood and The Serenade, could have been given earlier in the engagement, for notwithstanding they are in no way anything of a novelty, they possess the charm of unusual melody and merit, and it will be some time before as good compositions will be found to take their place. Two things are always notable in the Barnabee and McDonald productions, and they are the real artistic effect of the costuming and the fine management of the stage—two things that have much to do with the success of comic opera.

The Alcazar

This week the usual big houses have attended Olga Meredits, to face, The Prodigal Father is a very good laugh producer, it is decidedly weak in spots and is burdened by none too bright lines. Its a play of action, plenty of action, interpreted by a company of actors so bad that it is too bad for us.

The California

Who is Who, by Herbert Hall Winslow, a musical farce comedy consisting of three acts, has been running at the California this week. "Jedi" of the past and present, these characters are entirely new. Miss Eva Tanguay also aids in making the audience feel merry. She is a very vivacious young lady, possessing an extensive wardrobe, which is brought into use by her many changes of costume during the evening. The music, as arranged by Mr. Chas. A. Prince, the musical director, is deserving of great credit. Mr. Prince, who formerly resided in San Francisco, is a very talented and accomplished musician.

Grand Opera House

A LADDEN, JR., is on for the third week at the Grand and from its great popularity can easily run several weeks longer, and it is no wonder, as it is a beautiful extravaganza. The Hawaiian Quintet is one of the leading features; the collective pathos of these sympathetic native voices touches the heart of the hearers and they are recalled for numbers of encores.

Grand Opera House

At the Local Theaters

The Columbia

The Bostomians, with The Snagglers evidently laid on the shelf and The Vicerey whipped into presentable and entertaining shape, have made this, their last week, one of repertoire. Monday and Tuesday nights they revived The Serenade, that tuneful and delightful opera, to the satisfaction of large and pleased audiences. On Tuesday and Friday nights the bill was The Vicerey, now devoid of any of its first week's defects and worked up so as to be decidedly more entertaining. Wednesday and Saturday nights, when the matinee, this afternoon, were given over to the old favorite, Robin Hood, and large audiences attended. The old operas, Robin Hood and The Serenade, could have been given earlier in the engagement, for notwithstanding they are in no way anything of a novelty, they possess the charm of unusual melody and merit, and it will be some time before as good compositions will be found to take their place. Two things are always notable in the Barnabee and McDonald productions, and they are the real artistic effect of the costuming and the fine management of the stage—two things that have much to do with the success of comic opera.

The Alcazar

This week the usual big houses have attended Olga Meredits, to face, The Prodigal Father is a very good laugh producer, it is decidedly weak in spots and is burdened by none too bright lines. Its a play of action, plenty of action, interpreted by a company of actors so bad that it is too bad for us.

The California

Who is Who, by Herbert Hall Winslow, a musical farce comedy consisting of three acts, has been running at the California this week. "Jedi" of the past and present, these characters are entirely new. Miss Eva Tanguay also aids in making the audience feel merry. She is a very vivacious young lady, possessing an extensive wardrobe, which is brought into use by her many changes of costume during the evening. The music, as arranged by Mr. Chas. A. Prince, the musical director, is deserving of great credit. Mr. Prince, who formerly resided in San Francisco, is a very talented and accomplished musician.

Grand Opera House

A LADDEN, JR., is on for the third week at the Grand and from its great popularity can easily run several weeks longer, and it is no wonder, as it is a beautiful extravaganza. The Hawaiian Quintet is one of the leading features; the collective pathos of these sympathetic native voices touches the heart of the hearers and they are recalled for numbers of encores. Wooley's new Irish cake walk is a hit, Goff's song, Chinese Bill of Fare, (by Theodore Vogt of this city), accompanied by a male chorus, is fine. The Baby Carriage Chorus is a new and enjoyable feature, also Arthur Wooley as Baby Bunty is a rolly-poly baby, and makes a hit as he is rolled in and out in his baby go-cart, and in his love making to the nursery maids. Wm. Wolf's Moses Levi Cohin, is done perfectly. Little Maid Sorensen sings "The Man in the Moon Won't Tell," and her dancing is wonderful for a child. Edith Mason sings sweetly and is encored for her songs, The Sweetest Story Ever Told and Since Thou Art Mine. Hattie Belle Ladd is recalled for her song, The Stars Are Telling, the male quartet accompanying her doing some very fine work. The Peri Quartet sang Ma Baby Girl effectively, and the dancing is good. Charles H. Jones is to be congratulated upon the excellent showing he is making with his marchers.

New Alhambra

The good people of San Francisco who have never witnessed a test for supremacy in the roped arena, should not fail to pay a visit to the pictures of the Sharkey-Jeffries fight on exhibition at the New Alhambra. There you can see the "uppercut," the "cross," to "hook," the "side-step" and the famous "solar pleixis" blows delivered. So life like are the pictures and so accurately are all the moves and blows recorded that you cannot fail to be interested.

The Trolly

Another week has witnessed the ever delightful Idol of Eye, that runs, like the brook, apparently on forever. Principals and chorus are untrifying in their efforts to please and the different solos, choruses and dances are as popular and as much in demand as at any earlier period. The "Fairy Story" parodies that emanate from the quintet have obtained a wonderful popularity and have been good for a dozen recalls every night. Frances Graham's glorious contrafoo voice and artistic singing meet with enthusiastic approval, while Tom Greene and Anna Lichter sing their ballads as enjoyably as ever. Hartman and Wheelan, on whom most of the work falls, bear up wonderfully well and are good for a laugh every minute of the production.

Side Lights

The rumors of possible changes in the management of the Los Angeles Theatre are buzzing about the town again, and no one seems to know who starts the reports. They do not worry Mr. Wyatt, apparently, though it is said Mrs. Wyatt has gone East to buttress her husband's position and insure his favor in the eyes of the "syndicate."—Los Angeles Times.

William Gillette's latest comedy success, Because She Loved Him So, with the original New York company in the East, is to follow The Old Homestead at the Columbia Theatre.

One of the finest double quartettes ever heard in this country is under a feature of the production of The Old Homestead at the Columbia Theatre next week.

What happened to Jones is again one of the best London attractions. American wit has won for good in England.

Ching Ling Foo, the Chinese magician, is said to be the highest salaried vaudeville performer in the world, with Cissie Lotsu a close second. Ching gets $1,000 a week, and Miss Lotsu is $150 below him.

Fanny Hall, who narrowly escaped death on January 5th from a bullet fired by Thomas C. Carbery, a jealous admirer, evidently does not care to prosecute her assailant. When the case of Carbery, who is under arrest on a charge of assault to murder, was called last week she did not appear.
THE COLUMBIA

This is the first season in many years that Dennis Thompson and his entire company have undertaken a tour of the "States," from one coast to the other. The production has stopped only at the most important cities in the several states it passed through. When it is remembered what large audiences greet The Old Homestead when played here, even by the road company, one can see the fourth edition, which is of the kind of business the present engagement will result in, and make sure of your tickets. The sale of seats opened with a rush Thursday morning, and the presentation takes place on Monday night at the Columbia Theatre.

THE GRAND

Aladdin Jr. is completing its third week at the Grand Opera House and is playing to by far the biggest business in its history. In the past three weeks $14,006 have actually paid admission, and Aladdin Jr., from all indications, could easily last for at least another month, but arrangements which cannot be deferred, necessitate the production of Rice's The Girl from Paris, March 5th, so there will be but one more week of Aladdin Jr., which will begin Monday evening and run through Thursday. There is such an extensive production of the drama, and the rod songs, All I Wants is Ma Chickens and When Susan Thompson Tries to Reach High C.

THE CALIFORNIA

At the California Theatre a legitimate treat is in store for the coming work. No, other than Maggie Moore, beloved of old by San Francisco amusement lovers, will present her Australian Company, including H. R. Roberts. In the Antipodes and throughout the Northwest where the company has been playing, Mr. Roberts is said to be one of the most versatile leading men on the stage. The engagement will open Sunday afternoon, Feb. 25th, and on that Monday and Tuesday nights, The Silence of Dean Maitland will be produced for the first time in California. The drama is a wonderful epitome of Maxwell Gray's story of Dean Maitland's crime, suffering, penitence, splendid act of expiation and death on the altar steps. As the Dean, Mr. Roberts is said to be a revelation. On Wednesday night and for the rest of the week, including Saturday afternoon, Mr. Quinn's Twins, a mixture of musical farce-comedy and melodrama, will also be given for the first time in San Francisco. Darkest Russia will follow the Moore-Roberts engagement.

THE ORPHEUM

The Orpheum management has a bill for this week which promises to break a good many previous records. The Frank Trio comes direct from Berlin. They are three acrobatic comedians, each of which is a master of his profession. They will present a gymnastic novelty, Pastimes in the Park, said to be exceedingly funny. Trelve is a ventriloquist. He has one of the most elaborate acts in existence, and his mechanical figures are as nearly like life as the hand of man can build. Pauline Moran is a pretty American girl who can dance gracefully and sing well. The Danc Passports come from Italy and are known as phenomenal dancers. The boxers are Kathryn Osterman and Company, Harris and Fields, De Witt and Burns, Happy Fanny Fields, Cushman, Holcombe and Curtis. Matinees Wednesday, Saturday and Sunday.

THE ALCazar

A lavishly beautiful presentation of Clay M. Greene and Joseph R. Grismer's comedy drama, The New South, will be the revival at the Alcazar during the week with the popular Saturday and Sunday matinees. The new South is a sentimental play, cleverly sprinkled with comedy and tinted highly with pathos. The New South will receive a gorgeous mounting and promises to be well presented. Never Again follows.

THE TIVOLI

Six consecutive weeks of the merry comic opera, The Idol's Eye, have not exhausted its popularity at the Tivoli Opera House, and contrary to all accepted canons of the theatrical profession, the production is doing a bigger business than ever. Next Monday night The Idol's Eye will be played for the fifth time and enter on the seventh week of the present run. This breaks all the records held by the Tivoli for extended productions, and early to get any seats. The Idol's Eye will easily round out the hundredth performance. The fifth performance of The Idol's Eye will be celebrated next Monday night by the introduction of new songs and jokes, and the distribution to the audience of handsome souvenir programs.

The Orpheum

It's an unusually successful program at the Orpheum this week. The bill opens with the Romano Brothers who do some very clever work. Head-balancing, the trip up and down stairs is at once exciting and dangerous. De Witt and Burns are really astonishing in their acrobatic feats, and as perch equilibrist make one hold their breath with fear of what may befall the under man should an accident occur. Fanny Fields does some exceedingly clever work as a German dialect singer, and her dancing with her little [1] wooden shoes is great. How they do rattle, and how she makes them fly. Her cute mannerisms are very fetching, and she is certainly a great attraction. The Editor, a jolly sketch played by Kathryn Osterman, assisted by Thos. Tucker, is a side-splitting farce—the all but impossible situations keep the audience in a constant roar of laughter, and the finale, the Constant Reader, who came in to do up the Editor, finds it is a woman he has to deal with, brings down the house. If laughter be contagious, then Kathryn Osterman's sweet laugh will give you the fever. Harris and Fields give their funny dialect stories over again of pool, and wind up by borrowing a violin of the orchestra leader, which Fields breaks over the head of Harris to the great surprise of the audience. Cushman, Holcombe and Curtis again delight the house with their musical comedy, A New Teacher. They have a sweet ton and a songstress who makes up as a pretty school child. This good bill winds up with some new views on the American Biograph.

The Chutes

This week's program has made a hit at the Chutes. This big theatre—the largest in town by the way—is crowded from pit to gallery with enthusiastic audiences, especially on amateur nights when you must go early to get any seats. The Golden Von Tisse possesses a very surprising baritone voice of good quality and used with expression. She produced a good impression, and for an encore sang acceptably The Holy City. The Black Barton's coon town premieres sing and dance, their ragtime specialty making a great hit.

The song, When a Coon Sits in the Presidential Chair, is great. Ohuna, the Japanese equilibrist, and Paul La Croix, the juggler, do some extraordinary feats with umbrellas and hats. George Bird, the Chinese Bassoonist, gave a new musical act. Major Mite, the midget, has some new hits. Ella Burt rides down the chutes every day on her bicycle. The Amateur Garden Party was given Wednesday. Washington's Birthday until Markelberg made a balloon ascension. Fireworks Thursday evening.

The Oberon

The Oberon is outstanding itself in the matter of quantity and quality of program this week—twenty-four numbers—and very good ones, too. The new management is accomplishment of good things. Annette George, the balladist, is in good voice and renders most excellent music. Coming Through the Rye is done with fine execution and brings down the house. Sean Antonio Vargas, the baritone, gave some fine classic solos, to which his rich deep tones give great expression. Miss Minnie Berlin's solos are exquisite, and the duos with her pretty sister Stella, a fine mezzo soprano are fine. Miss Priscilla A. Davies, a young and pretty society woman, made her debut this week. She was enthusiastically received. Miss Reynolds, the cornetist, and Herr Ritzau, trumpeter, gave some fine duos. Miss Ladies' Orchestra, under Director Ritzau, gave some fine music. The Electro Magnograph is very enjoyable.

The Olympia

The little Olympia is a good one this week, Blanche Le Clair Sloan—Tod's sister—creates a sensation with her flying ring act. Triexida, the fascinating stage beauty, dances her way into the hearts of all the men, and dresses stunningly. Mlle. Thelma, with her petticoats, reveals the beauties of the statueque under brilliant lighting nightly. Camelia gives her character dances gracefully and well. Carleton and Royce, the up-to- date singers and dancing souffrettes, are keeping up their record. Vera Chandon, Leslie Spencer, Jolly Hamilton, Della St. Clair, Maude Darrell, the Du Meir Sisters and May Nelsen complete a good program.

Roscoe and Sims, Gleason and Holmes, Kent and French, Grace Gilmore, the Arcarai's, Fox and Zennett, Harry Wex, Horace Hrub, and the stock are at the Palace, Minneapolis.
**NEW YORK**

Special Correspondent.

**NEW YORK, Feb. 15.**—The Princess Chiche is the Casino's latest musical production. Its score is by Julian Edwards, and its words are by Kirke LaShelle, who in a remarkably short time has risen from a business man connected with the Bostonians to a comic opera librettist who commands attention, having been the author of the book, The Ameere, in which Frank Daniels is starring this season. The story of its Princess Chiche is of the vintage of genuine comic opera of 1882, when the Casino was in the zenith of its success. Compared to some of the musical hodge-podges seen of late at the Casino, the genuine comic opera is an agreeable contrast. It cannot be said that there is any novel treatment of the story told by Messrs. LaShelle and Edwards, but the lyrics are good and the music is ambitious without aiming too high for the tastes of those who like comic opera. If there is a noticeable weakness in the production it is in the ability of some of the principal singers, as for a similar chorus of male voices got four recalls on Monday night. The last number is a magnificent impersonation of the title character, which though adequate was not brilliant. Her presentation spoiled some of her best songs but her high notes were effective in the finale. Winfield Blake as the Duke should have been a bold warrior in love with the Princess, but he was not bold and his warmth wouldn't have melted any ice. Louise Willis Hipner, whose divorce case has been filed, struck a fine note as a suavely courtesying village maid in the opera and acted as though she thought she was a great acquisition for the cast. Richard Golden was the leading comedian and Harry Good was a second good. J. C. Miron was the basso and Edgar Temple the tenor. Other players were Melvile Callins and Walter A. Lawrence.

**Mille.** Pifi was put on at the Fifth Avenue last week as a stop-gap after The Countess Chiffon failed to give Miss Grace George the expected opportunity to display her abilities as a star. Her husband, William A. Brady, was quick to resolve that The Countess Chiffon was a failure, so he put on Mille. Pifi, in which Miss George had previously made a success. He brought in his road company and turned it loose at the Fifth Avenue with Miss George as her former role. The public hasn't been breaking its doors to get in before the performance begins, but Mille. Pifi is doing well. One point is worthy of mention. In the original cast, Louise Siennet made Mille. Pifi as shameful as the law would allow. Her every movement was a suggestion of vocalist. Miss Biba Fernandez, who is now playing that part, shows how the character can be played as effectively without shame.

Another notable event occurred last week in the form of an American Bar at Sherry's restaurant, conducted by Mrs. Hugo de Batte (Mrs. Lilly Langtry). It took place in the afternoon and according to Mrs. Langtry was to have been attended by all the Astorfs. According to her press agent she was to have been assisted in her program by many well-known actors and actresses, and society women were to sell drinks for the hospital ship Maine fund and for the English soldiers in the Transvaal war. The Women's Christian Temperance Union, which can always be worked by any means, has three of these road companies, and has and has applications to play the title role from two dozen actresses. If Miss Velie Helligar can succeed her release from The Great Ruby Company, she will head the first of the companies which go out to give Baptism to every town, hotel and village from Halifax to San Diego. ROD ROY.

**CRIPPLE CREEK**

Special Correspondence.

**CRIPPLE CREEK, Colo., Feb. 12.**—The following shows made one-night stands at Cripple Creek last week: Misses Jules Murray’s Faust, Jan. 30, Otis Skinner’s The Liar. Feb. 2, Murray and Mack in Pinocchio’s Bag. Feb. 4, Who’s Who. Feb. 8, Uncle Josh Spreckle. Feb. 11, At Gay Coney Island. Feb. 12 and 13.—Next attraction, Melbourne Walsh and Mr. and Mrs. McCordull, under the direction of Ben Brown, in Sardon’s great plays, La Tosca and Poboh. All seats sold three days ago for both nights. Will be presented.

KALMEN C. SAPER.

**DENVER**

Special Correspondence.

**DENVER, Colo., Feb. 14.—**The Walsh-McCordull engagement closed Saturday night, the 10th, to one of the largest week’s business in the history of the Broadway Theater at $1.50 prices. Monday night, the 13th, Frederick Wardie (in another week with Mr. and Mrs. Clarence Brown) opened their return engagement to a good house. The Duke’s Jester received its first Denver presentation, but did not make a good impression. Mr. Wardie did not seem at home in the title role, and the part is unseasoned to him. Mrs. Brown worked hard to something out of a thankless part and did very well. Mr. Hermau gave an excellent portrayal of the part of the Duke, and the audience at the final part was entertaining their talents. During the week The Lion’s Month, The Merchant of Venice, and Richard III will be presented. Next week dark.

At the Tabor we have Rosece and Hollands' Big Minstrel Festival. They opened Sunday afternoon before a handful of people, but that night the house was packed, as it always is on Sunday night, no matter what the attraction. The first part was entertaining the singing being especially good. The second part was no so good, having but two really good features, Marah Craig, the comic artist, and Christian, an artistic skater. Business good. Next week. Bowing the World.

The Denver offering this week is Barry Forseun and company in Muldoon’s Picnic return engagement. They were presented by two full houses Sunday. Barry Forseun was very funny as Mulcahey and the Muldoon of Harry Williams was up to the standard. All other members of the company were well cast. Next week, Uncle Josh Spreckle.

Melbourne McCordull and Miss Reeves, of day night, will go Company, while in Leadville last Sunday, slopped on an icy sidewalk with the result that Mr. McCordull sustained a severe sprain of the right ankle, and Miss Reeves broke both bones of the right leg above the ankle. Both were brought to Denver, and are now at St. Mary’s Hospital. Both are expected to recover and run it as a stock theatre. Among the stock holders are Frank Carstaphene Richard May and Gladys Weeks is excellent. McCordull is left Monday night for New York to engage a company.

Mr. Lightfoot and Mr. Haystead of the Mine has closed with that company and has gone to Chicago to organize a company to play Kuchka O’Tennessee on the Pacific Coast.

**MONTANA**

**MONTANA, Feb. 13.—**Grand Opera House at Butte. Manager, Walter Walker and Company appeared at the Grand Feb. 7 for an engagement of four nights, and presented Henry Gay Guy Carlisle’s clever comedy, The Nominee. The Reuss-Seabury Company opened for there was just one company at all and played a hit with the male population of Butte. The performance was made up of an excellent vaudeville program, and one of the best ever presented in Butte.

The bill for the week at Sutton’s Family Theatre Feb. 11 to 17 was the Convict’s Daughter.

**Butte, Mont., Feb. 19.—Grand Opera House, Mr. G. O. MacFarland, Manager.—With the exception of a Hynpatic exhibition given at the Grand on Sunday, Feb. 18, the house will be closed all week till Thursday. Nelson Clarke and Clara Thropp will begin her engagement.

Sutton’s Family Theatre, Dick P. Sutton, Manager.—Feb. 18 to 24 the star attraction was the much talked of Cherry Sisters who scored one of the big hits of the season.

In connection with the specialty sets of the Cherokees, a Western drama was presented, but the main feature of the entertainment was the specialty work of the sisters.

Sutton’s was crowded on the opening night to overflowing, and the prospects for the week at least are excellent, as it is well worth going miles to see the Sisters; in fact it is seldom in a lifetime one gets a chance to see the Cherry Sisters.

Coming attractions at the Grand are Clara Thropp, James-Kiddler-Hanford and A Contented Woman. L. Macay Rake.

**SALT LAKE**

Special Correspondence.

**SALT LAKE CITY, Utah, Feb. 19.—**Who is had large audiences at the Grand 12-14. Since its last visit to Salt Lake, this wonderful feature has been revised and this year
The San Francisco Dramatic Review

February 24, 1900

is one of the best of its class that has been seen in this city at popular prices.

Tonight Blanche Walsh and Melbourne McDowell open for a three-night engagement at the Theatre. Cleopatra will be given Monday and Tuesday evenings and Fedora Wednesday night. The engagement will be one of the three theatrical events of the season. Tuesday evening the Salt Lake Biffes will attend in a body out of respect for Mr. McDowell.

The Salt Palace Association, which erected the Palace of Salt in the southern part of the city this year, has been re-incorporated, and Max A. Peters, at one time connected with the old Walker Opera House here, has been engaged as director of advertisements at that place.

Work was commenced last week for the construction of a nest, up-to-date opera house, where light opera and vaudeville will be presented during the summer months. During the short time that the Salt Palace was open last summer it became one of the most popular resorts of the city. Bicycle races were conducted on the bowl-shaped court, where several remarkable races were run. This year the races will be continued and in addition the new theatre will be operated. Salt Lake has never in the past been furnished with dramatic amusements of any kind during the summer season and it goes without saying that the new venture will prove satisfactory. The salt will disappear after the same manner as Elitch’s Gardens, Denver. Mr. Peters is at present booking vaudeville and light opera companies for the summer months. It is expected that the Theatre will be ready for performances by the latter part of May or early in June.

John K. Hardy.

ST. LOUIS

Special Correspondence

ST. LOUIS, Feb. 19.—The local amusement clientele are being offered two new novelties this week in The Girl in the Barracks and Quo Vadis. The latter production is a magnificent dramatization of Sienkiewicz’s thrilling story and the scenic effects are magnificent. This cast is an excellent one. They are at the Olympic. Manager Pat Short’s patrons at the Century Theatre are delighted with The Girl in the Barracks, if laughter and applause are any criterion. Louis Mann and Clara Lipman of course very clever, but their efforts are evidence of the work of their superiors.

Grand opera is in vogue this week at the Music Hall, Aida being the bill offered by the Castle Singers. The staging of this opera is the most elaborate ever seen in St. Louis.

On the Susieanna River is the attraction this week at the Grand Opera House, while The Grip of Steel is at Hamlin’s. Both are mediocre and deserve little mention.

Colonel Hopkins stock are “Doing” Paff this week. Isabelle Kerson, the new leading lady, makes an attractive and pretty Margaret. The leading men are Horace Golden, Moe and Goodrich, Sisters Tyson and Kalb and Dill.

The featured vaudeville artists this week at the Columbus are Helene Mora, Arthur Dunn and Carla Belé Jerome, Jomes and Ronnie Thornton, Al Larch and the three Blossoms, and the three Orioles. Horace Burleigh and Seaman’s Bowery Burleucans are Manager Jim Butler’s guests this week. They are far above the average.

Gaty Pullen.

Owen Foster and Grace Bowers of San Diego are at work on a new opera. Mr. Foster is confident that it will eclipse the success of La Fiesta produced in Los Angeles not long ago.

L. Duval

Theatrical Wig Maker

172 Ruby St., San Francisco

COLUMBIA

BEGINNING NEXT MONDAY, FEBRUARY 26TH

DENNIS THOMPSON

AND AN ENTIRELY NEW PRODUCTION

OF THE OLD HONESTEAD

NOTE—Mr. Thompson will positively appear during this engagement (for the first time here) in over twenty years presenting his original creation, or rather Witness.

Alcazar Theatre

RECALLS R. TRAVEL, MANAGER

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6TH WEEK OF FEBRUARY

ELABORATE PRODUCTION OF

THE NEW SOUTH

A Story of the South and South Dramaclan Directed By the Great Attorney Clemens

MATINEES SATURDAY AND SUNDAY

NEXT WEEK Use Howling Parrot.

Never Again

Alcazar Prices—$1.25, 75c, 50c.

GRAND OPERA HOUSE

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WEEK OF MONDAY, FEBRUARY 26TH

FORTH AND LAST WEEK OF

ALADDIN JR.

Fourth Edition

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MANY OTHER NOVELTIES.

Prices—$1.25, $1.00, $0.75, $0.50, $0.25, $0.10, Reserved Seat in Orchestra, Saturday Matinees, 25 cents;

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THE DANCING PASSPORTS:

KATHY’S PALACE, NEW YORK.

HARRIS AND BROWN: BOWERY AND BURNT.

COONSMAN, BERGEN AND CURTIS.

RESERVED seats, 25c, 10c, 5c, and for Box seats, 50c.

MATINEES WEDNESDAY, SATURDAY AND SUNDAY

ORPHEUM

COMMENCING SUNDAY, FEBRUARY 25TH.

MADGE MOORE

Presents her Australian Company, including

M. R. ROBERTS

Sunday, Monday and Tuesday Nights.

In His Great Creation.

The Silence of Dean Maitland

And three following Saturdays and Sundays Maitland’s performances in “Silent Witness.”

Tivoli Opera House

“Hott Mos, Thay Comin’ Resil Me.”

PITFALL PERFORMANCE

MONDAY N04TH.

FEBRUARY 26TH

OF THE COLUMBICN SUCCESS

The Idol’s Eye

WHICH BEGINS THE SEVENTH WEEK

Hardeke Scrooge Monday Night

Every Monday at 8. Matinees Saturday at 2.

Popular prices, 25 and 50 cents.

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A CARD—Managers (Steele and Jaffe) pledge that there is no other theatre showing the only genuine of the Jeiffries-Sharky contest.

Popular Prices: Evening, $1.50, $1.00 and $0.75.

Mrs. Quinn’s Twins

Specially written for and played by her.

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LOS ANGELES  
Special Correspondence  

Los Angeles, Feb. 20.—With several exceptionally good musical attractions, three operas, a good comedy, two good vaudeville shows, and an industrial exposition, amusement lovers of this city are not at a loss for entertainment. The various attractions have all done business, although competition has been strong.

The Industrial, Mining and Citrus Exposition, opening on Feb. 15th, will run till March 30th. Good musical attractions and other forms of amusement will be furnished the patrons of the place, beside a music hall display of Southern California Industries.

Parmele, the young tenor with the Boston Lyrics, is now to be married to Maud Leekley, the contralto of the same company. Parmele only a short time ago was a member of the chorus of the Wakefield Company but has been elevated in rank in the Lyric Company owing to the sweetness of his voice. Both have prominent places in the company.

The Forresters held their annual outing at the Orpheum the 16th last. About a thousand members attended the performance, which was interspersed with specialties to suit the occasion. The Jonathan Club attended the Los Angeles the 17th inst. The whole lower floor of the theater was reserved for them, and there was "something doing" at the playhouse that night.

The Orpheum management has made a find in the personage of Miss Carroll, a Los Angeles society girl, who does a phenomenal whistling turn. This young lady whistles three notes higher than the keyboard of a piano, and in mid air she will beat all the other professional whistlers on the stage, this week at the Orpheum.

At the Los Angeles Theatre the Boston Loretas put on Said Pasha the 18-19-20, Il Trovatore 21-22 and La Mascotte 23-22. This company has found favor with the Los Angeles theatre-goers and is doing a good business. The company is made up of some exceptionally good people, and their work throughout is deserving of special praise. They will be here for another week.

At Morrison's Burbank Theatre the Nell Company put on A Girl's Fool for the week commencing the 18th. This company is an exception to the usual rule of stock companies, where the cast is made up of two or three stars and the rest mere figuresheads. Every member of the company is conscientious in the interpretation of the part assigned and the work of the company is in perfect unison. They have made a marked impression on the people here, and fill the theatre at each performance. The Prisoner of Zenda, for which Mr. Nell pays a royalty of $60 a week will be produced during their stay.

At the Orpheum an excellent bill is on and although competition is strong in other lines this theatre is packed each night. February 25th was set aside for Native Daughters Night and the place was filled with the fair maidens who boast Los Angeles as their native State. The bill includes the Smedley Sketch Club, Frank Coffin, The Holloways, Miss Carroll, Burt and Riviere, Partie Trio, The Solitudes, and Mitchell. Next week Papinta will be here.

Herbert L. Cornish  
PORTLAND  
Special Correspondence  

PORTLAND, OR., Feb. 19.—Marquand Grand.—This house will be dark this week with the exception of 2-16, when the Multnomah Amateur Dramatic Club will present Won Back. Coming for four performances commencing Monday night, Walsh-McDowell Company in The Sporting Duchess, The Unicorn, etc., for a three-week engagement. The house is entirely sold out for opening night, and our theatre-goers will have to get seats at once if they expect to witness any of the performances, as this city is the scene of Mr. Frawley's initial success, and his many admirers will certainly turn out en masse to welcome him and his talented company.

Notes—Mothersole and Abbott's Company opened here last night in O'Brien The Contractor to melodious business. The company showed a painful lack of rehearsals and the play not at all up to the standard. A prize fight was held at the Auditorium.

The James-Kidd-Hanford combination played a special return engagement at the Marquam February 17th, The Rivals being the bill at the matinee and a very elaborate and splendid performance of Macbeth being the night's offering. Edwin A. Davis.

SACRAMENTO  
Special Correspondence  

Sacramento, Cal., Feb. 21.—The ever-popular Frawley Company appeared at the Chwin Monday night in An Unconventional Honeymoon, to a good house. The company this season is unusually strong and greatly pleased the audience. Last night Mary Van Buren as Madam Sans Gene scored a big success. Tonight the last piece, The Sporting Duchess, will be given. Keith Wakeman is an excellent actress and a great addition to the company.

The Minetti Quartet and Otto Bendix, pianist, gave a chamber music concert last night which was very successful musically and financially.

The Classic has the following week next: Who Is Who on the 25th, In Paradise the 28th, and on March 1 the footlights.

Vaudeville Notes—Voutello, Nina and Martell are at Weast's, Peoria, Ill.

American performers are still continuing popular in Europe.

Pearl Blondell, at the Columbia, St. Paul, Minn., is a decided hit.

Sadie Manning is meeting with success at the Palm, St. Paul, Minn.

Basco and Rice, clever knockabouts, are at Spokane heading this way.

John Considine, the well-known Northerner manager, is in New York City.

Adgie and her lions open at the Owl Theatre, Tacoma, Wash., the 26th.

Adgie is giving the old, old show at the People's, Seattle, with her old, old lions.

The wife of Jack Rand, of Rand and Rand, presented him with a son, Feb. 17th.

The De Elbert Sisters, that very clever team, are still popular at the People's, Seattle.

Baroness Von Tilsie, with her great deep voice, is an attractive feature at the Chutes this week.

That clever team of colored singers and dancers, the Black Bartons, who made such a hit at the Orpheum last
week, are meeting with the same success at the Chutes this week. Rafferty and McDermott will soon be seen in a new sketch written for them by Archie Levy. The handsome young De Meir Sisters have reason to be proud of their success at the Olympia.

Carl Reiter is organizing his second road show. They leave Kansas March 5, heading for this Coast.

Doc Nathan, Archie Levy’s able assistant, has been presented with a beautiful pug dog by Mush Harris. Chris Whalen, well known in this city, is with Manchester’s Night Owl, and John Boyd is with Tammany Tigers.

Ishdore Rush is going into vaudeville until his husband, Roland Reed, recovers sufficiently to go out with his company.

Della St. Clair meets with much favor and applause at her every appearance at the Olympia. Her popularity cannot be gainsaid.

Conway and Leland, one-legged acrobats, who entertained San Francisco audiences last year, are now working in Havana theatres.

Cas Wilson, the popular singer, left Wednesday for Paso Robles Springs. After six weeks of recuperation she will leave for Dawson and Nome.


Smith’s People’s Theatre of Seattle has been offering this week, Gates & Clark, Warren Bunker, Georgie White, Stavin & Rickling, Evans & Maitland, Florence Brooks, Marion Thompson, Morse & Watts, Madge Melville, Flora Franks and Ella Evans.

Weber and Fields are still presenting novelties. Their latest move is to have May Robson appear at the Music Hall in about three weeks. She will burlesque Olga Nethersole in Sappho.

This travesty will take the place of Whirligig. It is being written by Edgar Smith, and has been named Sappo, a Clean Satire of Sappho. Lilian Russell will pose on a pedestal, as Olga Nethersole does at Wallack’s. Roberts, Silamix and Company are at the New Vienna Buffet, Los Angeles. Zoyarra, Juanita, and Allie Delmar are billed for the 26th.

Del Zartos opens at the Chutes Feb. 26th. The Malvane Brothers are underlined for March 5.

Billy Murphy and Ed. Dale have joined hands, and will in the future work as a team.

T. F. Morrisey, a well-known Eastern comedian, arrived in town a few days ago.

Leo Pesalow, now at Dallas, Texas, will play in this city in the near future. Prince Paul is working with Sadie Riehling. They are at St. Paul.

Paul La Croix will be seen at the Olympia the coming week.

Stella Dorcy has gone to Reswick.

Columbia Theatre
BEGINNING
Next Monday, Feb. 26

Dennman
Thomson

And an Entirely New Production of
The Old Homestead

NOTE—Mr. Thompson will positively appear during this engagement for the first time here in over twelve years, presenting his latest comedy of Joshua Whittom.
LOCAL NOTES

VALENTINES' DAY MUSICAL

The Century Club celebrated Valentine's Day with a charming musical and reception, the program, which was highly appreciated, being Sonata [Piano and Cello], op. 32 [Saint-Saëns] rendered by Mrs. Oscar Mansfield and Theodore Mansfield, Mr. Mansfield also playing Kol Nidrei [Max Bransch]. The piano solos of Mrs. Mansfield displayed superior technical knowledge and deep poetical feeling, for she is masterful, yet yielding to the deepest tenderness of sentiment. Her solo numbers were Chopin's Prelude, op. 26, No. 17, and Polonaise, op. 53. Nocstor, op. 48, No. 1 and Ballade, op. 23. Miss Jessie Foster, soprano, rendered several vocal numbers, receiving most flattering appreciation, her program, Caro Nome [Verdi], Nocturne [Chadwick], and the appropriate song, A Valentine, [Schlesinger]. She was ably supported by Mrs. Arthur C. Lewis, who played a sympathetic accompaniment. Miss Foster, Mrs. Mansfield and Theodore Mansfield also appeared at the last musical of the Sorosis Club.

HEINE CONCERT

Thursday evening of last week the first Heine Concert of the season was given in Y. M. C. A. Auditorium, that passed off successfully and was fairly well attended. Miss Isella Van Pelt a pupil of Mrs. Marriner-Campbell, was a particular attraction, her lovely contralto voice making a most favorable impression. This young singer has made splendid progress in her studies and her voice has grown in power and roundness of tone, her work being altogether earnest and admirable. She sang operatic music with good style and execution, her enunciation being particularly good and her expression excellent. She has a voice of warm velvety quality and makes a charming appearance upon the stage. Her encore was Last Night I Was Dreaming. Miss Van Pelt was accompanied by her sister, Xenama Vermont Van Pelt, who also rendered piano solos, Spinning Song [Kahl], Serenade [left hand alone], [Sidney Smith], and Rapsodie Hongroise [Listz]. She was a great favorite with her audience, her work being thorough and artistic, and she has a most winning and sunning personality. Miss Lottie J. Davis, formerly of Sacramento, rendered solo To Sevilla [Jos. Dessauer], declining an encore. Fear Not Ye, O Israel [Dudley Buck], For All Eternity [Marschner] and encores were given by C. Del Nero Keller, the latter having a violin obligato by Julius Frank, who played to much applause Sarasate's Zigeunerweisen and Nocturne [Chopin Sarasate], responding to encores. Mrs. Hung is a very pleasing musician and plays with good taste and execution. Miss Elsa Von Manderschied was an accompanist of the evening.

MINETTI QUARTET CONCERT

By far the best instrumental concert of the season was given Friday evening of last week by the Minetti Quartet and was attended by a most enthusiastic and for the most part musical audience. As I have said, the admirably rendered music I could not help feeling proud of our local artists, and it occurred to me that they would be appreciated in an Eastern tour next season after giving their admirers here a concert or two. The program opened with Mozart's String Quintet in G Minor, No. 6, [two violins, two violas and cello], the Quartet, Minetti, Ferdinando Stark, Chas. Trinson, Arthur Weiss, being assisted by Sam. Savanahan, viola. Tschaikowsky's String Quartet No. 1 D Major, op. 11, was rendered by the Quartet with exquisite interpretation and style, winning such a storm of applause that they were induced to repeat the second movement. Alice Bacon Washington pianist, received a very warm welcome, for she has fine technique and brilliancy, and interprets with intelligence and feeling. The ensemble work was fine in Schumann's Piano Quintet, and the flat Major, op. 44, four movements, showing variety of style and expression being given and at the close the artists were rewarded with applause and compliments for their splendid work.

LOCAL MUSICIANS COMPLIMENTED

Mrs. Gustave Arnold, who formerly resided in Berlin and was known in Europe as an enthusiastic supporter of musical affairs, and who appeared with much success at a concert given in Sherman-Clay Hall by Homer Tourje, leaves immediately for a trip to Europe, and upon her return will entertain generously in the beautiful new home to be built in this city as she tells me she is in love with California and delighted with the musical talent here, and a feature of her home will be a beautiful salon for musical gatherings and the encouragement of art.

OAKLAND ENTERTAINMENT

A charming entertainment was given in Chapman Hall, Oakland, Friday evening of last week, which was well attended and thoroughly enjoyed, and was under the direction of Mrs. Rademan who also accompanied. The Ideal Mandolin Guitar and Banjo Club rendered selections, Master Conrad Ruehl a cornet solo, Overture of California of Bagdad—two violins—Masters Thomas and A. Haeike, with Miss Haeike as accompanist, vocal numbers by Miss Juliet Greniger, Children's Symphony [twenty-five children], fancy dances and juvenile cake-walk. Mr. Chas. G. Schwarz, violinist, made an excellent impression with his violin solos, Lo Revelle du Lion, receiving much praise, an encore being responded to.

DR. H. J. STEWART HONORED

Dr. H. J. Stewart, organist of Trinity Church, has been awarded the gold medal offered annually by the American Guild of Organists for the best original composition for church use, his anthem, I Beheld and Lo a Great Multitude, winning him the honor. A grand festival service will be held shortly after Easter in this city, when the prize composition will be rendered by the united choirs of several leading churches.

MUSICAL ECHOES

Mme. Cecile Hardy sang at the Spanish Church of Nuestra Senora de Guadalupe Sunday morning, rendering the Ave Maria by Lucil Luzzi during the offertory.

Miss May Corlette's engagement by the Bostonians is a feather in the cap of her teacher, Mrs. Frank Elliott, vocalist, who has devoted herself unselfishly to the advancement of the talented young girl in the musical world. I remember Miss Corlette's earliest efforts and was the first to encourage what I knew to be splendid material and her earnestness as a student won my admiration and it is gratifying to know she has the opportunity to appear with the Bostonians as the reward of ability and ambition.

A fashionable amateur concert will be given next Monday evening at Maple Hall, Palace Hotel, for the benefit of the San Francisco Seaman's Church and Institute and the Seaman's Catholic Institute, under the auspices of Mrs. Parrott, Mrs. Casserly, Mrs. Head, Mrs. Wm. Taylor, Mrs. Tobin, Mrs. Previn, Mrs. Henry Scott, Mrs. Wm. H. Crocker, Mme. de Lalande, Mrs. Jos. Donohue, Mrs. Hobart and Mrs. Jos. Grant. An excellent program has been arranged and the sailors and midshipmen will be without as ushers.

On Monday evening the Saturday Morning Orchestra, composed of twenty-three violins, six violas, four cellos, and three basses, under the direction of Peter C. Allen, gave a concert in Sherman Clay Hall that was a society event, the musicians being young ladies from the best families. The vocal soloist of the occasion was Florence E. Sharron.

A musical event of importance will be the series of Wagnerian afternoon concerts at the California Theatre during the weeks of March 5th and 12th. The executants will be such recognized artists as Mme. Gardiki, David Bishoph and Walter Damrosch. This will be the initial appearance of Bishoph and Damrosch on the Pacific Coast. The sale of seats will begin next Thursday morning.

Next Tuesday evening Joseph Green's Choral Society will give their first concert and bop in Sherman-Clay Hall which promises to be a success, Frank Healy, the President, having the management. Numbers will be rendered by the Society—Miss Lilly Roeder soprano, Sailei Walsh contralto, Chas. Betts bass, and H. Callender, contributing solos. The male quartet and a mixed quartet also appear. Prof. C. W. Pyne is the pianist of the occasion. Rosner's celebrated orchestra will be in attendance.

—Mary Frances Francis.
AEOLIAN AND PIANOLA CHAMBER MUSIC RECITAL

An interesting afternoon was enjoyed yesterday in Kohler & Chase building by an audience composed chiefly of musical people, the occasion being the 12th of a series of Chamber Music Recitals of the Aeolian and Pianola, assisted by Mrs. M. McGlade, soprano; Miss Fanny Ryan, mezzo-soprano, and David Manniloyd, tenor. This was the writer's first opportunity of hearing the music of the Aeolian Orchestra and Pianola, that I had been told were marvels of musical invention, and concluded that I was somewhat prejudiced, as I feared similar results to that produced by the electrical piano or the various so-called musical devices turned with the inevitable cramp, for my horror of meaningless mechanical music has not diminished by my work among musicians for some years past. This recital was a pleasant surprise, and I became much enthused with the Pianola and Aeolian that produced not only brilliant, sparkling music, but soulful music as well, for touch and tone were exquisite, the shading delicate and the technic superb. I left my place in the audience and stood beside Mr. Geo. Green as he sat at a grand piano to which the Pianola was attached, playing with skill and taste and no apparent effort, his fingers touching the regulators of tempo and expression—regulators? Yes, for instead of hearing the measures played with clock-like monotony, the performer had liberty to use to great extent his own judgment in tempo and shading as the character of the composition suggested, thus demonstrating that the more truly musical the player might be the grander the music, although the Pianola or Aeolian may be operated by one wholly unacquainted with the mystery of keys and strings, for the perforated rolls of manuscript music that facilitate the eyes as they noiselessly move, are marked with the required expression, and a little intelligence masters the stops and pedals. It is simple enough for a child to use, while the musician with his mind developed to the highest appreciation of art, his soul awake to the beauties of harmony, may enjoy without wearing, nerve-destroying practice an endless source of delight, and what takes years to attain, a complete repertoire of the precious classical gems of the old masters or more modern compositions, throwing into his rendition individuality and sentiment. Were this not true these instruments would have no claim to the favor of musicians. Paderevski, Anton Seidel, Sauer, Emil Paur, Rosenthal and other musical kings have expressed their amazement and delight at the music they can produce with the Pianola and Aeolian, and it could not have been so had these artists been restricted in giving play to sentimental emotions. Funny things pop into one’s head sometimes, and watching Mr. Green playing a long program without fatigue, I recalled an incident of last season when I caught one of our prominent pianists refreshing himself with a certain suspicious looking dark liquid behind the scenes, after a recital. He looked awfully caught, and stammered something about. “Tired out and a heavy program,” and I could not blame him, for it is no joke to play from memory for a couple of hours. The Pianola does away with all the technical slavery that often breaks down or discourages a student, for he plays instantly a brilliant masterpiece of music instead of working months or years before he brings out its merits. It is a model of perfection to follow, if he desires to memorize in the usual way, for the Pianola may be readily adjusted to any instrument, upright or grand, without injury, for the sets of hammers or fingers of the Pianola are more mercurial to the ivory keys and sensitive strings than the average player, and many a house where there is no real talent worth cultivating may be gladdened with this marvel of modern times. Dance Macarbe [Saint-Saëns], Lucilla [Transcription], Litz, Waltz No. 34, No. 1 [Moskovski], Laet Hope [Gottschalk] were given on the Pianola with admirable effect, and it was also used to accompany Miss McGlade and David Mannloyd in Duet Miserere from Trovatore, Mrs. McGlade also singing Chaminade’s Spanish Love Song, and Miss Ryan rendering Queen of the Earth and Chadwick’s Thou Art Like unto a Flower. The Aeolian Orchestra was displayed in Grand Overture No. 2 [Bartstil], Melody Overture [Beyer], No Name Two Step, La Chasse at Lion Galop, a Beethoven Sonata being delightfully played on the Aeolian with Mr. Jos. Roecke at a grand piano, and I was struck with the beautiful tone and volume of the handsome instrument that would grace any drawing-room, built something like an upright piano with a bunch of keys and stops like an organ. It had the effect of a full orchestra playing, and in the first number especially, there were strains as from a harp, and in fancy I was carried into a forest, hearing the matchless music of the wind among the trees, as the measures grew majestic and tender in faultless rhythm. As the applause ceased, Mr. Green courteously explained to the audience that gathered around him every detail of the Aeolian and Pianola that had inspired our wonder and admiration, and the charming afternoon came to a close with the cordial invitation to bring our friends at any time to hear the Pianola and Aeolian, and it is music worth listening to from my experience. Being a woman I found it hard to say “good-bye,” for that is a weakness of my sex, and as we chatted I learned that Kohler & Chase, 26-30 O’Farrell street, are the agents here, and that is an endorsement in itself, for the firm is an old establishment, solid as a rock, and has an enviable reputation for square dealing; and going down stairs I was presented with a lovely catalogue daintily designed as a souvenir of my visit, and my fingers itched to touch some of the Koehle, Leonca, and Knaus pianos, but I realized they were temptations in my path, and that the Dramatic Review would think it was lost. —Mary Frances Evans.

Side Lights

A Londoner writes to the London Times from the Garrick Club of that city: “I hear that in America a notice is affixed to the curtain, ‘The play will not commence until these last acts come off.’ If managers here would adopt some idea of the same sort, theatre-goers might have a chance of seeing something for their money.”

Leoncavallo’s new opera, The Roland of Berlin, is nearly completed. He will shortly come to Berlin to play over the score to Emperor William, at whose instigation he recommenced the manufacture of the open.

The Italian baritone, Piglowski, has composed a one-act operaetta, Fortunella, which was produced with great success at Milan. Like Cavalleria Rusticana, Pagliacci and other works of the young Italian school, it is a tale of love and murder.
For in his ravings, by mistake
A solemn truth the madman spake.

The average life of a house fly
Is from four to six hours
And of a topical song a little longer.
The latter, no matter what the opera or who the composer,
Should be made over each new season.
For who can "Arise!" the four years dead?

The Bostonians—Am I out of tune or are they? I did not like The Smugglers nor yet The Vicerey, but that was not their fault. But I do like The Serenade and I love Robin Hood
And rushed out to enjoy again the first
dawn, the early streaks of melody and humor—and O, the P. M. ness of it—the lank shadows of former greatness,
The remnants of a robe that was once a royal one.
I hope the matter is with me.

The editor of this paper pretends to be in sympathy with my views and to have some respect for my feelings, yet he heeled my article of last week bawling the choice of unfit topics for plays—the debauchery of genius
With the announcement that the Akabar
Would soon produce two notable plays,
(Mind the adjective, would you) the Conquerors and Clyde Fitch’s Sapho! In future, Mr. Editor, if my copy doesn’t fill the column, I want an advertisement of theatrical sights used as "pearl filler." The light that lights your belief in me is not steady. Trim it up.

We do not differ so widely from the Romans after all. When comedy flourished with them the plays of Plautus that recked with vice and indecency obtained a popularity those of the more modest Terence never even dreamed of. Plautus took the auditions he found, gave them what they wanted—was a bold wit, a man of the moment, a bowing, favorite and won all his victories on the stage.
Terence tried to create audiences by giving them what Jupiter knows they needed, was rewarded with a few justicous and rather cold paragraphs (or their equivalent) and is now winning his victories quietly on the study table.
Moral: Down with decency! What's it to you? A bird in the hand is worth two in the bush.

I see a man sitting out in the middle of next week writing to say that Plautus inspired Molière and Shakespeare to some of their best work and I'm going to save him a stamp. Yes, he did, Mr. Thickneck, but not because of his indecency—rather because of what survived it—definite focus and rattling good plots.

DEAR MISS THOMPSON—Are you going to set up as a reformer? If so you will be a living example of your own long howl—a debauchery of talent.
Yes, but I said genius. The substitution is an insult as horrid in its way as your English. Yes, I am going to "set up" until I am tired and then I am going to lie down to rest. Your mental conduct is bad. Go to school to some new influences.

The Age of Miracles or The Tale of a Tense

Let me reprint something clever of mine from the Keith Wakeman interview: Then she fell to telling of the faddists of London—mentioning among others Stepnik, who "looks like a big black bear and will talk nonsense with the most foolish." (Note the present tenseness of it.)

Letter from Miss Wakeman to Miss Thompson
O, by the way, Stepnik was assassinated about a year after I met him. I pass his death on to you in case you are charged with his resurrection.

Letter from Miss Thompson to Miss Wakeman

He was? How perfectly jolly. I wonder if there are any more of those big black bears lying about dead waiting for my "Arise!" The age of miracles? O, I don’t know. When I commit the sins of confusing liquids and fluids, losing a French verb or spelling separate with an e, I feel the need of scourging, but for the Russian population I don’t hold myself responsible. Besides, assassinations are morbid reading, the headlines announcing them warnings to

KEEP OUT. Not guilty anyway. I write ravings!

By the way, Miss Wakeman, I shall spell your name one way in future—your way. How it shall be spelled has, up to this, been like the Frawley Company’s pronunciation of French—something to be talked about rather than decided.

There are many ways of making an audience laugh but only one sure way: Insult, or appear to insult, physical pain on some helpless victim, and you have your audience to a man.
A pit that sits and stares with the muteness of fishes when bow mots are swapping, fairly roars when a man gets hit over the head with a stale loaf or a leather pie.
Knock the weakness off his meagre shanks half a dozen times, collapse an occasional chair under the aged, tread heavily upon the corset of madame, run hot pins into the sensitive, pull the hair of the virtuous and the ears of the unhappy and give grandpapa the goat, and dialogue will be superfluous.
The giver of the show reaps popularity cheap.

We get our tastes honestly in a straight line from Nero’s time. He fought his 400 tigers against half as many bulls by the light of Christians burning in their pitchy shirts, and was more popular with the Roman multitude than the emperors who feared the gods and doled out corn. They laughed with him and at him so loud and long we can hear them yet.

MARcia VAN DRESSER

A breezy song, a happy sigh,
A witch, I do confess sir,
A beauty, hanged if I know why,
Is Marcia Van Dresser.

Why no, it’s not her wondrous eyes—
In fact, they’re rather otherwise.
Her nose? O, no, no—not a theme
For poet’s lay or artist’s dream.
Nor would the brow inspire song,
Though wide be it, and white and strong.
And yet I sigh and say, “Ah me,
The like inspire chivalry.”

Yes, she is her beauty—and will the language of the courts permit me to add, “I’ll be hanged if I know why!”
I cannot impart more to a man than the words I understand contain and

the phrases that would nail her beauty down and hold it fast are not mine. Nevertheless, she is a beauty. Take the assertion and “Go to.”
Or better still, talk with her for fifteen minutes while with a careless daring she faces a strong north light and sits against the background of a gaudy kimono slung across a chair.
Do this, and for twenty-four hours afterward, when your friends ask your opinion of the Boer struggle, the newest thing in salad, the value of silk above satin, or the wetness of rain, you will tinge all your musings with Marcia as naturally as a tree bursts its buds.
How saucy your modern maids are. They reach out and nab any amount of your time and thoughts without so much as "by your leave," and often without a thank you. But let’s "to Hecuba."

“Of course you love the stage?” I said after a few weather flags had been run up and hailed down.

“I did not say so. And I am not at all sure that I do.”

“Then why have you chosen the life?”

“I was studying in Chicago and went out at the persuasion of a friend to sing for Mrs. Davis—more in a spirit of mischief than anything else. She offered me the position of understudy at a good salary. I took it and was fairly launched.”

(On an excursion steamer, yes, and I’ll lay a small wager that under less practical pressure, you would never have made a second excursion into comic opera.)

“Perhaps it is comic opera and not the stage that you dislike.”

“Well, you see I have had always to run up against Mrs. Davis’ reputation and in my opinion she has no successor.”

Nor has any one and comparison is the cheapest sort of criticism. You either are the character you mean to portray or you are not—you either can sing or you cannot, and there is an end to it.

“But apart from this, one of your critics has told me I sing better with a cold than without one, when, as a matter of fact, my throat was worse the first night of The Vicerey than it had been at any time before. I got
all the bronchial health. I felt I could afford a week—but it was not enough."

She need not have told me. The fact that she still suffered was quite apparent. And we love our brothers. What will you do if we hated them?

But comic opera is not for you, my dear. O yes you can sing, mellowly and with soul and yet comic opera is not for you—because "San is his name and folly is with him" and there could be no consent between yourself and its condition.

Because comic opera as we know it is fast becoming scenery, whinwhams, topical songs and tenor sorrows, poured into two or three dozen disen-gaged seashell ears. Because real intelligence has dropped out of use in it, is dropping out of memory and will soon be lost sight of, and the like of you will not prosper in the counterfeit emotion business.

"And what of your experience in the drama?"

O, I enjoyed that thoroughly. I took Miss Bates' place in The Ruby and afterward did the Reihan roles for six weeks.

As I remember she was "bomberdaged into popularity" at once by any number of praising paragraphs, and I'll hazard they were very deserved. She is another who could handle big parts if she could find them.

"I am afraid I have the Broadway fever."

"And pray what is that?"

"What everyone gets who spends a whole season in New York, comfortably in a flat, with no bustle and travel and no living in trunks."

"And you will go back to the drama again?"

"If I stay on the stage."

"If? Is that a judicious reticence?"

"I guess it is. However, my friends think it will amount to nothing—that my heart is with the drama."

Now reader draw your own conclusions, and whatever they are, they will probably be wrong. My mental wardrobe is in tatters from dressing up the riddles of the songs that live in silence.

And somehow, although I had rather see her doing big parts in the drama, I wish she would stay with the company, for if she cares to be told so, she is in form, and air, and savoury, and wholesomeness, and breathiness, and humanness, and balance, the proverbial leave that leaves the whole lump.

C. T.

De Wolf Hopper Closes

De Wolf Hopper closed his London engagement Saturday night. Mr. and Mrs. Hopper and other members of the company were recalled repeatedly. After the performance Hopper was entertained by the Eccentric Club, Lionel Brough presiding, and many leading professionals were present.

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On the Road

Lewis Morris's Frederick the Great (Montreal), 22-24; (Quebec, 26-27; Halifax, Mar. 14; St. John, 37; Calais, Mar. 5; Bangor, 6; Portland, 11-13; Stockton, 4; Salem, 7, 9; San Jose, 11, two weeks; Sacramento, 26, ten nights.

James-Kidder-Humphrey Company (Wagenaars and Kemper Prop.): Roile, 23-24; Anacostia, 26; Great Falls, 27; Helena, 28; Butte, March 1-3.

Harry Carson Clark
Red Oak, 26; Ottawa, 27; Marshalltown, 28; Ft. Dodge, Iowa, March 2; Sioux City, 3; Fairbanks, Minn., 7; St. Cloud, 9; Pocatello Falls, 10; Fargo, N. D., 13; Grand Forks, 15; Winnipeg, 16-17.

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Roseburg, Ore., 28-Mar. 1.

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Oakland, Feb. 26-27; San Jose, 28; Stockton, Mar. 1; Sacramento, 2; Presque, 3; Los Angeles, 3-10.

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San Diego, 19, two weeks; Santa Ana, Mar. 5, week.

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Frawley Co.
Portland, 31, two weeks.

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Playing in Paradise—Stockton; 23; San Jose, 23; Salinas, 24; Marysville, 26; Okefino, 27; Sacramento, 28-30; Vallejo, March 1; Redwood City, 2; Oakland, 3-4; Seattle, 11-12; Portland, 23, week; Spokane, April 1.

In Paradise Company

The Frawley-Stowell In Paradise Company left Wednesday for Stockton, and opened there Thursday. The company is made up of L. R. Stowell, Lawrence Griffith, H. Gitts Loundale, Stewart Allen, Norman Leavitt, Mary Scott, Nevada Heffron, Alice Lonnon, Olive Madison, Florence Pomphret, Nellie Pierson, Francis Vale, Manager; H. R. Cory, Adv., Representative.

A German theatrical company recently filled an engagement in Paris, France, which was the first time such an event happened since the Franco-Prussian war. Los Misérables which thirty years ago the French authorities would not allow to be presented, was done in its entirety.

THE SAN FRANCISCO DRAMATIC REVIEW

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The Cleverest Juvenile Actors on the Pacific Coast
Chorus Girls' Vengeance

OR WHAT HAPPENED TO JONES.

Charles H. Jones, the Stage Manager of the Grand Opera House, enjoys an unusual amount of popularity for one who is such a strict disciplinarian; especially with the female chorus, who admit that he never finds fault without a cause and that his fines are always righteous, though exceedingly disagreeable. To catch Jones 'tripping has been the long cherished dream of many a chorus girl. Judge then of the delight of the entire choral bunch when pretty Edna Farrell skipped into the rehearsal of The Girl from Paris the other morning with the news that Jones had been seen secretly practicing a bike in the suburbs under the tuition of his young son. The public announcement of the fact soon came from the worthy stage manager himself, who, in a march interval informed the chorus that he had made such progress with a wheel that he was now permitted to ride out to the Cliff House without a keeper, and that he was going for a spin that very afternoon.

No sooner was the rehearsal over than Eddie Arnold, Ethel Strachan, Ida St. Anbin, Gertrude Hayes and Jeanette Fredericks donned their bloomers, mounted their bikes and made for the Park, and eagerly awaited their victim. In about half an hour they espied an aristocratic, military looking man who exhibited the sportiest of caps and kneecreases and a pair of calves that would make the fortune of a ballet dancerise. Then they sang softly and on the key, for it was none other than Jones, on his newly acquired bike. He soon found himself confronted by the feminine quintette and for the first time in his life faced his beloved and cherished chorus with a disconsolate and guilty air. "You look elegant, Mr. Jones," piped Edna Farrell.

"Think so?" replied the disgraced Jones. "Tell you what it is, Edna, I've noticed you of late, and I shouldn't be at all surprised if you became a crack-jack principal in about fifty years." 

"You can't imagine how cute and graceful you appear," murmured Ethel Strachan.

"Oh, Mr. Jones is an old hand, any-
Harry Miner Dead

Henry Clay Miner, the theatrical manager, dropped dead Friday afternoon, February 23, in his room on Riverside drive, New York, of apoplexy aged 58.

Mr. Miner's estate is estimated to be worth more than $5,000,000.

While his name was always closely identified with the theatrical business, he owned drug stores, a big lithography company, a photographic supply house, big photographic interests, and large blocks of railway and mining stocks. He carried $100,000 in life insurance.

Harry Miner, as he was known, became a Congressman, made a great deal of money in the London, Bowery and People's Theatres on the Bowery, and in Minter's Eighth-avenue Theatre. Ten years ago he leased the Fifth-avenue Theatre and this is said to have been his only unprofitable theatrical venture. In 1894 he was elected to Congress and served one term.

At the time of his death he owned Miner's Bowery and Eighth-avenue Theatres, Miner's Harlem Theatre and other theatres in Newark and Detroit.

Firemen at the Theatres

At a meeting of the Board of Fire Commissioners last Saturday representatives of the various theatres were present and agreed to have a regular member of the Fire Department on the stage at each performance. The Commissioners wanted two men, but the managers objected to paying the wages of more than one. There are seven theatres and the places vacated by the regular firemen in the seven companies will be filled by substitutes. The substitutes receive no pay from the city, the theatres paying them each $1 per day.

The firemen will drill the electrician and three other employees of the theatre, so there will be a force of five men always on hand for protecting each theatre against fire.

Fine Stock Company

Oliver Morosco, who has made such a pronounced success of the Los Angeles Burbank, writes to the REVIEW and says of a coming San Francisco attraction:

The Melot Company which is now playing a limited engagement at this theatre, is doing the biggest business I have ever done since assuming the management of this theatre. When you consider the fact that I have been doing a phenomenal business ever since the opening last September, this is saying a good deal. You cannot praise them too highly in your paper. It is positively the best Stock Company I have ever seen on this coast, and I am not barring the $1.50 attraction at that.

The Mechanics' Institute has awarded a diploma for superior work to Mr. Louis Thor, Photographer, 826 Market St.

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THE NEW ROB £1900 "hosiery the commerce of York, the Cuckoo, other York enter. pretentious It of try Mrs. And is called by Dramatic decadent will raise for the matter and the actor's garments as they fall. J. T. Green has brought down a storm upon his devoted head by some sweeping denunciations upon the British stage and British actors in a recently published volume. He asserts that the British theatre is in full decline, that it is subject to a shameful and degrading system of commercialism, and that British actors are devoid of only talent but intelligence. The English stage, he declares again, is inferior in all respects save that of decorative art to that of every other civilized country in Europe. Commenting on this assertion an English writer says: "There is just enough truth in this statement to give it sting, but it would not be difficult of course, to convict Mr. Green either of ignorance or willful exaggeration. He would have been much more impressive if he had condescended to take note of the exceptions. But Mr. Green is an enthusiast, and therefore prone to extreme views. There are persons, not wholly fools, who disagree with some of his views about the ideal drama. But it is a fact that the intellectual force of the average actor is not overwhelming."  

John Drew has just started on his tour with the new play, The Tyranny of Tears, after having an immense run in New York. The Boston theatre-goers have just been introduced to the production and the Transcript of that city said, "The Tyranny of Tears sends you away with a good taste in your mouth."

The weak spot was in the manner in which the stocking episode was dragged in by the boots, so to speak. This scene now takes place in a "hosiery emporium," where the foot of man is seldom seen. It rushes along at lightning speed and wins in a caustic. In the writing and production of this farce, David Belasco is to be thanked for at least one thing—he has discovered what a nice and shapely pair of legs is possessed by Blanche Bates. They are dreams.

The stage is under many obligations to France for its numerous contributions, especially in the line of mechanical effects, its record in this direction is still extensive and praiseworthy. The more general stage use latterly of the electric light having called for the abandonment of the old paper stock, Paris has already found an efficient substitute in the waste clippings of the various glove manufacturers, which are bought at a good price. The advantage in using fragments of white kid is that they float better in the air than paper, and, what is more important, cling to the scenery and to the actor's garments as they fall.

AND now there is a Paris theatrical trial, for all the managers of the principal theatres in Paris have formed a combination and will raise the prices of admission ten per cent, beginning March 1.

Another of those racy French comedies has made a big hit in Paris. It is called Les Maris De Leontine. It is by Alfred Capus. It is the story of a much married woman. New York will see it soon, of course, and will revel in its masquis as it did with the Girl from Maxims, Sapho, The Cuckoo, The Turtle and many other such decadent pieces.

Mrs. Langtry has received another rebuff in Philadelphia. They objected to her lecturing before a social gathering for the benefit of the English War Hospital Fund. Mrs. Langtry said that she needs no patronage from the "aristocracy" of this country, for she is reinstated in the most pretentious circle in London, a circle which few Americans are permitted to enter. May be true, but the Lord pity the self-respecting women who want to compete with the Jersey Lily in her chosen field.

"Naughty Anthony" has blossomed out at the Herald Square in a brand new third act. This has increased the interest of the play 50 per cent.

MISS FLORENCE DOANE
WHO HAS RECEIVED A VERY FLATTERING OFFER TO JOIN THE BOSTONIANS

Once again the foremost musical organization of the United States has shown its appreciation of our California songbirds by an alluring offer to Miss Florence Doane to join their organization and sing leading roles. Miss Doane possesses what is probably the purest and most exquisite lyric soprano voice of any of our singers, and has appeared with notable success in church work and in concerts. Having no predilection for stage work, she has declined the offer. Mr. Barnabee, who heard Miss Doane sing at a private gathering, was much taken with her singing and personality and predicted an immediate and great success should she ever take up an operatic career.

Cancels Engagements

The San Francisco Dramatic Review

Eleanor Kent, the California singer, has laughingly broken her contracts with two New York managers and sailed away to Europe. Miss Kent went East two years ago, and quickly secured an engagement. She has an excellent soprano voice, and in October last was signed as prima donna of the Milton Aborn opera company. A week ago, while the company was singing in Baltimore, she suddenly tendered her resignation to the manager. There was a protest, but she did not heed it. She came to New York and made application for a position at the American Theatre, where the Castle Square company is singing. Manager George A. Kingsbury tried her voice and at once engaged her. They exchanged copies of a contract that was quite flattering in its terms. Then the young lady again changed her mind, and the next that Kingsbury heard of his prospective star she was off for Europe. A wealthy lady of Baltimore had come forward and offered to pay the expenses of a musical course abroad for Miss Kent, and she accepted the chance.

Manager Howe

J. P. Howe, manager of the Seattle Theatre—"the best in the bunch"—as he calls it, left Tuesday night for home, having done a little business and having had a good time. Mr. Howe is meeting with all kinds of prosperity in Seattle and says business has been big. It will be remembered that Mr. Howe was once manager of the California and later on the Alcazar, having before that time, some nineteen years ago, introduced the late lamented Sheridan to San Francisco theatre-goers in his first production of King Lear, at the Old Baldwin. Mr. Howe, in connection with Wagenhals and Kemper, and Dr. H. F. Smith of Seattle, is interested in a very promising gold proposition—the McDermott mine, just above No. 1 Discovery, Cape Nome. He says he and his associates have a big thing.

Henry Miller with his production of The Only Way, has been in Washington this week. The star and play are as successful on tour as they were in New York.
Miss Grace Shain, stage name Field, is a recent addition to the Tivoli chorus. She is a well-known local society girl of decidedly good looks and much talent.

Augustus Thomas, the dramatist, who is spending the winter at Santa Barbara, is writing a new play for James Neill, in which that actor will appear next season.

Edward R. Rice, the veteran manager, was given a monster benefit at the Metropolitan Opera House week before last, and when he was through counting his money he had $6,000.

In the Nethersoll and Abbott Stock Company playing in Portland are Chas. W. King, Charles Welch, Alex Beaumont, Page Spencer, Oscar Norfleet, Carl Nixon, Eddie Holland, Miss Laura Adams, Ollie Cooper, Miss Georgia Cooper, Colder Snow.

S. Homer Henley sang Tuesday evening in San Jose for the oratorio of St. Paul's. The Mercury gave him a splendid newspaper compliment on his singing. The Music Review of Boston recently published a sketch of his musical career.

Stanton Ross left Saturday for Hanford to join the Daikey Stock Company, having been called on suddenly to help out the Daileys. Mr. Ross has been released for five weeks by the Alazar management and will assume the roles that have been filled by Darrell Vinton. Mr. Ross, as soon as he has time to work up his parts, will give a good account of himself.

James Neill, of the Neill Company, has just been presented with a most interesting historical relic in the shape of a chair that came over in the Mayflower. It was given to him by a Mrs. Largay, a very wealthy woman of Butte, Mont., and had been in her family for many years. On the back of the chair is inscribed the information that it was presented to William Jones, the first governor of Massachusetts in 1682.

Scott Seaton has developed into a very valuable acquisition to the stage this season. The Omaha News recently commenting on What Happened to Jones, said, "The gem of the support was Scott Seaton's portrayal of the Bishop of Ballarat. Mr. Seaton invested the part, which is so easily made ridiculous, with an aristocratic dignity that was a vast improvement over the horse play which usually marks the role."
The Columbia

The homely drama is with us once more and big houses tell of the appreciation of father and mother and son and daughter of Deman Thompson's stage picture of common, every day folk. This is the first time in about fifteen years that Mr. Thompson has been here with his own company, and it must have made him feel good to witness the hearty good will of his audiences night after night. One thing very noticeable in Mr. Thompson's company is the excellence of his feminine support, and the consciously good style they show in the Hopkins house scene. And, too, the double quartette is an excellent little band, quite the best Mr. Thompson has had, and they sing the old songs as we very seldom hear them sung nowadays. A. C. Orcutt has a particularly sweet and well cultivated tenor voice. Mr. Thompson's Joshua Whitcomb is the real thing—whether from the growth of years of assumption, or from the mere fact of exhibiting his natural self, it would be hard to determine, nor would we care to, for the picture as we see it is complete and wholesome and permeated with the good and best in human nature. Thompson was equally a very good Hickety Ann and a Mrs. Henry Hopkins. Mrs. Louise Morse was quaint and charming as the old maid aunt and Celia Baker gave a broad delineation of a wild Irish serving maid. Frank Knapp was amusing as El Ganny, and Charles Carter, as Cy Prince, and Chas. H. Park, as Seth Perkins, were droll and amusing. The popular old country life picture will run all next week. Although old, it's one of the good things of life, we never grow tired of.

The California

After years from home, Maggie Moore, one of the brightest memories of the old halcyon days of California theatrical enthusiasm, has returned, and this week has been presenting a couple of plays and a case of Australian players, chief among whom is H. R. Roberts, a young actor who enjoys a reputation in his own country. The opening play was The Silence of Dean Maitland—the vehicle for some strong work by Mr. Roberts, who is an earnest, forceful actor of good voice and presence. The play, however, is not a coherent drama in any sense, and will, we believe, prove too morbid and gruesome to appeal to American taste. It is a scathing satire and the work of Mr. Roberts, George Elliott, a San Francisco girl, handles the part of Lilian Maitland, the Dean's sister, with ability, exhibiting splendid reserve force and much intelligence. Madge Gorceoran, a beauty and a clever actress, did Marion Everard very well, while a young lady by the name of Osgood Moore, did a very winsome bit of acting as the Dean's young blind son. The three village gossip, Messrs. Lionel Cross, C. Lyndou and Percy Ward, furnished the small comedy element of the play, and their work was thoroughly artistic and won instant recognition.

MRS. QUINN'S TWINS

This pleasant Irish comedy was put on Wednesday night and continued throughout the week. It was written especially for Miss Moore by Clifford Robertson and is agreeably put together. It is short, quick and elevating. Maggie Moore is splendid in her characterization. She does not overdo her part, as is so generally the way with the majority of those who attempt Irish characters, but is so sincere, yet humorous, that to have the pleasure of hearing her is quite a treat. Mr. H. R. Roberts handles his part very ably, portraying the characteristic wit and intelligence necessary in the representation of an educated Irish gentleman. Miss Osgood Moore is very bright and also a very clever dancer. Baby Gladys Bashford is a sweet, winsome child, and, as is usual with children on the stage, she quite captivates the audience.

The Tivoli

The fiftieth souvenir performance of The Idol's Eye was passed Tuesday night and still it runs merrily on. Hartman, Wheelan and Schuster are still handing out large chunks of fun; Anna Lichter, Tom Greene and Francois Grima are still singing charmingly the dances of the charmers, as arranged by Ida Wyatt, are still done with vim and precision, and Max Hirscheid's baton continues to regulate a great deal of delightfully tuneful music. It is rather insipid when Geo. Lask's adaptation, Manila Bound, will get a chance to show itself.

The Alcazar

The New South, a southern comedy drama is being very effectively put on at the Alcazar this week. The scenery, costumes and acting are all charming. This story of the bringing together of the people of the North and South shows the friction that still exists, but that can be allayed by love and affection. Capt. Harry Ford, U. S. A., the gallant officer who suffers for the sins of another while doing his duty, is well played by Ernest Hastings, who is as popular as the hero as he is always at this cozy, home-like little theatre. His quiet, dignified demeanor, under the most trying circumstances and though almost goaded to madness, has a charm that brings him much applause, and flowers to boot.

Mary Hampton as Georgia Gwynne, the planter's daughter, falls in love with the northern officer who reciprocates, and upon their unspoken love hangs the thread of the story. Miss Hampton, though suffering with heartaches, was at her best and some excellent work was the result—encores and flowers followed naturally.

Jeffrey Williams, as Gen. Gwynne, the warm-hearted southerner, was particularly good. His broad southern accent being strictly up to the letter and very enjoyable, adds much to the pleasure the play gives, his love making with Mrs. Newport (Marie Howe) is one of the jolly parts of the play, Miss Howe giving her usual conscientious attention to details.

Chas. Bryant, as young Gwynne, who is killed by the negro policeman Sampson, early in the play, receives an encore for the excellent finish of his performance.

Will J. Irvin, as Dr. Tom Lincoln, in love with Bessie, Gen. Gwynne's niece, (Laura Crews) carried out the bashful lover's part well, while Bessie did the love making in a delightful manner, causing great merriment for the audience.

Geo. P. Webster, as Paul Fitz-Hugh, the wily Virginia, bringing down hisses upon his devoted head by his excellent portrayal. Howard Scott did Sampson the negro character well, giving good expression to the black man's part. May Bayney, as Kate Fessenden, wore an exquisite gown, which was the envy of all the ladies and in this lovely character of the hard-hearted sister, was hissed by the audience—thus proving the faithful-ness of her work.

Personal Mention

Matt Berry is doing the advance work for In Darkest Russia. The Girl From Chile Company, now playing Kansas, report business good, but they are longing for home.

Clarence Raylin is now treasurer of the New Alhambra, combining box office duty with the demands made upon his time as press agent for the theatre.

Tuesday the Tivoli celebrated the 50th performance of The Idol's Eye and distributed attractive souvenir programs, a product of the Sterrett Show Printing Co.

Frank L. Bixey has been in town all week, in the interest of his attraction, In Darkest Russia. The company has been out thirty weeks and business has been good.

Billy Hynes, as good as the best medalist in the business, is putting on a show for the Pacific Parlor, N. S. G. W. Should Billy ever turn toward the professional stage he'd be an instantaneous hit.

Even from far off Australia, the Tivoli has received a flattering offer to let the entire company, while New York managers would also like to secure the company. The hit in The Idol's Eye and other productions has become widely known.

Diplomacy will follow Never Again at the Alcazar.
THE COLUMBIA

Once again has Denman Thompson and his production of The Old Homestead captured local theatre-goers and the management of the Columbia Theatre has another great financial success to record for this season. Hundreds have been held away at every performance during the past week unable to secure seats even hours ahead of the time for the curtain to rise. From present appearances the same condition of affairs will prevail through the second and final week of the play's stay which will begin on Monday night. There is a great deal of simplicity, and most of us like it; we see much of shams and mockery in life and The Old Homestead with its few pages of honesty does us good. Following The Old Homestead on Monday evening the 12th of March, will be presented William Gillette's Because She Loved Him So.

THE CALIFORNIA

Darkest Russia which will be seen at the California the week of March 4th, interpreted by Edwin C. Jepson's company, is a drama of the intense order. It is a story of Russia and the Russians, and deals with the inner workings of life and political affairs in the domain of the great white Czar. It also tells of nihilism, and no Russian play has ever presented this question in so comprehensive a manner. The play has stood the test of time, and been pronounced the best one of all plays ever written on the Russian theme. It will have the work of a most competent company, and the dressing and scenic display is said to be of the most elaborate kind.

THE ALCAZAR

If laughter is fattening, then the Alcazar management will feast its patrons all next week on the fattest kind of food, for a breezy French farce, Never Again, will run for seven nights and two matines, beginning with next Tuesday's performance. Never Again is a real farce, and more than all, it is rich in wholesome American, as well as Parisian, fun. Ernest Hasting will assume the role of a very much Germanish gentleman, played by Herr Katzenjammer, in which he should be very amusing.

THE TIVOLI

Having passed the half century mark and given boundless joy to over one million people, "The Idol's Eye" at the Tivoli Opera House continues its merry career of crowded houses. Next Monday night, the delightful comic opera will enter on its eighth consecutive week and already the advance sale is reported to be larger than for any previous week. The story of the Tivoli is now, making with The Idol's Eye, one which is most flattering to all concerned in it, and the public does not seem inclined to let the comic opera be withdrawn for many weeks to come.

THE ORPHEUM

The Orpheum has a bill for next week which will outdistance all previous efforts. It includes some of the best acts in the country. St. Hassan Ben Ali's Imperial Troupe of Arabs is the cleverest combination in the acrobatic line, the world has ever seen. The Smelley Sketch Club will present one act comedy drama, The Little Mother, by Catherine Sagg. The Sketch Club includes the Smelley children, who are acknowledged to be the most wonderful infantile artists in the world. Martinetti and Grossi are grotesque novelty musical artists said to be very clever. Newhouse and Ward do a double comedy bicycle act which includes some daring hurdle jumping. Anna Whitney is a monologue artiste and the originator of some famous songs. The holders are Franks Trio, Trevollo, Dancing Passports and Pauline Moran and company. Matinees Wednesday, Saturday and Sunday.

THE GRAND

"Aladdin Jr." will close a four weeks' run of splendid business at the Grand Opera House Sunday evening and will be succeeded on Monday evening by Rice's famous musical eccentricity "The Girl from Paris," which in New York and Chicago has proved a brilliant success. Not only will Mr. Morose give The Girl from Paris a magnificent and costly production and superb cast, but he will be the first to produce it at popular prices. Those who will take part in it are Edith Mason, Hattie Bell Ladd, Besse Fairpaint, Bella Hassett, Ethel Strachan, Anna Witt, Ida St. Aubin, Gertrude Hayes, Thos. H. Perse, Arthur Woolley, Chas. Cantor and others. Edwin Hanford, a clever and versatile actor of enviable reputation has been engaged for the prominent and diverting role of Pompier — the Frenchman. The music of The Girl from Paris is particularly sparkling and attractive. Commencing Sunday March 11th, the play will be given on Saturday nights in addition to the Saturday ones. At all matinées a good reserved seat can be secured in the orchestra for 25 cents.

The Orpheum

The bill presented at the Orpheum this week is excellent. The Dancing Passports are the liveliest high kickers seen on the vaudeville stage for many a day, and they must be well tired out when their turn is ended. Trevollo, the ventriloquist, does some very clever work. His newest feature is a dog who jumps a stile and rushes on the stage with a tiny figure strapped upon his back, that seems to say "Hip, hip," and the dog barks "Hurray," to the uncontrollable delight of the house. Pauline Moran and her pickaninnies are a great attraction. These tiny specimens of copper colored humanity do a cake walk that simply convulses the house. The Franks Trio gives a gymnastic exhibition, the man with one leg doing some fine work. The holders, Do Witt and Burns, acrobats, Harris and Fields, character comedians, Kathryn Osternan in Tomorrow at Twelve, and Cushman, Holcombe and Curtis in their delightful musical comedy, The New Teacher, are all up to the mark in their several specialties. The Hungarian Orchestra under Director E. M. Rosner, are giving some fine music, Darktown Swell being especially good.

The Olympa

Paul La Croix, the novelty juggler is the new feature here this week, and his hat exhibition is wonderfully good. Blanche Le Claire Sloan, sister of the celebrated Jockey, Tod Sloan, gives a good turn with her flying ring performance. Trixeda, the beautiful, is a tremendous success as the latest novelty and is a drawing card. Mike, Thelma, still poses in her wonderful way under the concentrated glare of the intense electric lights. Camilla, Carlton and Royce, Vera Chandon, Leslie Spencer, Jolly Hamilton, Della St. Clair, Maud Darrell, the Du Mier Sisters, and Mary Nealon are again delighting the big audiences that nightly gather here. The Hungarian Orchestra, under the excellent leadership of Isidore Penster renders some fine music.

The Chutes

A good program at the Chutes this week. Oshima the Japanese equilibrist does some clever balancing making quite a hit. Lilian, Baroness von Tsise, is a barytone wonder, her deep, rich tones are full of feeling and expression and she scores an encore. The Black Barons are making a hit in a new sketch this week, Coon Town Policy Shop, which makes lots of fun and keeps the ball rolling. The Birds, Lizzie and George, with their new Chinese impersonations and eccentricities are well received. The Little Sisters Bennett give some very lifelike skits. Mr. and Mrs. Minnie bullets are receiving flattering applause. The Del Zartos give some great transformation and character dancing, their whirlywind dancing is very fascinating. Major Mire sings "I'll Leave my Appy Home for You-o-o-o-o," Miss Myrtle Burt shoots the Chutes on her bicycle. The animatosecope gives daily changes. Amateur night the theatre was jammed by a delighted audience.

The Oberon

The new management is making things hum at the Oberon this week with a loud program. The Ladies orchestra directed by conductor Louis N. Ritzau is giving some excellent numbers. Miss Stella Berlin sings a beautiful solo by Charming, and old favorites. Miss Minnie gives some excellent duos, their voices blending very harmoniously. Miss Minnie also gives some fine baritone songs with a surprisingly deep voice. Senior Antonio Vargas with his rich baritone fills the house with his classic selections. Miss Annette George is a great favorite with the audience. Miss Agnes Castor has a great mezzo-soprano and gives some excellent solos. The violin solos of Miss Francesca Brown are received with good applause. The wonderful electro magnetograph shows some new and good moving pictures.

Whose Baby Are You?

Our old friend, Fitzgerald Murphy, writes: "I play the California week of November 4th next, with my own company, in a new farce entitled Whose Baby Are You? written by Mark Swan, author of Brown's in Town. The Russell-Morgan Company is getting out some beautiful paper for the piece."

The NEW ALHAMBRA

The advance sale for "Have You Seen Smith" opens next Thursday morning at the New Alhambra box office. On Sunday afternoon, March 11th, this popular theatre will re-open with this new farce-comedy, which will continue for one week. This is one of the most successful farce-comedies on the road. There is not a vulgar line or situation in the whole piece. On the contrary it is as clean and wholesome a comedy as ever emanated from the pen of a dramatist. A score of pretty and dashing girls will be seen in "Have You Seen Smith," who promise to completely stagger the front row occupants at the Alhambra. The costumes are all bright and new, as are the jokes.

March 3, 1900

THE SAN FRANCISCO DRAMATIC REVIEW
NEW YORK

Correspondence and Comments of Interest

MARCH 3, 1900

THE SAN FRANCISCO DRAMATIC REVIEW

The Wilder, the two-dollar American

Greatest

proprietor

Company.

Berri, the Californian, did the singing for the female contingent of the Castle Square Company.

What promised to be one of the most brilliant of grand opera seasons here at the Metropolitan, is petering out to be one of the worst endings which manager Maurice Grau ever had. First Cavel got sick and had to take a month's rest in the south, from which she has not yet returned. Then all of Mr. Grau's tenors got sick and as a last resort he had to call back upon a popular-priced tenor, big, Perroti, who turned out to be better and more lasting than any of Grau's so-called first-class tenors whom he has in lieu of Jean de Reske in Tamagno, and last week, Mrs. Membrich, the principal soprano of the organization, was indisposed. Altogether Mr. Grau's audiences have had good cause for disappointment and he is yet liable to lose money in a season which promised great financial returns for him and his backers.

Naughty Anthony is not making the money for David Belasco which the author of Zaza expected. Possibly it is because the play is not nearly so naughty as its name would imply, although it goes as far in suggestion as Blanche Bates, the California actress, will permit. Miss Bates has_done all which her beauty and ingenuity could do to make the play a success. She has even used a shopkeeper for having displayed in his window, stuffed stockings, alleged to have been murdered after a fashion of Japanese legs. But the shopkeeper answered in technical verbiage that the dummy legs were made from perfect models—which was his little legal way of declaring that Miss Bates' legs were not perfect.

The fact of the matter is that Miss Bates could not earn much as a real singing model, and her calves suffer by comparison on the same stage with those of Miss Olive Keightley, who plays a subordinate role in Naughty Anthony.

The friends of Frances Jolliffe, another Californiac girl, were disappointed upon seeing her in such an insignificant role as one of three Salvation Army girls who do nothing but watch Miss Bates pull off her stocking samples and then wade up their visit by showing some preference for themselves. Blanché Bates is too fine an actress to have to play in such a production. Although not a sculptor's model, she comes near being a model actress, and as Mr. Belasco has fre-

quently demonstrated his ability to write strong plays, he ought to lose no time in whatever way he may get rid of these talents. And while he is about it he might at least give Miss Jolliffe a little opportunity to exercise her dramatic instincts, especially if his next play is to go to California, where Miss Jolliffe's friends have a right to expect that a Vaudeville graduate can do something better than play a tambourine in the Salvation Army.

Miss Helen Winter, daughter of the Rev. Dr. Leopold Winter, pastor of the Temple Bath Elohim in Brooklyn, has gone on the professional stage in a Colonial Romance. She was long associated in New York as a leading member of the Amaranth Society, and, as such, had considerable experience in amateur theatricals. Her father is not opposed to her going on the stage. It is getting so soon that one is not surprised to hear of clergymen's daughters adopting the stage as a profession.

Miss Hope Ross who, it was once reported, was engaged to be married to Marilyn Arbuckle, playwright, has joined the Old Tragedy Company at the Columbia Theatre, San Francisco, about three years ago, has just married W. F. Martin, owner of a wealthy New England mill owner. She is still playing in Sarah Le Moyne's company in The Greatest Thing in the World. The wedding ceremony was performed in Washington. It is to be hoped that she will not be in a hurry to desert the stage or to star. Most of the young women on the stage who marry rich men fall victim either by quitting the stage permanently or else by attempting to star permanently on the strength of their husband's money, forgetting that no amount of money can make a successful star out of a woman of insufficient experience, except by one of those rare exceptions that have made Mary Anderson in her meteoric career.

We are to have a chance of seeing the Japanese company of actors and actresses which have been creating small furors in Boston, Chicago and all the other cities where they have appeared. Mr. Roberts Oskorn has undertaken to bring them on here, and the first performance will take place at the Berkeley Lyceum next Wednesday, when Oto Kako-Kami and Sada Yacco will appear as Shylock and Portia in a Japanese adaptation of The Merchant of Venice.

Hearts Are Trumps, the latest Drury Lane melodrama, began last Wednesday night in the Garden Theatre at 7:45 and finished at 10:30. Mr. Bentall's intimate knowledge of the stage between acts is why after a play has been running a few weeks, this melodrama is not a little tiresome. It is a two-dollar seated audience thrilled for nearly four hours, it is difficult to see where in any cata can be made without injury to the plot. Cecil Raleigh is the author of Hearts Are Trumps, and he is certainly a good melodramatic writer. One scene is where a mother smashes a nude painting in the National Academy in London because an artist had been induced to make the head a portrait of her daughter at the request of a profligate nobleman, whose amorous advances had been repulsed. Another scene is where the same woman's daughter, having been: encouraged from her and being required to make a living, goes on the music hall stage, and the mother, seeing her for the first time in abbreviated skirts, cries "Shame" from the mimic audience. But the climax is in the set where the villain gets killed by being thrown down an Alpine glacier. Charles Prohman evidently has another big success on his hands. The competent cast contains about 20 persons, of whom the following are the most conspicuous: Amelia Bingham, May Buckley, John Cunningshe, Jessie Bosley, E. M. Holland, Sydney Herbert, Eleanor Montell and Egan Johnson.

Rively between the Journal and the World led to the arrest last Wednesday of Olga Nethersole, her husband, Hamilton Revell, her manager, Marcus Meyer, and Charles B. Burroughs, representative of Theodore Fiske, who is proprietor of the Journal, where it was alleged that the dramatization of Sapho has been produced to crowded houses for three weeks. Mr. Fiske got a bed, and it was kindly consented to go along to the Tombs Police Court with Miss Nethersole and the theater manager together and the Journal had been advertising the play so successfully by calling attention to its salacious scenes, that the World thought it about time to act if they were to claim any glory for the suppression of a play whose extinction has been demanded by the greatest authorities. Temperance societies are demanding it by various ministers. The Chief of Police who had permitted the play to run for two weeks has now made the injunction, after declaring that it contained nothing to warrant police interference, suddenly changed his mind and decided to pull the show. When Dist.

Triest Attorney Gardiner (who is now being investigated by a Governor's Commission on the legality of Films of Duty) head of Chief Deneny's change of front he decided to steal a march on the Chief, and he rushed into the Police Court and had the warrants of arrest issued before the Chief had time to act upon the stenographic report of the play made under his direction on Monday night. The quartette of sinners were taken before the magistrate, and he paroled them in custody of their counsel, Abe Hurnell, until Friday morning for a hearing of the case. In due time the defendants will be tried, but in the meantime Sapho will have netted from the extra advertisement of the arrests more than enough to pay all fines and expenses, besides clearing a handsome profit upon it. The World writer who looked into making an affidavit that the play was indecent is none other than Robert Mackay, formerly well known as master in San Francisco, but who has until lately been on the staff of the New York Times and is now with the World. Mr. Mackay is an ideal newspaper man, who would be shocked at a Sunday school picnic or a Frolic, with equal facility, to accommodate an audience. And while Miss Nethersole goes merrily on playing Sapho, another theatre in town which has never borne a reputation for purity, it having another dramatization of Sapho prepared which shall singe the whiskers off of the bald head row; and other Sapho companies are taking to the road—for all of which activity and enterprise the ministers and the good W. C. T. U. ladies may be thanked, for without their timely aid Sapho would have died a natural death on Broadway in two months.

CHICAGO

Special Correspondence.

CHICAGO, Feb. 24.—Last week by happy chance Chicago had Sir Henry Irving and Miss Emily Fowler, and Mrs. Kendall at another. This week adds to her list of notables of high art, Mrs. binding, a Scot, and Becky Sharpe, taken from Thackeray's Vanity Fair, is not to be compared to Sardou's Robespierre, and the arrangement for the stage was a problem as difficult as wonderful, and the led the public to regard Mrs. Fiske in the light of a manager with well developed powers along that line. She built a table about where Becky Sharpe, as produced by Mrs. Fiske at the Grand Opera House is, by Langdon Mitchell. The play is not a dramatization of Vanity Fair, but is the career of the woman. Mrs. Fiske has given great attention to the playing of the parts, and has added, according to Miss Haswell, with her usual verve.

Another William H. Crane presents at Power's, A Rich Man's Son, a drama truly American in spirit and situation. A Rich Man's Son is a three act drama, by Michael Morton from the German. In Mr. Crane's company are William Courtleigh and Miss Percy Harwell. The most prominent and probably the best play of the French revolutionary period is Irving's Robespierre. It has had tremendous drawing power in American theatres at almost double prices. The drama is a magnificent spectacle. The blood-stained mob and the terron are strongly depicted, but knowing how far from human sympathy Robespierre in his true historical life was to the central figure of a melodrama, Sardou has woven into the play, love and paternal feeling common and sympathetic and Robespierre will ring uninterupted throughout this week and may be given once or twice next week.

The forthcoming production of Quo Vadis, at Hopkins' Theatre next Sunday evening will be a very elaborate one. The novel has been dramatized by John A. and F. Pruner. Wife for Wife is the present attraction at Hopkins' and is drawing crowded houses.

Mrs. Langtry opens at Power's on March 5th, in The Degenerate. Sporting Life will continue for another week at McVicker's.

In April, Oth Skinner will present at Me-
Vicker's Theatre a dramatization of Robert Ronis Stevenson's book; Prince Otto.

The Prisoner of Zenda has met with such a cordial reception at the Dearborn this week that the management announces this play for another week.

At several houses are offering excellent programs this week. At the Olympic Little Frelas' his trained ponies, educated pigs, a monkey, and acrobatic dogs take the crowds. A skit entitled, Back Home, as given by Mr. and Mrs. Sidman, is pleasing. Josephine Gasman, with her pick-animal, and Billy Van, the hamartist, are also there. Among the other stars the Forrest Brothers and James and Simon are favorites.

At the Chicago Opera House, Mile. Marsella with her educated cockatoos, parrots, donkeys, ravens and pigeons are a great attraction.

At the Haymarket, Walter Jones and beautiful Norma Whalley are attracting in their bright sketch, in which Miss Whalley's bollos make a great hit. Phyllis Allen sings and there are two sketches given, entitled For Reform and The Irish Servant Girl.

**MONTANA**
Special Correspondent.

BUTTE, MONTANA, Feb. 26.—Grand Opera House, G. O. McFarland, Manager.—February 21, 22 and 23 Will Thopp and a very poor supporting company presented A Doll's House and A Remedy for Divorce.

February 25th, 26th, 27th and 28th Belle Archer in Hoyt's A Contented Woman appeared at the Grand to crowded and very appreciative houses. In the leading role Belle Archer was delightful and pleasing. Her support is excellent and the performance is one of the most finished ever seen in Butte.

James, Kidder and Hardie are booked for three nights at the Grand, beginning Thursday, March 1st. The advance sale has been enormous.

L. MACLAY RANK.

**CANADA**
Special Correspondent.

ST. JOHN, N. B., Feb. 18.—The Valentine Stock Company's bill last week, Moths and Incomers, drew good audiences. The latter piece was well staged. Next week we have Camille the first half of the week and Maquerelle the balance, with one matinee, as usual, for production. The matinees, by the way, have become quite a feature and the house is usually crowded. Coming to Mechanic's Institute for the last week, Biograph Views of South African War, including departure of Canadian Volunteers from Halifax, Butler, "Bobby," Kitchener, etc.

FEACHER CARNHAN.

**DENVER**
Special Correspondence.

DENVER, Colo., Feb. 21.—This is another of the "off" weeks in Denver, and from present indications the next two will be the same. The Broadway will be dark for three weeks, Sol Smith Russell and Richard Mansfield having canceled their engagements. This is the second time Mr. Mansfield has disappointed Denverites. We can forgive Mr. Russell, but not Mr. Mansfield.

At the Tabor, Sydney Grundy's play "Bowing the Wind," opened a week's engagement last Sunday afternoon. The play and was very well received by a large and appreciative audience. Maude Edna Hall is a charming Rosamund and played her part in an excellent manner. The bravura of Charles Collins was up to the standard. Franklin Ritchie was only fair as Ned Ansley; this young man seems capable of doing better work. The remainder of the company were competent.

Business excellent. Next week, "Have You Seen Smith?" The Denver is doing a good business with Uncle Josh Spruelly. The play is reminiscent of Josh Whitcomb. The Old Homestead and other plays of the same order. They have the same saw mill scene that we have seen in Blue Jeans and Si Perkins. The company is good of its kind.

The leading question among the players and local managers is will the new stock company at the Lyceum be a success? They open on March 4th, and will be successful, I believe, if the management will bring a good company, a good stage manager, and will give the public good plays well staged —for it has been "educated up to it"—during the past few seasons at the resorts where we have had some good productions, and will expect the best. And furthermore they should cater to the general public and not to "Dever's goos" exclusively, or they will have a bad finish. Mr. Carstophen is now on his way from New York with the company.

ROBERT BELL.

**CRIPPLE CREEK**
Special Correspondence.

CRIPPLE CREEK, Colo., Feb. 19.—La Tosca and Fedora at the Grand Feb. 12 and 13 to S. R. D., by Blanche Walsh and Melbourne McDowell. Owing to an accident to Mr. McDowell in Leadville in the nature of a sprained ankle, his part was ably taken in La Tosca by Jas. E. Nelson, though he lacks the commanding presence of Mr. McDowell. Miss Walsh is modest and beautiful, and her emotional work is strong. Arthur Elliot, as Loris Isnaff (Mr. McDowell's part) in Fedora was admirable. Showing the Wind played Feb. 15 a full house.

Russo and Holland's Minstrel Festival two nights, Feb. 18 and 19 to good houses. Marsh Craig in his contortionist feats was highly appreciated, as was Allie Brown.

KALMEN C. SAPIERO.

**TEXAS**
Special Correspondence.

El Paso, Texas, Feb. 25.—Edmund Day's version of The Three Musketeers, presented at Myer's Opera House to an appreciative audience last night. Mr. Harry Glazer, as D'Artagnan, suffered in comparison with Gilmore, who played the part here earlier in the season. For all this Mr. Glazer is a clever actor. The company is much better staged and costumed than the Gilmore Company. March 15th The Iro- tonians will play here in The Serenade. Yudeszewski will be here about the 13th of March.

J. B. M.

**CARSON**
Special Correspondence.

CARSON, NEVADA, Feb. 27.—The Gran Opera Company opened their two nights' engagement here last night to a good house, playing Wang. The company is a fair one, but not as good as expected. Their scenery consisted of about six set pieces and a very poor imitation of an elephant. They play the Bohemian Girl for a matinee and Paul Jones tonight.

No other bookings known at present.

ROB R. MEND.

**SALT LAKE**
Special Correspondence.

SALT LAKE CITY, Utah, Feb. 26.—Blanche Walsh and Melbourne McDowell appeared at Salt Lake Theatre 19-21 in Clopinet and La Tosca, playing to four handsome audiences. The Walsh-McDowell Company will not visit San Francisco.

Richards and Fringles, Roscoe and Hollands minstrel company, fills the first free nights of this week at the Grand.

J. K. HARDY.

**L. DUVAL**

Theatrical Wig Maker
112 Eddy St. San Francisco

Our Easter Display will be Particularly Elaborate.
LOS ANGELES
Special Correspondence

LOS ANGELES, Feb. 27.—Sigourney Domingo Russo, the tenor, late of the Lombardi Opera Company, has returned to Los Angeles and will assume the leading tenor role of Verdi during the remainder of their engagement. He has signed a contract to appear with the company for two seasons as one of the sweetest tenor singers on the stage.

Arrangements have been completed whereby the Neill Company, now playing an engagement at Morosco’s Burbank Theatre, will return for twelve weeks during the summer.

Oliver Moresco spending a few days in San Francisco completing arrangements for the engagement of the Morosco Opera Company in April. The appearance of this company here will be at popular prices.

Carroll, the girl whistler at the Orpheum, who set the public thinking of Verdi by her beauty, is Miss McComas, the daughter of a prominent Los Angeles man. Her whistling is only fair, but the range is excellent. After becoming accustomed to appearing on the stage, she will be a good drawing card for the vaudeville circuit. At the Los Angeles Theatre the Boston Lyric completed their stay the 31st. They put on Fra Diavolo 26, II Travatore 28, Cavalleria Rusticana March 1, and Merry War 2-4. This company, under the management of Colonel Thompson, is one of the best organizations of its kind on the road. The chorus is strong and the voices blend, and the stars all have good voices. Beginning March 9th the Bostonians will open a week’s engagement at this playhouse.

At Morosco’s Burbank Theatre the Neill Company put on Lord Chancellor week commencing the 25th. At the Wednesday matinee, The Way to Win a Woman was produced for the first time on the Pacific Coast. Mr. Neill in his impersonations of various characters is an artist, and the support given him by his company is second to none ever seen in this city.

At the Orpheum a bill that reflects much credit on the management is on. This playhouse, under the management of Mr. J. Ruch Fronson, is doing a record breaking business, and although occasionally there is a bill not up to the standard, the public goes just the same. The bill includes Papets, Fanny Fields, Doets and Don, Mr. and Mrs. Perkins Fisher, Mabel Robey, Maudie Dyer, Suellely Sketch Club and Frank Coffin.

HERBERT I. CORNISH.
PORTLAND
Special Correspondence

PORTLAND, Feb. 27.—Marquise Grand-Welsh McDowell Company opened here to-night to a very swell house and gave the very best of satisfaction. The production was a stupendous success, and Miss Welsh compares favorably with her predecessor in the part (the late Fanny Davenport). The engagement is for three nights and Wednesday matinee.

Corday’s Theatre—The always welcome and popular Frawley Company opened at this house Sunday night to capacity, which has been repeated every night since. The company is a very able one, and each play a special production in its way. The company is much better than the last one Mr. Frawley brought here. Miss Keith Wakeman unders a very favorable impression, as did all the rest of the cast. The musical "T. Daniel" was missed in the opening piece, The Sporting Duchess. On Thursday night, Madame Gucki, to be followed next week by Madame Sans Jane. The engagement is for three weeks and will surely be a record breaker in the way of receipts, as the company is playing to advanced prices, and there will be no kick among their patrons if the prices were still further advanced.

Frederick-Hugh Music Hall—This resort was crowded on Monday night when your correspondent dropped in, and Manager Brown informed us that this kind of business has been the rule rather than the exception ever since he took charge. The new people this week are Leon, balladist; Bragg and Adams, sketch artists, and the Mohrings Bros., direct from the Orpheum in your city. These gentlemen are decidedly good acrobats and are well worthy of being so strongly featured. The holdovers are Robinson and Vaughan, a really clever colored team, and Mac Trescut.

Mothersole and Cooper Stock Company are endeavoring to please us this week with a solo stirring melodrama entitled Red White and Blue, in which there are many comedy and musical scenes pleasantly interspersed with "Three Chords for Old Glory" and "Please give your kind applause" speeches.

NOTES.
Max Steinle has joined Mothersole and Cooper’s Company here for a limited engagement.

Our matinee girls’ hearts are all in a flutter nor can one blame them when such a handsome lot of men as those of the Frawley Co. are taken late into consideration. It is reported here that the Clara Thropp Company have gone to the wall in Dillon, Montana.

The black carnival at the Exposition Building, February 24th, was very well attended.

Methuseum McDowell is still suffering from a fractured ankle.

The wardrobe worn here by the ladies of the Frawley Company have created quite a sensation among our ladies, and incidentally a boom in the dressmaking business.

EDWIN A. DAVIS.

FRESCO
Special Correspondence

FRESCO, Feb. 27.—The feature of last week was the breaking up of the Dalley theatrical company last Saturday evening after the company had occupied the boards six nights out of a ten nights engagement. The sole cause of this, Mr. Dalley alleges, was, that harmony in the company has for, some weeks, been marked by its absence. Darrell Vinton and wife leave the company, Vinton’s place in the company will be taken by Stanley Rose and Margaret Lewis who will take the place of Vinton’s wife.

Between the Bostonians and Miss. Scelchi and her company, both of which will be here next week, the hopes of musical entertainments are likely to be satisfied. Manager Barton is almost himself again, and will be fully recovered before long.

BENJAMIN C. JORDAN.

STOCKTON
Special Correspondence

STOCKTON, Feb. 28.—We’ve had L. R. Stockwell and Company, in their Parian comedy, In Paradise. Stockwell, himself, said they would do better after a few more presentation.

The Native Daughters Minstrels which were a big success, were followed by more amusing work by the Odd Fellows in a musical entertainment under the direction of Dick Perrin, which played to a crowded house.

February 27th we had Who is Who, to a big house. Shaebruary 28th, March 1, came the Jeffries Frisky fight pictures, to big business. March 2, The Bostonians to standing room was the order.

The neat show is Scelchi Opera Company, March 9.

Following is the program at the dedication of the new Elks Hall here. District Deputy F. L. Day, acting manager, introduces Ermine, J. A. Koboswski, orchestra; dedication ceremonies; quartet, Still, Still With Me; Geerler, Dr. Ira R. Ladd, Dr. L. Thurit, C. B. Brucke, R. G. W. Fyfe; solo, selected, Ira R. Ladd; quartet, Soldier’s Farewell, Dr. Ira R. Ladd, S. L. Thurit, K. E. Broot, R. G. W. Fyfe; solo, Redondo Love Song, R. G. W. Fyfe; oration Rev. W. C. Evans; welcome, Excited Rider W. H. Mallory: address, Leading Knight G. G. Grant; Good of the Order, District Deputy F. L. Gray; remarks, Arthur Ashley; Wedding Serenade, Tobani, orchestra.

SACRAMENTO
Special Correspondence

SACRAMENTO, Feb. 28.—The Bostonians are to appear at the Clunie to-morrow night. The indication are that there will be a packed house.

Sunday, March 4th the MacDonald Theatre company of Oakland opens for a week’s engagement at popular prices.

Great preparations are being made for the Street Fair and Carnival which is to be give for one week, beginning April 30, continue to May 31st. The attractions will be a grand floral parade with a May queen in the lead, a contest for a queen between young ladies of this city, tarde displays and booths, streets of Cairo and numerous tents with continuous performances, band concerts, the whole closing with a Mardi Grass on the last night. The management is in the bands of the leading business men of the city.

The Old Homestead is playing to the capacity of the Columbia theatre.

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Portland, Ore.
Playing both Leading and Popular Price Attractions

FULLY EQUIPPED WITH SCENERY AND ALL MODERN STAGE APPLIANCES

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New play every week with its plot and story drawn from the Mousterine.

DARKEST RUSSIA
BY
H. GRATTON DONNELLY
Presented by
Edward C. Jepson’s Company
of accomplished Players
INCLUD!

Katherine Willard, Harry D. Byers, Kate Jepson, George Morton and Alf Perry.

A stirring series of intensely dramatic scenes and incidents simply flooded with the height of comedy.

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VOCAL INSTRUCTOR
ITALIAN METHOD. SKILL IN SINGING
CARL SAWYELL
SAYWELL
VOICE CULTURE
417 Suite St., N. P.
\section*{Vaudville Notes}

The Healy Sisters will be home in May.
Mullin & Ward, are at the Leader, Vallejo.
Adgie and her Lyons are at the Lyceum, Victoria.
Musto & Ruis, at Tivoli Theatre, Stockton, are doing well.
Lillian Sherwood and Volksy will open in Portland next week.

Archie Levy will shortly take a Southern trip. It will be business and pleasure combined.
Lulan & Darrell will open at the Chutes March 9th, their first San Francisco appearance.

Mabel Parnell, Barrette and Del Ray appear at the Standard Theatre, Bakersfield next week.

L. E. Lund, lightening change artist and impersonator, is a hit at the Gem Theatre, Missouri. He is also stage manager.
F. M. Carrillo, of the Standard Theatre, Bakersfield, spent a few days in town. He will enlarge his house, as there is only standing room nightly.

Dan Meader, after three and a half years at the Chutes as stage manager, is still a fixture at that popular resort, well liked by all who come in contact with him.

Aubrey Boucicault has joined with Grace Fillikin, the wife of Commander Marix of the United States Navy, to appear in vaudeville in a sketch that has been written expressly for them.

Edith Barton, the handsome female member of the Black Barons, is suffering from a sprained knee, and though on at the Chutes this week, is constantly under the doctor's care.

Edward B. Adams, a well known Frisco boy who has won quite a reputation on the Eastern vaudeville stage, is singing a special engagement at Morosco's in Aladdin Jr., and is being very favorably received with his descriptive and coon songs.

Truly Shattuck, that statuesque young Californian, returned from Europe last week and was at once signed for a part in the production of Around New York in Eighty Minutes at Koster & Bial's. She spent considerable time in Germany and returns to America looking exceedingly well.

The American girls who call themselves the Hawaiian Queens in the sketch, King Moo's Wedding Day, are properly sized up in New York thus: "It seems that in Hawaii the maidens dress in brown flannels, badly fitting and wrinkled in the legs, with silk skirts of many colors slit at the sides. They also wear green fringe on their skirts and tin butter plates just under their shoulders, forward. The Hula dance they presented was very demure, and not at all like the real thing. Their singing was good, however, and the idea new enough to take. The only thing it recalled to mind was the old variety act, The Happy Hotshots. Scott & Howard are in Los Angeles. Gates & Clark are at the People's Theatre, Seattle.

Scott & Henderson, will shortly appear in San Francisco.

Zozaya made a big hit at the Vienna Buffet, Los Angeles.

Oakland Park opened Sunday, Feb. 15th, to a very large crowd. Alf. James is stage manager of the Coeur d'Alene Theatre, Spokane.

Boyle & Lewis will appear at the Tivoli Theatre, Stockton next week.

The Mohring Bros., are a big hit at Fredericksburg Music Hall, Portland. Sidney Drew and his talented wife are early attractions at the Orpheum.

Fanny Hall, who has recovered from her wounds, has left for the East.

J. A. Johnson, formerly of the Trilly, Victoria, has opened the Lyceum.

Armstrong & O'Neil will shortly play the Standard Theatre; Vienna Buffet to follow.

The Gordon Sisters are on their way to this city, direct from Chicago; will open at the Chutes in the near future.

Nelson C. Roberts is another has been manager of Koster & Bial's. Chas. P. Salisbury is the new temporary manager.

Archie Levy agency has signed contracts with many Eastern people, who will shortly arrive.

Lola Cotton, Kessing & Rutland, open at Fredericksburg Music Hall, Portland, Oregon next week.

\section*{Paderewski's Coast Tour}

The Pacific Coast Tour of Ignacy Paderewski will be under the direction of S. H. Friedlander & Co., managers of the California Theatre. The managers have engaged J. Duke Murry, formerly business manager of the Grand Opera House, New York City, to represent them during the Paderewski tour of the Coast.

The double quartette with The Old Homestead at the Columbia Theatre is given an ovation at every performance. It is a fine musical treat and the audience makes the most of the quartette's good nature in response to recalls.

The seven female members of the society, who gave her name the society is famous by, have been engaged in New York and have presented a new program. They are: Annie Irish, Kate Meek, Lenora Braham, Maggie Fielding, Margaret Mayo, Marion Fairfax and Frances Comstock.

Forty people are to accompany Ward & Wokes on their western trip with their newest successful, The Floor Walkers.

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\section*{PROFESSIONAL}
Miss Pearl Landers is the youngest ingenue on the American stage, being but fifteen years of age. Her style is simple and delightfully natural, and she has no trace of a mannerism. Miss Landers is much more than a merely beautiful young lady. More serious minded than many of her sisters in the profession, she has applied herself industriously to the study of the deeper things in her art and is in the front ranks of ingenues. Unless all signs fail, she will not be long in compelling general recognition in serious work, for the talent is hers and the conditions all favor her ambition. She is besides an actress, a clever dancer and exceptionally fine musician and has been on the stage ever since her first appearance as Little Lord Fauntleroy, when only eight years old. Miss Landers is now touring the coast with great success as a leading ingenue of the Pravley Co.

Miss Maud Still, one of our California Girls, possesses a beautiful voice, a graceful stage presence and is extremely popular at the Grand Opera House, where she is now singing. Her voice is beautifully modulated, she owns an attractive personality and began her stage career at the age of three and has played leading soubrette and ingenue parts with the leading road companies on the Pacific Coast and in the Northwest.

Alice Condon is one of the youngest and most accomplished ingenues of the Pacific Coast. Her acting is marked with a certain refinement and consistency that is pleasing to note. Her qualifications for soubrette and boy roles are particularly strong, as she is one of the handsomest and most shapely girls on the stage today. She won the praise of both press and public for her splendid work in the Brownies, in which she will again be seen.

Among our young actresses who give promise of good work when the opportunity offers, is Miss Lillian Rhodes. She is a young lady of enviable personality and bewitching charms. She makes friends and admirers wherever she appears. As a dancer she possesses decided genius. There is an indescribable charm about all her work which is most pleasing.

The Brownies

Once more through the enterprise of Mr. S. H. Friedlander, San Francisco is to enjoy the presence of the Brownies in Fairyland. This clever production of very clever little people, will be gladly welcomed at the California on its opening production, March 15.

Miss Dreyfus has kindly consented to postpone her Eastern engagement so as to assist Mr. Friedlander in the Brownies production. An admiring writer in Honolulu has said of her: "Miss Mindell Dreyfuss is one of the brightest little visions Honolulu has seen for many a day. Imagine a petite bruneette, vivacious, chic and up-to-date. Never still for a moment and never ungraceful. Add an unusually sweet bird-like voice and a number of winning little ways, nods, smiles and arch little glances. Light on her feet as a fairy and intuitively graceful, the mysteries of clog, buck and wing, breakdown, waltzes, hornpipes, gavottes and minstrels own her their mistress. But in the cake-walk, Miss Mindell reigns supreme, she is original and — well altogether she is a clever, charming, provokingly "swate bit of a colochn," and a great acquisition to any program."  

CLEVER CHILDREN

A premiere damsel is little Maud Sorensen, a pretty golden hair lassie. Although but seven years of age she is already a veritable ballet mistress. This is not her aim, however. She looks to Nance O’Neill as her ideal and is today very like this clever actress in appearance. In all her work she displays an ability of great promise. She has a sweet singing voice, which, with her pretty face and winning ways are captivating. She will play Cholly Rountiere in the coming production of the Brownies in Fairyland at the California Theatrical.

A wee bit of an actress is Baby Zena Keile, the smallest child whistler on the stage today. She is but three years old and can whistle all the popular airs and many operatic selections with the accuracy and sweetness of one of maturer years. She began whistling little nursery rhymes at eight months, today is without a rival. When asked who she wanted to be like, her prompt reply was, "Mrs. Shaw, the world famous whistler."

Another little juvenile of great merit and genius is Baby Devine. This little miss is not five years old, yet sings with mellow sweetness not generally found in one so young. Her ideal is Jolly May Irwin. She is very pretty and bids fair to win a high place in her chosen line of work.

Little Gladys Weller first appeared on the stage proper in the Brownies in Fairyland. Here she was distinguished by her ability to face the most difficult steps with ease and grace and delighting all by the artlessness of her way. She has since appeared with the Pravley Company, and her dramatic quality was shown to be of a deeper and more earnest kind than generally found in a child of such tender years. Her Meenie, in the opera of Kit the Window pane, is popular to all. As the littleurchin in With Flying Colors, at the California Theatre she enchanted the audience with her rendition of Kipling’s Absent Minded Beggar. This little tot is but six years old, and she has what is rare in most children, a wonderful memory.

Little Mildred Fitzgrahal has appeared as Queen Plera in the Brownies in Fairyland, and is one of the most wonderful examples of precocity that has yet been seen on the stage. She is a born actress and her beauty and charming naivette win all hearts. She is eleven years of age and has been identified since the age of four with only first class companies. She stagers all through the North with her own company as Little Lord Fauntleroy, and was with the Kendals of London in A White Lie. She successfully played the child parts in the original Pravley Co. She is a quick and perfect memorizer, and is one of the cleverest child actresses on the Coast.

Baby Thelma Wood is a beautiful little Miss only three and a half years of age, with rich golden curls and large, languishing eyes. She is a real wonder and is, without doubt, the most skilled and accomplished child of her years. As a cake walker she is marvelous.

Among our clever boys may be mentioned Carl Johnson, the young female impersonator, who began his career at the age of six. He is a pupil of Prof. Irvine. With his great talent for comedy, Master Johnson combines a most engaging kind of charm, one in one so young. Carl is also an extremely graceful dancer. He is said to have Dodie, better in his rendition of negro melodies, accompanied by buck and wing dancing. Master Carl is but twelve years of age and will doubtless reach a high place in his chosen profession.

Ida Coons, the petite singer and damsel, is charming. Her feet as a fairy she impersonates, she seems to be initiated into all the intricacies of the light fantastic. She is but six years of age.

Little Melville Coukley is one of the great juveniles of the age. Only five years old, yet he plays with the expression of one of maturer years. With his florid presence and his merry humor, he is a most conspicuous comedian and character actor. He is extremely pretty and dances and sings with a vitality that makes him one of our coming vaudeville stars.

Little Ribble Butler, six years old, was the first juvenile cake walker to appear in this State. She was unexcelled in this line of work. Little Ribble is a winning, beautiful child, and has already appeared at the Orpheum in clever specialties. She has had many offers to appear on the vaudeville stage, which she will undoubtedly accept as she is in every way qualified for it.
Boer Benefit

Metropolitan Temple was crowded Saturday night with an audience that enjoyed a fine program for the benefit of the Boers. The numbers included Organ Solo, E. Werner; address by ex-Judge Cooney; violin solo, Bernhard Mollenhauer, accompanied by Mrs. Bacheider; selections by the Orion Singing Society, conducted by Prof. Holzhauer; Trauvaal Huynu, Missannie Kruguer; War Song Huguenots, Sig. Abramoff; Thy Voice Doth Thrill My Heart, Emilie Neuber, ariana Nebuga, Sig. Abramoff; War March of the Friests from Atlhala, Prof. Werner.

Forum Club

Gentlemen’s night was pleasantly celebrated at the Forum Club on the evening of Washington’s Birthday, a varied program being enjoyed, comprising selection from Pagliacci, rendered by Sig. Giuseppe Caladano, accompanied by Fred Maurer; Drittet Apart was given by Miss Mae Sullivan and George Dennison; vocal solo, Skyhark, Madame de Seminario; Mr. Geo. Hammersmith made a hit in his musical specialties and imitations, and Mr. Raymond Dean read Glimpses of Shakespeare from Merchant of Venice, Romeo and Juliet, beautiful tableaux being introduced, the program closing with The Star-Spangled Banner by Robert Lloyd and the Birth of the American Flag.

Faculty Recital

Arthur Fickenscher gave a special piano recital at the Von Meyerinck School of Music on Friday evening, assisted by Sam. Savannah, violin, and Miss Cecilia Decker, alto, several of Mr. Fickenscher’s compositions being rendered.

Jessie Dean Moore’s Recital

Park Congregational Church was filled Friday evening of last week with an audience interested in the work of Mrs. Jessie Dean Moore, who gave a recital of her vocal pupils that was a credit to her tuition. They were rather late in starting, and a childish voice in the audience cried “Ready!” when two or three feminine voices appeared, followed by the entrance of the choral of seventeen young ladies. They sang in taste and time and were very attentive to their director, Mrs. Jessie Dean Moore, and the fact that they were particular regarding the pianissimo passages is a pleasure to note. The chorus sang Those Evening Bells, Welcome Pretty Primrose, Serenade [Neidlinger], solo part by Anna Alderson and Down in the Dewey Dell, to much applause, some of the numbers winning encore. Miss Alderson sang If All Sea Was Sunshine, but nervousness retarded her best efforts. Open Now Thy Blue Eyes, was rendered by Mrs. J. A. Brodie, soprano, who also sang with Miss Ruby Moore, Rubenstein’s Song Bird. Mrs. Brodie must cultivate more animation; she spoils her work by her lifeless style in her best effort to be sympathetic. It is a fault of many beginners and can be conquered. Anna Alderson sang the Woods [Franz] and Who Told [Kiechberg]. Her voice is a pure soprano that will develop in power and style with more cultivation. Mrs. Edward Caine sang Love’s Proving very pleasingly, and showed more warmth and vigor than the rest, and her stage appearance was good, giving an encore. Miss Ruby Moore’s voice was clear and musical and should have been heard in solo. Miss E. Lawrie was a most satisfactory accompanist.

MUSICAL ECHOES

Henry Bettman, violinist, who teaches in King’s Conservatory, San Jose, and has classes in the city, visited us the other day with Miss Mary Webber, and expressed a kind interest in THE DRAMATIC REVIEW. Why cannot we hear Mr. Bettman in concert here before the season closes?

Thursday evening of next week, Sig. Abramoff will give a fine recital at Sherman-Clay Hall, which will doubtless be a treat of the season. He will sing Cannoze, Piff Piff, Huguenots and other solos, and also in a trio from Paust. Assisting will be Ferdinand Stark, Sig. Meany, Parasava Sandelin, Wm. Norden, Wm. Wosehauer, Mme. Tromboni-Busse, James Nichols, Mlle. Carma, Erna Wing, Mrs. David Gordon.

Madame Generva Bishop has been appointed teacher in the Walker Conservatory at Florence, Italy, in which the noted Cav. Francesco Cortesi is the head vocal master. Madame Bishop will leave about May 1st with a party of ten young Los Angeles ladies, and after visiting Paris will go to Italy.

Jos. Greven’s Concert

The first concert and hop given by Joseph Greven’s Choral Society, Tuesday evening at Sherman-Clay Hall was a pleasant and successful affair and well attended, the management being under the direction of Frank Healy. The chorus rendered Greeting to Spring [Schumann], Madrigal from Mikado and Sousa’s Stars and Stripes Forever, and received much applause and encore. The Madrigal was the best number, but there was good attack and strict attention to the baton which gave hope of more artistic work as the society progresses. Chas. Betts sang bass solo, Deep in the Mine. He has a fairly good voice and seems to be in earnest, but he has not much power of interpretation or expression. Let him forget himself and live the story of his songs and he will have more sentiment and easier bearing upon the stage. C. W. Pyne, pianist, rendered ballad in A6 [Reinecke], responding to a very hearty encore. I mean to drop into Mr. Pyne’s studio also to hear him play, for I was conscious that nervousness detracted from his best efforts, for there was a certain excitement in his style that could only arise from nervousness. He pleased his audience and was more composed in his second number. H. N. Calender, tenor, sang Tale from Lohengrin—Miss Saidee Walsh, who was down for a number from last week, was not appointed on account of illness. Male Quartet, J. Braiton, F. Healy, F. Germain, J. Hanssen, gave in The Glaoming and encore. Another quartet, Kitty McShane, Miss Hansen, H. Callender and C. Betts sang Good Night from Martha. The quartet require a lot of drilling and much better balance and expression and I want to see better work by and by. The last of the evening was Miss Lily Roeder, soprano, who has made splendid pro gress with Mr. Greven and is justly proud of her. Miss Koeder sang Agathe’s Aria [Freischutz], and was twice recalled, giving as encore When ‘tis Moonlight and Still is the Night. In the first two numbers she was particularly devoted to the technical side and did well, her voice being firm and reliable, but in the last she let her heart speak, and threw warmth and fervor into the music strengthening the excellent impression, and every word was clearly uttered and her style brilliant. Mr. Greven accompanied the violins and Rosner’s orchestra added to the pleasure of the evening.
For in his savings by mistake,  
A solemn truth the sadman spake.

How careful a playwright should be of references to the surroundings of his people. It is a terrible thing to have; "And now I must leave this beautiful home," bump up against the remarkable interior decorating and house furnishing we have so insistently forced upon us. Truly these interiors are acts in themselves and at seven days' distance, the echoes of them still remain.  
They are a mob, and we let them again into our vision when they knock, much as the Grand Usher did the mob to the palace—not finding it convenient to refuse.

The rooms cannot be said to bear their chronology with them for the frugality of a single period—Empire, Colonial—its maintenance is not to be thought of, when one may have all three and several others classified.

No wonder young stage couples quarrel. Such surroundings would nourish the fighting temper of lambs.

**

A Sad Story

Advance man with the iron jaw,  
Gay posted by the score.  
A shower of handbills—photographs,  
Press notices galore.

On Monday night, the certain rise,  
With not a vacant row.  
And later on, the curtain fall—  
That's all. There was no show.

L'Envoi

The critic writes a proper "roast,"  
The actors (?) pale and wince,  
The public reads with chops and toast,  
No audiences since.

And the story is old, yet ever new,  
and why does the itinerant manager  
ot take warning? I believe in my soul that these managers do not know a good show from a bad one and come into this town with their amateurs and their bad bundles of obvious exits and entrances, called plays, joyous and expectant as children and oh, the aftermath.

It cannot be that they liken us in their minds to—  
"The boy who was so very green,  
It strangely came to pass,  
The cows came up and ate him,  
For they thought that he was grass."

Bring us a good performance and no matter what the price, big audiences will follow as naturally as eating does an appetite or explosion a torch.

Mr. Manager, wherever you are, if your show is not a worthy one, keep to the hills and trenches, for we believe that the right to live has limits, and that a man should see that he earns a livelihood as well as that be gets it.

What a dainty little bit of Dresden, Laura Crews, of the Alcazar, is this week. There is a freshness and purity and ingenuousness about her that will keep her young though the years she have been multiplied by three. When one looks at her wealth of sunny hair, respect for the tenth commandment is not possible. I would like to be a wild-flowered wind of May and go a-blowing through it just for pastime.

The Development of the Great Orpheum Circuit

The vaudeville horizon is so rapidly widening, that the possibilities of its future sweep are limitless. Tony Pastor was perhaps the first to offer the public what is now common enough in our midst—the first-class attraction. Stars of unprecedented cleverness, of acknowledged and applauded dramatic ability, forsok the legitimate and other fields at his beckoning, to the horror of critics and the despair of their admirers.

But one cannot live on admiration and many of the stars who were crowded out of the dramatic heavens by the elbows of the more pushing but less gifted twinklepans, answered the beck for need.

The success of his venture was instantaneous and managers with an eye to the future followed the lead closely, thus raising salaries and bidding effectually for the best.

Patrons of the high class drama shuttered and drew back their skirts from the doors that led to beer and pipes and the ultimate deterioration of the stage. I say skirts with reason, for the trouser legs were not conspicuously by their absence. They walked in and on and filled the seats and if there were some dull spots in the evening they were well chalked out by artists who sketched with greater power.

And the evolution of the vaudeville went on, in spite of impediments and grim predictions.

Attractions are now so worthy, so entirely good and clean, that the most conservative are yielding and bestowing their patronage. The few who still hold back because of 'form you know' and because there are cigars and the like might find that a little fumigation would do them good.

This is a century of specialists, from the highest profession to the lowest. Of course it is an open question whether a man's genius can, in this way, be compelled to yield what it contains. Yet if cultivating a specialty to the utmost yields a large weekly salary in return for a twenty minutes' performance, will you choose instead the drudgery of stock work with seldom a part to your taste? Indeed you will not.

It rots with our public to make of our vaudeville stage what it will, for the Orpheum management gives the public credit for knowing a little more than it does, and finds its future attractions by the light of applause and comment. Hence it makes few mistakes in catering.

Let us then applaud the best, encourage the artistic, but remember the while that the vaudeville stage is a bid world to be taken hold of with many hands, and the fact that you and I cannot appreciate it all, may possibly be an evidence of something lacking in us.

"What is this Orpheum Circuit?" said a friend to me. "Is it a great roulette table, and are these specialists the arrows, stopping for a brief moment on the red or the black, gaining or losing for the croupier as the case may be?"

The growth of the circuit is astonishing and one of the secrets of its present reach is liberality. No attraction is too good or too high priced for its patrons and a narrow commercialism has nothing in common with its workings.

Do not mistake me. Mr. M. Myerfeld, Jr., President of the Orpheum Circuit, is a man of thorough commercial insight and sees to it that a sound business basis supports the enterprise. There is no reason, however, why business ability and liberality should be at odds and Mr. Myerfeld is called one of the most liberal men in the vaudeville field.

But there is nothing so convincing to a business man as facts. These he will have and these he builds upon and hence success. His trips East are all made with a purpose and the Orpheum influence is hardly realized by those who reap its benefits as the entertained.

With its elbows in San Francisco and its busy fingers in a dozen other big cities, it is gathering unto itself, slowly but surely, the best in the vaudeville world. And let me repeat it—its liberality is the foundation of its success.

I am told that no artist is worth less than $50 a week and that the minimum runs easily up the scale to five and six hundred and in some cases an importation has been said to touch the $1000 limit. When one adds railroad fares and considers the prices of admission, one wonders how the nut is covered, with a lap over for those interested. Do we ever pause to consider that New York vaudeville is offered at $1.50 and $2.00 a seat, and are we properly grateful?

Besides the home office, there are three other houses—in Los Angeles, in Omaha, and in Kansas City and two more about to be added—in New Orleans and in Denver. And the end is not yet. The limit of its ambition is the limit of what it can get.

The advantage of this reach is apparent. Long engagements can be offered and the best talent more easily secured. Then, too, no attraction need be held in a town beyond the week, except on positive demand.

Even now the Orpheum works with other circuits—Kohl and Castle of Chicago for instance and the Hopkins Circuit. They have agents in New York and Chicago and even in Lodon, Paris and Berlin. They are hence in touch with everything that goes on in the vaudeville world, and ready to beckon it their way.

Bookings are often made three years ahead and a very nice calculation is needed to avoid hitches and make the program a varied one.

John Morrisey, the manager, is ever on the watch, and no one can feel the public pulse and prescribe the necessary draught with a better grace than he. He was a vaudeville artist himself at one time, in the days when, to
get an engagement, a man must be an all around entertainer, and the experience has fitted him well to judge and select. He seldom starts a local or new attraction here, being averse to putting next year's peaches on the table and asking us to enjoy their flavor without excursions—knows his goal and heads for it as straight as he can.

And we demand a great deal for our fifty cents. People like Camille Durville and Felix Morris have pointed out who we are, and shall be in only a change of mood.

We should starve on the primitive banquet of other days. We must have a royal feast of snacks with no dull overdone courses. Nothing else is digestible and we are not slow to say so.

Imported dishes we rather favor and our stage is trod by the heels of London boots and the toes of French slippers, to the time of the best music in vaudeville. The management, charged by the leader, Rosner, and the artists represented, substantiate the claim.

There is little in the entertainment to stagger us into hard thought and if at one moment we are bored, at the next we are ready to swear that the occurrence has not occurred.

All ages and conditions are amused at prices quite within the reach of any man who earns a wage. Amused too in a decent, honest way. Women with proud eyes and clean hearts walk up the aisles and applaud, for the Orpheum management bids for and gets much the same patronage as the Columbia and other theatres.

The founders and promoters of such an enterprise should, like the founders of families, be properly valued and painted life size.

There are local applicants galore, aged anywhere from six to sixty, all sure they have a special gift lying fallow, and Mr. Morrissey lends a kindly ear and hears many strange noises. Many ills are his portion, but sorrow of this kind do not bear him down. Though he has been standing for five years between us and the unworthy, he can still tell the tale of it with a wide smile.

He was my heart the other day when he said that personally he had had more than enough of the coon specialty and thought that very soon the only thing in that line that would go, would be an Ave Marta with coon interludes.

Of course he has found many good things of local growth and believes with you and me that San Francisco is a prolific producer of genius. Take Etta Butler, for instance. She is his by right of discovery and she, you know, stands a healthy chance of soon being able to make almost any terms.

The gallery was his one time great sorrow. It was so full of howls and stamps. But he found a way to silence the roar in it. A band of stalwarts on the watch swooped down upon the worst offenders one night, promptly arrested them and bundled them off to jail—where Chief Crowley stood ready to put the fine and imprisonment sentence into speedy execution. Repeated at intervals, the treatment had the desired effect.

Now the audiences are altogether proper in attitude. If they are not entertained they withhold applause and are quietly bored.

Harry Orndorff, the stage director, practices a nice discrimination to please all the artists and set the oils without friction. Frank Damon, the master properties, has made himself indispensable alike to the management and the gallery. The latter would, I believe, give a bad quarter of an hour to any one bold enough to appear in his place—unless, perhaps, it were Mr. Holden the stage carpenter. I think he is quite as solid with the patrons as Mr. Damon. There is nothing so soothing of its rights as a gallery and it likes not change.

A hundred things must be looked into to make an enterprise of this kind successful and a floor of offices is the scene of activity from nine o'clock until five. Charles Schimpf, the secretary and treasurer, De Clairmont, the auditor, the press agent, the stenographer and the clerks find little time to be idle, for if you would score in the vaudeville field you must be up and doing.

Just the little matter of getting out weekly posters is a tax on thought and intelligence. If you do not believe me, watch them—their catch lines and their arrangement, and you will know there are tricks in all trades but yours.

And lowas are the prices, there are yet peculiar demands.

"Are your seats upstairs, ten cents?"
"Yes."
"Do you give three for a quarter?"

C. T.

A Cane Presentation

Charles H. Jones, the popular stage manager of the Grand Opera House, was the pleased and unexpected recipient on Sunday evening of a very handsome malacca cane heavily mounted in silver. It bore the following inscription: "Presented to Charles H. Jones by the Hawaiian quintette." The date on the top was beautifully chased with the arms of the late Hawaiian Monarchy, and on one side was tastefully engraved the American and Hawaiian flags entwined. It was an acknowledgement by the quintette of the many kindnesses received by them from Mr. Jones during their engagement at the Grand Opera House.

The receipts for the first ninety-two performances of "Ben Hur" at the Broadway Theatre, reached the enormous aggregate of $184,829.

"The Children of the Ghetto" seems to be winning success on the road, despite its adverse New York reception.

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Now that Denman Thompson is in town, the scribes are telling various stories of the old man's dead game sporting blood. Here is one:

Denman Thompson cleaned up a small fortune on the races when he was playing at New Orleans. There are no bigger Bettors in the theatrical profession than Mr. Thompson. He will bet on any game where there is a chance to get an even break for his money. And in his anxiety to sport he has been known to go up against some games which were not exactly on the square. All sorts of stories have been told of New York crooks following him over to Boston, Philadelphia, Washington and other cities and starting up a brace faro game just for his benefit. On one occasion he was accredited with dropping $100,000 in a game in Boston. When Mr. Thompson began to follow the horses the touts used to find him easy game. He would play everything they gave him. Now he plays his own judgment or that of some reliable owner or trainer. Down at New Orleans Bill Daly put him on to one good thing. "I was very lucky in getting the tip," remarked the famous actor, "and it happened in this way: One night before our show began I went out to the box office to attend to some business. When I got there I found old Bill Daly fighting it out with the ticket-seller. It appeared that he had sold Bill some tickets behind a post, where he could see nothing without breaking his neck. As I knew Bill fairly well I said to the man in the office: 'I wish you would give him some good seats,' and then he fitted him out with some good ones. Bill thanked me, and as he went away he whispered to be sure and come to the races the next day. I went and he gave me a 20-to-1 shot, which was one of three longshots I backed that day.

During his stay here, Mr. Thompson has been a constant attendant at the tracks and has enjoyed the sport immensely.

Elks' Entertainment

Golden Gate Lodge of Elks gave a very interesting Ladies' Social in Alcazar Hall on the evening of March 1.

Charles L. Davis Dead

Charles L. Davis, proprietor of the Alvin Theatre, Pittsburg, died March 1 of paralysis, aged 52. Davis made a fortune with the play, Alvin Joslyn, in which he carried the chief part. Davis was his hobby, and he leaves $75,000 worth. Mr. Davis came of theatrical parents and was born while his parents were on the road. He went on the stage at the age of five years, and was in the show business continuously from that time until 1899, when he retired and built the Alvin Theatre in Pittsburg, at a cost of $250,000. At the time of its building the Alvin was considered the finest theatrical house in America, but it was too much of a burden, and in its second season the Fort Pitt Bank, which held much of Mr. Davis' paper, took charge of the house, with the understanding that when the $150,000 indebtedness was cleared its owner should resume charge.

The claims had all been met with the exception of about $20,000 at the beginning of the present season, and Mr. Davis expected to be sole owner next season. Mr. Davis was known throughout the entire country as Alvin Joslyn, the New England farmer character, which he originated in the early sixties.

Neill's Male Support

Neill is also most happy in his male support. All of the men are excellent actors, and pretty nearly beyond criticism. I cannot remember having seen a company where weak spots in the male contingent were so conspicuous by their absence.—Exchange.

And with the addition of Benjamin Howard, he has another actor of fine presence and ability.

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March 20............San Diego
March 21............Riverside
March 22-31........Los Angeles
March 26............Bakersfield
March 27............Stockton
March 28-29........Oakland
March 30............San Jose
March 31............Vallejo
April 1..............Sacramento
April 2..............Marysville
April 3..............Roseburg, Ore.
April 4..............Albany, Ore.
April 5..............Salem, Ore.
April 6..............Portland, Ore.
April 7..............Astoria, Ore.
April 8..............Aberdeen, Wash.
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S. ULMANN + 1327 BROADWAY NEW YORK, N. Y.
THOS. R. HENRY is in town, in advance of Have You Seen Smith.
ELLEN TERRY is lying ill with pleurisy at the Julio's Hotel, Toronto.
BEVY HOPE is the new leading woman of the Lyceum Stock Company, Denver.
NAT ROTH, representing Because She Loved Him So, has been enjoying San Francisco life for the past week and a half.
JULIET CROSBY has left for New York to join the Zaza Co. in Philadelphia which will later proceed to London, Eng.
VIRGINIA VAUGHN is playing with the Macdonough Stock Company on its road tour and is receiving many favorable notices.
It is rumored that Ashton Stevens, the vitreous dramatic reviewer of the Examiner, will soon give up his post on account of poor health.
LUCILK ULMER THORNDYKE returned this week from Portland, having been called north on account of her sister's serious illness.
DICK TULLY, whose clever work at the Junior class day at Berkeley, made such a decided hit, is busy arranging a program for a series of entertainments to run a week in one of our local theatres.
FRANK THOMPSON, advance for the Old Homestead Company, is decidedly the handsomest visiting theatrical man we have had on the coast for a long time. His genial and cordial ways have won for him many friends during his stay in Frisco.
Under the management of Tully and Thomas, the recent tour of the U. C. Entertainers was for the first time on record a big success. Charlie Thomas, manager, by this performance showed that as a hustler he is a success. Dick Tully, the comedian of the University, also the author of the farce of 1901, was a big, distinctive hit wherever the Entertainers appeared.
M. B. CURTIS is resting at his home in Berkeley, and by degrees drifting back into professional work, having been busy the last couple of weeks directing an entertainment for the benefit of a local town improvement fund. He is also refitting Stiles Hall in Berkeley for a series of entertainments. He is being assisted by Mr. Boggs, a well known old timer in theatrical circles.
G. CHANDLER is doing the advance work for Lee, the hypnotist. Mr. Chandler, besides being an experienced theatrical man and a newspaper writer, is the son of United States Senator Chandler of New Hampshire, and is an old friend of the Thompson's, having lived quite near Swanzea. Mr. Chandler was an interested auditor at the Columbia the other night, and he said that the stage picture was the real thing and it made him decidedly homesick to have thus vividly recalled the old scenes.
New Denver Companies

Is is announced that the Lyceum is to reopen with the Metropolitan Stock Company—nicely done up in capital letters—on next Tuesday evening. The opening play will be The Case of Rebellious Susan.
The manager will be Edwin Arkins, celebrated in song and story as the dramatic editor of the esteemed Rocky Mountain News.
He will have associated with him Frank Carstarphens, a tall, comely gentleman, who gathered the company together in New York and who brought them across the plains on a sort of "personally conducted" tour. Edward B. Morgan, a lawyer of ability and popularity, who newly enters the theatrical list and lays his mentality and his purse on the altar of Mel-pomene, is the third member of the syndicate. Mr. Herbert, the fourth, is also a very charming person. He invariably reminds me of the Briton who "dearly loves a lord." Mr. Herbert dearly loves an actor. He is a pushing, artistic follower of the stage. These four gentlemen constitute the Western Amusement Company.
It is said that the Manhattan will be given over to high class plays and that there will be a superior light opera company at Elitch's.—Denver Post.
Very few of the public are doubtless aware of the fact that Francis Carlyle, one of the leading members of Charles Frohman's Because She Loved Him So, is an all round athlete. In fact he has held the championship of America for pigeon shooting and the amateur championship as a billiardist.
Liberty Hall will be presented next month at the Alcazar.
The Columbia

The Columbia has crowded houses this week, which fully testifies to the drawing qualities of the pure, clean drama. The Old Homestead is what Richard Grant White would call a homely play by homely people. Have you ever spent a winter among the snow clad hills of old New England? Its people are so simple, so rugged and hearty—and yet so narrow. Is it possible that with only nature to communicate with, one can become so little! Yet one's experiences in the country are bound to form themselves, and the land leads to the very sad conclusion that when there is but little if any education, life is narrow. The details of every day life—the talking, the cooking, the haying, all seem to fill the mind's eye as though it were the end and not the means. An analytical study of this life, so well presented in this play shows how constant contemplation of little things destroys the beauties and brings out only the ugliness in human nature. I don't know that civilization really does much else. Culture gives a polish, but the veneer is all too easily rubbed off.

Joshua Whitcomb is a character, however, that stands out as the one above the rest in sweetness and strength as though further advanced in true living, though ever so simple the surroundings. In the double male quartette gives some very sympathetic old fashioned songs that touch the heart. Altogether one goes away with a more cheerful mind, the cares of the day have slipped away under the benign influences of this fun pro-voking play and one is better for hav- ing these little heart touches shown up in a clean, simple story.

The Alcazar

A NOY the Frenchiest, funniest and liveliest farce ever put on at the Alcazar has been seen there this week. It is called "Never Again!" The double male quartette gives some very amusing songs that are from the quickness of its action and the quality of its humor it might well have been given another name. It gave Ernest Hastings an opportunity to disguise himself in a character the like of which he has never been seen in before. He was a German 'cello virtuoso with the name of Katzen-jammer. His dialect was a great sur-
prise and his humor was of the bubbling, instantaneous sort that always has the desired effect. Jeffrey Williams was certainly well cast as the sporting old husband with a past, and he made a most laughable character of a part that in less capable hands would have fallen flat. His opposite was admirably taken by Marie Howe, who plays 'old woman' better than any one we know of. Mary Hampton, as Katzenjammer's wife, was in a part that suited her, for it was a severe task and one in which she acquitted herself with great credit. In her usual interesting way, Miss Blayney was the bride of the young sculptor Vignon, impersonated by Howard Scott, and both were excellent. Laura Crews was the model and Georgia Woodthorpe, the maid, but they had little to do, though they did that little well, as did also Lanoline Robertson, another maid for about a minute. The remainder of the cast was as follows: Mme. Lavirle, Maggie P. Leavey; Scullion, George Connor; Charles, Judd Morris; Susan, Carlyle Moore; Lavirle, Will J. Irvin; Phanclette, Geo. P. Webster. And here let it be said that Mr. Webster is just about perfect in his old men characters. The farce is in three acts, with the second funnier than the first and the third funnier than the second. It is a story where a lot of married people in Paris get mixed up in the usual scandalous Parisian way, but while it is somewhat naughty, it is not of the nasty type of French pieces that we are sometimes called upon to see. Briefly, Never Again is a big success.

The Tivoli

MERRY, merrily does The Idol's Eye roll along toward the hundredth mark. Without a doubt it is the best thing the Tivoli people have ever done in the way of frivolous opera. The popular parodies that are so amusing, are largely the result of John P. Wilson's muse, and he continues to add new verses each week. For a good pleasant evening that will drive the blues away, just try the Tivoli.

From London comes the news that the Grand Theatre, Islington, where Henry Irving and other actors have been in the habit of beginning provincial tours, was gutted by fire last week.

Grand Opera House

HAVING completed the opera season Manager Morosco's forces have turned to musical comedy, presenting this week The Girl from Paris. The transition has been accomplished very successfully and the company has presented the Girl very entertainingly. Two very clever bits of character work are revealed during the performance. The servant part of Ruth, by Bella Hart, was a gem of finished acting, and the Frenchman impersonated by a new man, Edwin Hanford, was so splendidly done, probably the best service the life the volatile characteristics so peculiarly Gallic. Arthur Wooley, half the time in citizen's clothes and the other half in regular comic opera attire, was his usual humorous self, while Wm. Wolf labored hard with the part of Hans, the innkeeper. Thomas Persse was livelier and showed less of Perse than was his wont, while Winifred Goff did some good acting and some splendid singing. The Belle Laid was a charming daughter of an inscrutable mother and a muchly worried father. Edith Mason was quite lively and Frenchy as the Girl and Jessa Fairbairn brought into use her ability as an actress in the part of Mrs. Honeycomb. The attendance has been very satisfactory all week, and during the few weeks left the company in San Francisco, we may expect something very good of the new pieces to follow.

The California

Whether pure and hungry melodrama pleases the critics or not, it pleases the people; that is, when they get it unadulterated. Melodrama has gotten to a place that saviors of ridicule among the critics, but as a matter of fact, it appears to me that as actor on the melodramatic stage earns his salary if anybody in the profession does. In Darkest Russia they all work, and work hard, and so did the spectators both hands and eyes. There is no giggling and tittering when they want "revenge," but the great earnestness which might accompany the action portrayed in this production, is given in all completeness. Melodrama requires study and work; some people are suited to producing it, both as managers and artists. Never does a play of this kind appear in San Francisco that the papers do not set up a howl for the god of melodrama south of Market.

My recollection of melodrama dates far back. The first theatre I ever attended in my life was the Boston Theatre, twenty-five years ago. Kir- ally Brothers had put on Michael Stroffog, the Courrier of the Czar. Never since I've heard of melodrama that I do not think of Russia, and with the thought comes Couriers—all Russian plays have Couriers. They must use a lot of these people in Russia, and an American gentleman always happens at that time to be aimlessly traveling through a choco-
late country, with no object or pur-
pose—so common, you know, to American gentlemen at home and abroad. But aside from all, this In Darkest Russia is well presented, well staged, is interesting, and by the pub-
lic will be pronounced a success. Kate Jepson, the revengeful wife, was exceedingly good, and not to slight the balance of the cast, it can be said they may be put on the same category.

New Alhambra

This popular theatre will re-open to-morrow afternoon with the newest and funniest farce comedy that has been seen in this city, Have You Seen Smith. The play is making its first visit to the coast. Have You Seen Smith is a ludicrous satire on married life. The three elements of farce, specialty performance and spectacular show are combined in Have You Seen Smith, and incidentally are introduced a perfect avalanche of songs, dances, and marches. The company is a versatile one. John Tierney, the Irish comedian, very favorably known in this city, will be seen in the leading comedy role. Have You Seen Smith will continue for the week and will be followed by a very elaborate production of the beautiful and stirring drama, The Three Musketeers.

J. E. Dobson, the star of Because She Loved Him So, to be presented Monday evening at the Columbia Theatre, first came to this country some years ago as the leading support of Mr. and Mrs. Kendal.

Alfred Hickman is playing the role of Frank Chilleigh in Willie Collier's production of Mr. Smooth.
**What the Press Arents Say**

**Of Next Week’s Attractions**

**THE COLUMBIA**

William Gillette’s comedy, Because She Loved Him So, will be presented at the Columbia Theatre for two weeks, beginning next Monday by the original New York cast. The farce is a play of exquisite quality, as dainty and polished and perfect as a poem. Charles Frohman produced the piece in New York at the Madison Square Theatre, and it had a run of nearly 200 performances. The cast is headed by J. E. Dodson, the well-known character actor. The play is furnished cleverly, and the skill of the dramatist in every scene.

**THE TIVOLI**

Counter attractions and the long run of The Idol’s Eye at the Tivoli Opera House have had absolutely no effect upon the remarkable business of the current opera, and though it has been played at the Tivoli for eight consecutive weeks, the ninth week commences next Monday night. The greatest pride which could be bestowed upon the Tivoli’s splendid company is the fact that a leading actor has limited his field to draw from, The Idol’s Eye has for sixty odd nights drawn crowded houses.

**THE GRAND**

The talk of the town this week is the clever and amusing performance of The Girl from Paris. This delightful musical eccentricity was produced some time back at the Baldwin when three times the present price of admission was asked, and a performance not a third as good as the present one given. Edith Mason has made a hit as the Girl from Paris, and Arthur Wooley and Jessie Fairbairn should be especially singled out on account of the excellence of their acting. The Girl from Paris will run all next week. Commencing Sunday, matinees will be given. This will in no way interfere with the Saturday ones. At all matinees a good reserved seat can be obtained in the orchestra for twenty-five cents.

**THE ORPHEUM**

The Orpheum management offers a great bill for this week. It contains some famous acts, and every single number should be well worth seeing. Mr. and Mrs. Sydney Drew head the new bill. Sydney Drew’s name would be sufficient recommendation in almost any part of the world. He is every bit as clever in another line, as his famous brother. The Drew’s will present Kenneth Lee’s one-act comedy, Love Will Find a Way. This is one of the most important engagements of the season. Flaton and Dunn call themselves champion cake-walkers of the United States, and are said to be exceedingly clever. They will present an amusing extravaganza, Past Times on the Levee. Howard Thurston is a magician of considerable note, and a clever card manipulator. He is also a comedian of no mean ability. Holdovers—Smedley Sketch Club, Anna Whitney, Imperial Moorish Acrabats, Newhouse and Ward, Franks Trio, Martinetti and Grossi.

Matinee Wednesday, Saturday and Sunday.

**THE CALIFORNIA**

The three great Wagner interpreters, Damrosch, Gadski and Bispham, will be seen at the California next week in Wagnerian concerts, Das Rheingold, Die Walküre, Siegfried and Die Gotterdammerung. They have created much enthusiasm this week and are one of the most satisfactory attractions Manager Friedlander has brought to this coast.

**THE ALCAZAR**

Never Again has made a phenomenal impression, with the result that there has not been even standing room here all week. Never Again has probably no equal for vim and dash, and will hold the boards another seven days. Diplomacy will follow.

**Dewey Theatre**

**THE SILVER KING crowns the Dewey Theatre this week. Landers Stevens has the title role and portrays the character exceptionally well. Carl Birch, as Capt. Herbert Skinner, the villain, is as usual very clever, and Nelle Dever, as Miss Justice, does justice to the character. Homer Guilbault made his debut in the character of Geoffrey Ware. Several other new people were also added to the cast, which made it a very strong one. The scenery was elaborate and the play well staged.**

**Mascagni at the Tivoli**

Pietro Mascagni, the famous young Italian composer, is to visit San Francisco and will personally conduct his own works at the Tivoli Opera House during the month of August.

This information, was received yesterday, by the Tivoli management, through Signors Avedano and Salas, the popular tenor and baritone of last year’s grand opera season, who are warm personal friends of the composer.

The acting of the members of the Macdonough Stock company is receiving generous commendation all along the way.

**The Orpheum**

There are some unusually strong features on this week. Newhouse and Ward, as bicyclers, do wonders. The machines do everything but talk, and the scene when the two-story bike and the tiny tricycle are juggled is very funny. The Smedley Sketch Club bring out two of the cleverest little boys ever seen upon the American stage. Their little drama with the sweet motherly sister and drunken father is very touching, but their performance of Romeo and Juliet was far beyond the average of any amateur company. The play ends with a beautiful tableau, The Princes in the Tower. These tiny actors are apparently not 12 years old either of them. The Imperial Moorish troupe of Arabs, called Si Hassan Ben Ali, are absolutely the best thing of the kind ever seen on this coast. Ten men in constant motion fairly fire one with their activity. Its like the three-circled circus—one simply can not see them all. Like fire-flies, there is a glimmer and flash, and the eye is attracted to another surprise before this one is fairly seen. The climax is prodigious, for upon one huge form, whose muscles stand out like knots upon a giant oak, stand and hang all the rest of the troupe to the great amazement of the audience. Anna Whitney, the monologist, recites and sings characteristic funnygrams.

The holdovers are the Dancing Fats, parts, Pauline Moran, who are pick-a-ninnies are the tiniest specimens of humanity ever seen on the stage—The Franks Trio and Trovolo, all introduce some new features this week, making with the new views of the world of caricature a most enjoyable program.

**The Olympia**

Two new people are at this popular Music Hall this week. Oshana, the Japanese Equilibrist, balances with his pretty umbrellas, as he only can do it, and Mabel Livingstone, the singing and dancing soubrette, does her turn amid the applause of the galleries. Mila Thelma, in her poses, is statuesque and altogether enjoyable. The beautiful Trixyeda is a great favorite, her dancing and singing always brings down the house. Blanche Le Clair Sloan has made a success with her daring ring performances. Carmelia, Carlton and Royce, and the De Meis Sisters are favorites, both and every one adding to the evening’s gaiety. Last night being amateur night, the program possessed more than usual interest. The Hungarian Orchestra, lead by Conductor Isidore Feuster, is giving good selections which receive merited applause.

**The Oberon**

Crowded houses this week prove that the programme is good. F. A. Dauernheim, with his Xylophone, does some very enjoyable work. Misses Stella and Minnie Berlin, in their solos and duos, are very good. Miss Minnie’s fine baritone voice is a wonder. Sig. Antonio Vargas is still with us, and his excellent baritone vibrates with a rich timbre, which always fills his hearers with pleasure. Miss Agnes Castor gives some fine mezzos and two solos with good expression and technique. The electro-magnographs gives the Great Spanish Bull Fight again by request. Conductor Louis N. Ritzau, leader of the American Ladies Orchestra, is a fine violinist and this exceptionally good orchestra renders some fine work, especially the Italians in Algeria, overture by Rossini.

**The Chutes**

The Chutes program this week is tending to be the best ever shown there. The Del Zartos in their dances—La Toreros, Mikado and American Whirlwind, do some very fascinating work, and are applauded again and again. Lalinae and Darrell have a sensational Roman four ring act, one of the best ever seen here. The Sisters Bennett, Bowery impersonators, do some excellent calf-walking, and sing very well. The Black Barons are as good colored comedians as you very often see. The Gordon Sisters are more than ordinary vaudeville singers, their excellent voices giving good effect to their classic duos. Major Mite sings and the Animatscope shows some new South Africa war views. Ella Burt shoots the chutes on her bicycle. Thursday night the Lady Coopers and amateurs were very enjoyable. To-night the second cake-walk contest. The electric fountain, by the way, is well worth a visit to see.

T. Daniel Frawley is negotiating with Nat Goodwin for the Western rights to When We Were Twenty One, The Cowboy and the Lady, and An American Citizen. The former will in all probability be favorable to our seeing these plays here by the popular Frawleys.

Ford H. Keith has been engaged by the Metropolitan Stock Company to play leading comedy roles. The company will probably produce Mr. Keith’s masterpiece, An Arkansas Courtship.
NEW YORK

Special Correspondence.

New York, March 9.—My Daughter-in-law, a comedy from Paris, acted by comedians from London, was produced at the Lyceum last week, by a company which had already performed the English version on one of Charles Frohman's stages in the British capital. The reputation of Penny Browne and Herbert Stanisla had preceded them, and they lived up to their reputations as comedians. One was the mother-in-law and the other was the father-in-law. American in the cast were Ferdinand Gottschalk, who played the part of a deaf musician, and Madame Eudora Dean, a singer in alluring costumes. Two of the importations were Seymour Hicks and Editorri Teresa, clever burlesqueurs, who had been seen here before. There was not a weak member in the cast, and although few persons imagined that there was anything new to be learned about a mother-in-law, Carre and Ribaud in the original French comedy certainly discovered an unawakened mine. The story is that of a mother-in-law who does not like her son's choice for a wife, and after the marriage, having become convinced that her daughter-in-law was not all that she should be, endeavors to catch her so that her son may get a divorce and marry the Countess. But the fact of the matter is that the young wife is a good woman, and the fun of the comedy lies largely in the mountain which the mother-in-law tries to make out of domestic mole hills. The play acted poorly would be very stupid, but in the hands of such a capable company the whole entertainment is one that can be thoroughly enjoyed by persons of refinement.

Manette 'Awkins, which began at the Victoria last week, would have been a variety show if it had not had a little story about a rich cooky girl who wanted to be a star. It was well acted by an English noblesse but ladled too much Irishman who turned out to be a Scoutmaster. The scenes of this musical comedy were set in England, but the language was taken from the Tenderloin, and many of the jokes were coarse and will in time be replaced by cleaner ones. Richard Carle, the author, played the part of a hypochondriacal clergyman. Most of his verses were good and Herman Perl's music had the element of popularity in it. Josephine Hall played the title role. Others in the cast were, George C. Bonfous, Jr., Rienarde Giffard, Charles Danby, Saliza Edwards, Mrs. McKee Rankin, Rose and Nellie Beaumont, Lawrence Wheelagh, Mamie Gilroy and Joe Welch. The serious singing was done by Marguerite Silvia and William Armstrong.

Helena Molotesta began a three-weeks' engagement at the Fifth Avenue Theatre last Monday. Her years begin to show in her appearance and her foreign accent is as marked and charming as ever. John H. Kelly has the company of serviceable but not brilliant, legitimate actors in the support.

The Schley Music Hall on Thirty-fourth street near Broadway opened last week under unusual auspices. But the Dewey Theatre on Fourteenth street opposite Tammany Hall, and the same kind of burlesque as has been presented at the Schley because it is nearly opposite Koster and Bial's, right in the heart of the theatre district. Max Dewey has to compete in price with two Fourteenth street continuos rooms. It may be significant that whereas German Theatre, Manager Savage has no honor in Dewey and Schley, none so far has been named after Sampson. Perhaps the bias of this city Schley received nearly as much cheering from the nature of the opening night, and that Sampson was merely a close third.

Pierre Cornubert, an emergency tenor whose Manager Grass imported him to help out the indisposed tenors has not added any strength to the weakest department of the Metropolitan's forces. Cornubert's voice is without beauty or power, although generally true enough. He is at present not fit for the Metropolitan even in his best voice. One effect of an emergency. Our almost disastrous season of grand opera this year will be that next season we shall hear some new grand operas and we shall probably also hear some grand operas in English. While fully realizing the advantages musically of singing grand opera in Italian or French, it is preposterous to say that if New Yorkers will stand a Wagner cycle in the general German they would not appreciate an English opera occasionally.

If Manager Savage really intends to take one of his three Castle Square Opera Companys to San Francisco, he will have to organize one like he had when he began to give opera at popular prices. Otherwise he cannot expect to divide the patronage with the Tivoli. In the short time he had been in America he had allowed the casts to become weak, and weaker until now California's comparatively inexperienced Madillian Berri (Fishier) is rated as the best prima donna in the organization. Since that American died, her place as contralto of the company has never been filled. Aside from the operas at popular prices in the Castle Square, they give a great vaudeville exhibition in that particular line here, and the audiences have to take any old thing they can get, including the fairly good Gertrude Quinlin whom he never loses an opportunity to thrust into the most difficult and sing the roles in spite of her would inability to sing. But if he attempted to stack up against the Tivoli, he would have to stir his stumps.

The Princess Chie, left the Casino last night for a time at the Casino and the Casino will be filled, after a weeks' darkness, with The Casino Girl. The Princess Chie did not do as well at the Casino as it would have done if it had been at the Orpheum, but it obtained a potent singer and the presence of at least one star of the first magnitude. If The Princess Chie had been produced by the Bostonians in the zenith of their career, with Eugene Cowles, Jessie Barrett Davis, and Edwin Hoff in the cast, as well as Barnabee and McDonald it would have had a great run in New York. Elkie La Stelle was with the Bostonians long enough to write an opera that would have suited their old time, but in producing The Princess Chie he forgot how great success can be obtained by a combination of a splendid idea interpreted by excellent artists.

Body Collier will open at the Broadway in Mr. Smooch on Monday night, March 12. He will play a benefit for the Ellas the first sight of his engagement. The opening of the new stock company at the Lyceum has been postponed until March 12. Mrs. John Ellitch, Jr., has returned after a few months' stay in New York. She promises the Denver public great things in the announcement live next summer.

ROB BELL.

CANADA

Special Correspondence.

St. John, N. B., Feb. 25.—Last week's offerings by the Valentine Stock Company were Camille and Mus'telle. In both Jessie Roselli scouted hits, albeit the char- acters taken are as totally different. Business shows no sign of abatement. Next week increases by week and takes the older theatre-goers back to "The good old Lyceum days when Longfellow was here." Tomorrow evening, Oscar will hold the boards for three nights and a matinee, followed by The Ironmaster I-2, with special matters 1, as the house is engaged for two performances of Lewis Morrison's Frederick the Great on Saturday.

TREACY CURRIER.

SALT LAKE

Special Correspondence.

SALT LAKE CITY, March 5.—Salt Lake Theatre has been closed the entire week and the only attraction at Grand was the Richard and Pringle's minstrel troop, 26-28, doing fair business. To-night a local company, composed of Scandinavians, is presenting a piece to poor audience. The advance sale for the engagement of the James-Kibler-Hamford company which fills the last four nights of the week at the theatre, has been a heavy one.

Have You Seen Smith, comes to the Grand B.P.

JON J. HARDY.

ST. LOUIS

Special Correspondence.

ST. LOUIS, Feb. 27.—Manager Pat Short's offering this week are the Kendalls at the Olympic and Children of the Ghetto at the Century. The Zingy will play failed to be the success that was anticipated. The cut, headed by Milton Lackaye, William Norris, Rossell Morrison, and Moe. Cren- tely, is a very capable one Mr. and Mrs. Kendall are great favorites in St. Louis and The Elder Miss Mossouir, their
latest offering, is a delightful comedy, full of laughs and skillful business. Management of the Bijou Theatre, 310-312 O'Farrell street, and used for rehearsing and a school of acting, will be turned into a first-class concert hall about March 26. Good vaudeville talent will be engaged. A strong opening card will be Ethel Lyndow, the contortionist, who has secured her release from four weeks in the North to open here. M. R.

Bijou Theatre

What has been the old Lyceum Theatre, 310-312 O'Farrell street, and used for rehearsing and a school of acting, will be turned into a first-class concert hall about March 26. Good vaudeville talent will be engaged. A strong opening card will be Ethel Lyndow, the contortionist, who has secured her release from four weeks in the North to open here. M. R.
**Los Angeles Special Correspondence**

**Los Angeles, March 6.—** Probably the best combination of attractions that this season will offer has been seen in this city the past week. The famous Bostonians, the two good vaudeville bills have been presented.

Oliver Morosco has returned from San Francisco and completed arrangements for bringing his productions to Los Angeles for an engagement in April. Mr. Morosco is at last free from the bookings that were made for his theatre before he took the management, and from now on will furnish the patrons with a class of entertainment that is second to none on the coast. So far his efforts have been crowned with success and he has brought the Burbank Theatre out of a rut of bad business in which it has been mired for the last few seasons.

Miss Julia Dean, the charming ingénue of the Neilit Company, is a niece of the famous Julia Jean Hayne, of half a century ago. The sterling qualities of the Julia of former times seems to have been inherited by the young lady of today. She has the natural magnetism and a winsome way, and in addition has the happy faculty of bringing out all there is in the various characters that fall to her lot.

The Orpheum had a Pantages matinee the 7th inst., at which beautiful souvenirs of the little lady were given away. Manager Bronson inaugurated a souvenir album some time ago, and the collection of photographs of the various Orpheum stars has by this time become a valuable addition to many homes in this city.

At the Los Angeles Theatre the Bostonians opened a successful engagement the 9th inst. Next week Paderewski will give two recitals at this theatre.

At Morosco's Burbank, the Neilit Company put on A Social Highwaysman for the week's bill, and Captain Swift for the Wednesday matinee. The favorable impression first created is steadily increasing, and that this house is packed for each performance.

At the Orpheum another crack-a-jack bill is on, and the S. R. O. signs are out. Two good vaudeville bills have been presented.

**Portland Special Correspondence**

**Portland, Oregon, March 7th—** Marquam Hill Theatre. This house has been dark the entire week, but will reopen with two performances of The Nominees, presented by Walter Walker and Company. Brady and O'Rourke will present the moving pictures of the Shankley-Jeffries fight the first three nights next week.

Cordray's Theatre—The Frawley's still hold the boards here as well as the popularity of the entire city. Last week Sporting Duchess and Countess Gucki, were presented to magnificent audiences with Sporting Duchess in the lead for favor. Commencing 4th, Madame Sane Gene, was presented for three nights to the usual large and well pleased audiences. The honors were about evenly divided between Mr. Frawley, Miss Van Buren and Wallace Shaw, but an un-conventional Honeymoon, will be the bill for the balance of the week, except Saturday, when Trilby will have a showing.

Frickerts—The team of acrobats held over from last week seem to have gained rather than lessened in popularity which has resulted in tremendous crowds at this resort every night, in fact so great has been the crush that I have been unable to get a seat for the different occasions.

Mothersole and Coop Company will present Rip Van Winkle this week.

**NOTES.**

**Assistant Manager George Baker of the Marquasm has charge of the decorations of the Hickey Fair to be held at Hibernian Hall next week.**

Sam T. Shaw's Repertoire Company will follow the Frawleys at Cordray's.

Suggestions. A very successful matinee in honor of T. Daniel Frawley March 8th.

Most of the Sam T. Shaw Company are now laying off here.

Walter Walker is billing The Nominees here with some three songs of Edwin Milton Royce and Lucien Henderson in Friends as well as some half sheets litho'd of Jno. T. Raymond.

The clever work of Mr. Clarence Magoon in Sporting Duchess did not escape my notice last week, but simply had no time. He is entitled to a great deal of credit for his perfect conception of Joe Aylmer.

In a conversation with Mr. Frawley he expressed to your correspondent that he was more than pleased with the business he is doing in Portland. After leaving here the Company will visit Seattle.

The lasten season seems to have no effect upon the receipts of our theatres which have fared even better than usual since the supposed close of things financial.

**Edwin A. Davis.**

**Sacramento Special Correspondence.**

**Sacramento, March 7—** Macdonough Stock has returned and its company has been doing their engagement at the Clunie, and has pleased good house, with Chinnie Padden, Dr. Bill and Zoo Much Johnson. Darkest Hours appears at the same house 12th, The Three Musketeers, 14th, 15th: 23rd. The Boston Lyric Opera Company.

Scalchi and company are to sing in the Congregational Church Sunday evening, and the house is all sold for the local manager, Wm. E. Lovelad.

Fletcher Tilton of San Francisco, a great favorite among the musical people of this city, is to give an organ recital March 8th, in the Calvary Baptist Church, assisted by a number of leading vocalists and instrumentalists. A great number of tickets have been disposed of.

**With the Amateurs.**

The wonderful record achieved by California in the stage world is the result of the interest in theatricals fostered by numerous amateur organizations that flourish here. A clever band of amateurs, the Beta Sigma Dramatic Club and Orchestra, gave a very entertaining evening on February 24th. A curtain-raiser, Beautiful Princess, was the opening piece. In it were R. K. Barrows, Edmond Keane, who did very well, and Florence Boyd and Alice Moran—the former a sately, beautiful blonde, and the latter a petite, charming brunette. The entire cast was well received.

The longer and more serious piece was the comedy drama, The Poor Girl's Diary, in two acts. The cast consisted of Walter Foley, De Witt Bisbee, Alan Diamond, Edmond Parsons, Eugene Fritz, Frank McGovern, Fred Corcoran, Lurlane Lyons, Marcella Fitzgibbons and Alice Martin. On a miniature stage, fully equipped, the little drama was enacted with creditable effect, the comedy element in the hands of Eugene Fritz being pronouncedly successful. Walter Foley was a good villain, and De Witt Bisbee was unusually self-contained and effective, as Jasper Plum, the comic role. Lurlane Lyons, as the factory girl, showed much talent and a knowledge of how to use it, and she did exceed exceedingly well. Marcella Fitzgibbons and Alice Martin looked handsome and pleased with their impersonations. A clever amateur orchestra of eight young people, directed by Mrs. F. J. Koster, played classical and popular gems very enjoyably.

The Metropolitan Stock Company, with repertoire of five standard productions never produced on this coast outside of first-class concert, opened Friday March 25, opening probably at Watsonville, under management of H. E. Baker.

**Walter Damrosch and Company.**

Music lovers and music students are having a rare treat in the lectures of Walter Damrosch, the famous Wagner interpreter, who tells in the most fascinating and poetic manner the story of the operas, illustrating the different phases and movements with a few chords or bars.

Monday Das Rheingold proved a great subject, and Mr. Damrosch showed the thoroughness of his art as he also did Wednesday with Die Walkure. His touch is magnetic, full of intelligence and power; his technique masterful. This afternoon Siegmund is in his theme. Thursday afternoon Mme. Gadek and Mr. David Bishomp sang parts of the Flying Dutchman to a delighted audience and Friday afternoon they gave Lohengrin and Die Meistersinger.

Mme. Gadek's beautiful voice is too well known and loved here to need any description. Mr. Bishom has been said by Wm. Shakespeare to be the greatest dramatic baritone in America. While we can fully appreciate Mr. Bishomp's handling of the Wagnerian music, we believe we have heard his equal in other operas here.

**Lyceum Stock Company.**

The Lyceum Stock Company, under the direction of Andrew Thompson, goes out Tuesday with the following people: Leona Leigh, Esther Dukey, Lile Warren, E. B. Esmeisten, Herbert Jones, Carl Retsflo, Ed Clibee, George Graves, J. Stanley Coleman, Phil McNany and Frank Welsh.

H. F. Bates, the pioneer of the 10-20-30 shows on this coast, is organizing to go out on the road. The roster is as follows: Leila Hill, daughter of Barton Hill, Josie Seymour, Miss Ward, Mrs. Girard, Charley Bates, Mr. Wish, Will Douglas, Ed Harrington, and J. Carle. The company has been rehearsing two weeks, with the intention of producing Magdla, All For Money, For A Million, Streets of New York, Her Money, and Robinson Crusoe.
Vaudeville Notes

Murphy and Dale have joined hands. Lilian Howe has arrived from the North. Derendt and Breen open in London May 7th.

The Gordon Sisters are a big hit at the Chutes. They are beautiful singers. Dr. Goess is doing good business in the interior. The McDonald Brothers will shortly arrive from the East.

Madeline, the dancer, is a big hit at the Lyceum, Victoria.

The Everett Sisters are a hit at Vienna Buffet, Los Angeles. Boyle and Lewis play the Tivoli Theatre, Stockton, March 19th.

Geo. H. Wilson and The Dockmans are at the People's Theatre, Seattle.

George and Lizzie Bird open at the Tivoli Theatre, Stockton, next week. Charles and May Morrell open at the Palm Garden, Seattle, next week.

It is said that the popular team of Hastings and Hall will in the future work in color.

The Michelsohn Brothers will appear in the near future at the Chutes direct from Proctor's Theatre, New York.

Elaine Forrest, the charming singer, is one of the most popular performers at the Savoy, Victoria.

Manager J. A. Johnson has a fine place of amusement in the Lyceum, Victoria. He is playing some fine attractions.

Adgie is playing the Lyceum, Victoria, to increased prices of admission. During her engagement the prices of admission are raised to 25 and 30 cents.

Gertie Getchell made her first appearance at the Thalia this week and scored a hit. She received many floral pieces on the opening night.

Ethel Lynwood, the wonderful contortionist, is meeting with great success in Victoria at the Lyceum. She has been for the past three months in the North, meeting with exceptional success everywhere.

The Savoy Theatre, Victoria and Vancouver, Messrs. O'Brien and Johnson, proprietors, are giving the people of these two cities a series of exceptionally fine shows, and are meeting with huge success. They present the best of vaudeville talent each week.

Here's quite a record: Carlton and Royce have been playing consecutively at the Olympia for 53 weeks, not having missed a single performance in all that time. Very few performers can boast of such great popularity.

Frank Kent, a snake charmer, while exhibiting a pet rattler to an admiring crowd at the Chutes Sunday, was severely bitten in the left hand by the reptile. He at once visited the Receiving Hospital, where the wound was canztered and attended to.

Geo. H. Wilson is one of the drawing cards at the Savoy, Victoria.

Kate Rockwell has captured the Savoy, Victoria, patrons with her clever act.

Lillian Walther, one of the most beautiful women on the vaudeville stage, has made a wonderful success with her singing at the Savoy, Victoria.

Loleta Mather, billed as the California song bird, is spoken of unanimously by those who have heard her at the Savoy, Victoria, as being very, very fine.

Jackson Heard writes The Review from Hilo, where he is detained in quarantine, that he would like to explain to his professional friends through The Review that he did not leave Australia broke, with the break-up of the McAdoo minstrels, but had money to burn, and furthermore he is not a negro, but a creole. Mr. Heard will soon be in Frisco.

Baby Ruth Roland, the talented child performer, is meeting with a continued ovation in the East. Last week she played at the Grand Opera House, Nashville, and the Banner of that city says of her performance: "The vaudeville bill contains one gem, and two respectable specialties. Baby Ruth is a wonder. She is very refined and delicate in her songs and dances, and is worth going miles to see. Little Ruth deserves special mention."

Mlle. Yvette Guilbert narrowly escaped being burned alive while asleep in an invalid's chair in Paris the other day. The curtain of her apartment in the Avenue de Villiers caught fire. Choked with smoke, she awakened and called for help, being unable to walk alone, as she is only now recovering from the effects of the recent operation for the extirpation of her right kidney. Alarmed by the cries, her attendants rushed in and removed her to a place of safety, after which the fire was extinguished.

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The Dramatic Review

$3.00 Per Year
San Francisco Musical Club

An organization which is doing some very earnest, instructive work in a musical way is the San Francisco Musical Club. Regular semi-monthly meetings are held in the club music-room at the home of the President, Miss Maud A. Smith, whose executive ability and high ideals have given the Club its present standing. Closely associated with the President is the chairman of the program committee, Miss Helen E. Cowell. Her clever discrimination is often put to the test as she is responsible for the proper carrying out of the programs for the entire year, the work being all planned ahead.

It is always the desire of the club to have members only participate, but occasionally this rule is waived for an outsider of known ability. The club consists of about sixty members. Among these are some of the best known amateurs in town, as well as a few professionals, whose literary ability is often combined with the musical, as papers on the subject assigned are read at every meeting. The following program was rendered at the last meeting, March 1: Paper, Madrigals, Mrs. A. C. Posey; Madrigal, The Silver Swan, [Gibbons], piano solo, Idylten [Jensen], Mrs. D. Lieb- man; Madrigal, It Was a Lover and his Lass, [Bridge]; piano solo, [s] Im- promtu A flat Major [Chopin]; [h] Moment Musical, A flat [Schubert], Mrs. B. Ashley; Madrigal, Mutina, Lovely Maiden, [dLasso], piano solo, Improviso C sharp minor, [Chopin], Mrs. S. Liebes; Madrigal, Sing We, and Chaunt It, [de Pezarsill], Madrigal singers, 1st soprano, Miss Florence Doane, 2d soprano, Mrs. M. T. Ush, also, Mrs. J. D. McKee; tenor, Dr. E. S. Grigsby, basso, Mr. Bert Georges.

The Theatre Français, Montreal, Canada, was burned to the ground last week.
For in his ravings by mistake—
A solemn truth, the manumand spake.

To wait without suffering is a great attainment, and see how patiently we are waiting for John Drew and Maud Adams, and Miss Hobbs and Catherine and Zaza and Becky Sharp and all the rest. In the meantime let us give Annie Irish and Dolson and Because She Loved Him So," at least three columns, to encourage the others to make haste.

We depend upon the playwright for so many little blessings, that we should willingly be beholden to him for one thing more—the dragging of colloquial English out of the hole of commonplace into which it has fallen, to the position it has the right, by reason of its wonderful pedigree, to expect. It contains the feelings and thoughts and experiences the whole nation has been long centuries in winning and the playwright who will not value it and keep up its strength and beauty by exercise, is by no means worthy of his birthright.

His people are his puppets and into their mouths he may put what he will. It is a fearful responsibility and far too lightly borne. To act according to one's situation is the highest grace and we should not expect a farm hand to bury us under a mass of language. But night after night, do we not hear veritable rot, and English stupid to badness fall from the lips of men and women whose positions in the play are synonymous with refinement and culture? Clever things in plenty may be said, but the general aspect of the English is beggarly.

What better witness is there to the degradation of the savage than the brutal poverty of his language, and why shall we, who say we are not savages, mentally starve a population that we may amuse it? If our language were really as poor a thing as we make it, no mental sweat that enriched it would be counted too exhausting. Think of the man in ye olden time who set all the joy-bells of his village a-ringing when at last he had made a word to fit exactly an emotion that had surged in his heart for months, How we have fallen off since his day and how little we value what our ancestors have bequeathed us.

The playwright might find the great Lord Chatham's scheme a very good one to consider. He had Bailey's dictionary, the best in his time, twice very slowly read to him from one end to the other, lest he restrict himself to a few worked to death words, and let others fall out of use, out of memory, and be finally lost sight of.

Perhaps nothing will so quickly deface and barbarize a language, rob it of all its wit, wisdom, imagination and history, as the use of slang, but so long as there abides in our midst that unwelcome inhabitant, the actor who cannot act, dare we separate ourselves from the word chump' It is so comprehensive and says so simply what a phrase might barely hint. As shadows wait upon substances, so words wait upon things and people, and is there anything more wooden, characterless, unimpressionable and hard than the bad actor? And in his woodiness and hardness, so complacent, so little aware of what he lacks, so impossible of impression save with the mass of the stage, the axe, that a plea for the word as so applied is without reason.

Its application will be so wide, too, for was there ever a time, I wonder, when there was so much broadcast bad acting as there is today? Perhaps it is because there is so much acting but however that may be, it is none the less deplorable.

Too much toleration is fatal and a condition of chumpiness has been reached in the acting world that cannot possibly continue without an explosion. Other things being equal, were there, I wonder, so many chumps in the days when they threw things with a steady aim and bisected? This is only a thought. I should not care to have it go on record as a suggestion.

Still, if the great army of bad actors does not have a few of its men now and then on the march, it will soon outnumber the artistic teo to one, and it is a military axiom that even the strongest entrenched can be run out of the country with that ratio.

It is putting criticism to a shallow and misleading use to apply it to half the chumps who wander in here during the weary winter months of waiting, and simple reporting is the only choice—either that or silence, for there is a silence that is not respectful. The uncultured, underbred, conceited ignoramus may, I suppose, lawfully speak ignorance ignorantly, but why as an entertainer and for a price? I sometimes wonder why there is not a demonstration of some kind—why we simply sit with folded, meditative hands, bored and withhold applause. Perhaps a long acquaintance with number three companies has permanently lowered and confused the whole critical life of our people.

Lying often makes a liar, drinking a drunkard and repetition of most sorts a repeater, but acting does not make an actor. Just about half of we were never meant to act and we shall treat your memories as you have treated our hopes. Most of our best victories are won by giving up and why should you go on undervailing? It is just as dishonest as over-charging and false weighing.

The task of being amused on a badly acted play is a painful one, and when the yawns come, you chumps can see the sins of your behavior.

Perhaps the time may come, when we shall be relieved by legislation.

His comedy was tragedy.

And so one night he tried
To play King Lear, and oh, my dear,
We laughed until we cried.

Then there is the actress who, though not a chump, (women never are) yet exhibits short comings in another and more serious and obnoxious way. Most of us ride rather slackly at anchor to our pedigrees in the vulgar winds, but let the proper gale come and we are for the most part holden to them.

For this reason an actress should be so careful in the choice of her parents and the environment of the first fifteen years. When we see her do something coarsely that might have been done finely, a very little inquiry puts us in possession of the ancestry of bad grammar and shirt sleeves and soiled table linen for which this coarseness witnesses. By reason of superior mentality, a quick eye for the picturesque, a kindly humor and indisputable will, an actress may overcome this accident of birth, but the average brain and under it is the general possession. Therefore let a woman think twice before she enters the profession, when God plainly fashioned her to do something thoughtless with her hands. How can she act and be what she does not know and would not recognize if she saw.

A large mind is the possession first in importance to her, of course, but next to that and quite indispensable is the refined mind. Many situations can be understood only by the refined, just as some pleasures, like music, can be enjoyed only by them.

Most of our plays are society plays, and in society the fine alone pleases, expressing itself as good taste in dress and manner, ease, grace, simplicity and the like.

To see some of these actresses attempt to play the cultured woman of social distinction is little short of an assault upon our taste and enjoyment. It is worse than a farce.

A woman should see that she stands tall three feet above her duties for only as she is greater than they can she handle them without being bruised.

Custard is lord for better or worse, and so I suppose stage properties will go on being bought and sold in the future as they have been in the past, with wanton extravagance and rampant indirection, for anything which does not serve the purpose for which it was purchased is surely an extravagance.

The bayer of stage properties (who should also direct their use) should be a specialist, a ripper scholar in interior decorating and furnishing, in color harmony, in history of period, in knowledge of values than the thoughtless will at first concede.

Born an artist, he should be a thoroughly educated designer without a peer in his chosen field. He should have traveled extensively and seen and recognized the best and the worst that life holds.

If there is such a man lying in the future let him be promptly pounced upon when he is reached, and then rented out on shares. He could easily do the buying and directing for every theatre in town for he would be too
THE SAN FRANCISCO DRAMATIC REVIEW

March 10, 1900

valuable and expensive for any one theatre to monopolize.

* * *

This conviction has been painfully borne to me across the cares of a stage life filled with three styles of portiere to the room, Turkish canopies over South-of-Market sofas, mantle shelves littered with photographs, McKinley busts in an atmosphere of satin shorts, fringed cotton tapsties (hideous from the beginning) on tavern tables out in the open, pale pink satin valances over doorways and so on ad infinitum. Anachronisms so glaring that history feels suddenly sub-

M. C. TOOKER and Co.

clu

ded as a man with the toothache, and vulgarisms so rich that one realizes there is a nausea that is not sea sickness.

* * *

How we should pride ourselves on the Tivoli's long run of The Idiot's Eye. It makes us feel quite metro-

politans. Why but not why it? It is well staged, well acted, well sung and re-polished once a week. Primarily it is clever and exceedingly funny.

* * *

FLORENCE ROBERTS

Her Winter Doings and Her Summer Plans

"What ends do you newspaper people propose to yourselves when even at a distance of three thousand miles we cannot escape your desire to interview us?" So said Florence Roberts in answer to my suggestion that a chat at long range, might make an interesting two columns. Hope not to learn the whereabouts of our doings, fair lady, and be not "tuffy." The distance has its advantages—to you. Vis-a-vis, you must exhibit a beautiful smile and a care-

fully courteous manner, urging me, when I rise, not to hurry. If you would fence my questions well, you must be ready with the latest lightness of the day and have a knock at short paragraphs. Every stage aside would be heard, carefully considered and properly and publicly rebuked.

Have you not made an ambâ-h behind your miles away and thrown at me saucy and insufficient answers? A dream, sweet as it was brief, stirred up in my heart, that my shower of beautiful questions would meet with equally beautiful replies. The return post advises me that I alone have dreamed.

Verily, there are always as many reasons why we should hate people as love them.

* * *

"Busy since I left San Francisco? No, not at all. I've been treating the primrose path of pleasure—being La Barbarina six times a week and twice on Saturdays, traveling the while at a rate to make Jethro blush. Does the situation suggest radiant peacefulness? It is most times nothing but a yearning for something different. If another Long Parliament should arise in the night and pull down all our hopes, am I bounded to be unhappy at Sherry's at the first oppor-

tunity. Traveling is really a great hardship.

"(You don't say so. In the luxury of a private car with a chef to look after you, and you could stop whenever you want to look after your wardrobe—it must be awful. By the way, your letter, "Sunset Limited," "Morrison Private Car," and the like are rather familiar, and I intend to overtake them. What nothing definite would be gratefully re-

ceived.)"

"Like La Barbarina? Of course I do. She is young, she is beautiful, saucy, clever, a great flirt, a diplomat, well dressed and above all successful. Why should I not like such a woman? But being the woman after night there; the rub—every turning known and freshness unholed for.

Try it yourself."

"I'll be the last of the incapable for trying out everything that comes my way, and by and by when I find something nicely suited to my particu-

lar line of ability, why then—but not now, Miss Roberts, not now."

"I long to be back again at the dear old Alcazar, smiling with the matinee girls, sending them photographs and answering their notes. When I am old—Gracious! The car has just given the most frightful lunge. I am scattered all over the place. After all, it is not that I cannot be old."

"(You never will be, my dear. You are, in spite of your blague, in too close partnership with things that help the world along—too constantly on the lookout to capture the conditions of happiness.)"

"But speaking of the Alcazar, I thought you wanted all the theatres pulled down."

"I would not jutaposy my for apart sayings. I did not want San Francisco included in the raze. It is too dear to me. I love every bargain on its counters, every lie in its papers. In all other places the earth is sad and dried up and the sky a black

* * *

You are something of a diplomat yourself are you not? What else shall a woman say, who is heading straight for our coast and means to play a three months' engagement with us? You put it rather well though and while we are right heartily grateful for some other than the language of a cook-book:"

"What am I going to play? Ah, now I am interested." (Inference— I was not before. You had been bor-

ning me to death.)"

"Carmen for one thing and I shall dress it with absolute correctness, so be prepared for a bit of a shock in the earlier scenes."

It will take more than a slatternly drop-at-the heels to shock us, even though she reach the Nethersole limit of the stockinged foot. If we have passed through a season of French farce? Conscience and a bar

of soap might do something for the former, but I defy Pearlite soles and tights to work an impression on the latter."

"Carmen and what else?"

"I shall open in Prou Frou, do Adrienne Leonnour, Amy Robart, The Country Girl, perhaps, and some other plays by that San Francisco has not seen. Then I shall repeat some of the favorites of last year and do two new untitled plays."

"Clothes? I fear I am spending a small fortune at the moment, and I am a very bad player, Juliet, nothing I have worn before will be seen during the season."

"(Oh, the extravagance of it. But really, I am not required morally to agitate the public over the happy halfpennies. And God, always good—though sometimes careless, as Whistler would say—has fashioned the woman so that the wearing of these clothes is a joy to the beholder. In the same ink let me add, there were hints of an angel waiting to fall to her heels. Happy cake! Happy heels!)"

"After my season at the Alcazar? Then I shall tour the coast and take little tags of rest where I can find them. In the meantime, we shall build in San Francisco and make it our permanent home.""

We are playing through Canada now—three feet of snow on the hills and the inspiration of history in the air. That is all San Francisco lacks to make it quite perfect—a history."

A truth teller, kind lady, could write a history of San Francisco that would quite outrival anything studied in the schools. For the sake of his outward beauty, he would have to find and publish it afterward. The history of Quebec? Ah me, 'tis but tame."

"Your budget of questions interrupted my luncheon, and now, if you will be quiet, I shall finish my meal and "say a few words."

And we too have our reflections. They are of a little woman standing upon the Alcazar stage and much against her will, making a speech to an insistent audience."

"Stay but a little," she said, "and I'll come again."

And we have stayed, filled with barbed thoughts the while, again victorious. By-and-by, when at last we hear you hallucinating to us from the horizon, dear girl, we shall have strewed forty thousand lilies in your way as they did to—well some gray-eyed lady beloved of the gods. What matters it, since we find the precedent a good one to follow? — C. T.

Kate Meck, so charmingly portrays the character of Mrs. John Weatherby in Because She Loved Him So, which opens Monday night at the Court Theatre was at one in the leading support of Edwin Booth."

Dunphy Brothers have succeeded to the business of Dunphy and Sterling, distributors. They are well and favor-

ably known to the entire profession.


**On the Road**

Lewis Morris's Frederick the Great Co.
Lyon, Mar. 10
Jessie Shirely Company
Tulare, March 5: Bakersfield, 12; Santa Barbara, 18
Sam T. Shaw Company
Vancouver, Mar. 5-10: McMinnville, 12-17

**Daily Stock Company**

San Jose, March 4; two weeks: Stockton, 18 week; Napa, 26, ten nights.

**Blanche Wolfe and Melbourne Macdonell** (Sam Nee, Mgr.)—Seattle, March 8-10; Spokane, 12-13; Butte, 15-17; Anaconda, 18-20; Helena, 20.

James-Kiddor Handford Company
(Wagenhals and Kemper, Props.)—Salt Lake, March 7-10.

Harry Corson Clarke
Fergus Falls, March 10; Fargo, N. D., 13; Grand Forks, 15; Winnipeg, 16-17.

**Boston Lyric Opera Co.**

San Bernardino, March 9-10; San Diego, 12, five nights.

**The Detroiters.**

Los Angeles, March 5-10; El Paso, 13.

**Elford Co.**

Santa Ana, March 5 week; San Bernardino, 11, week.

**Frawley Co.**

Portland, 23, three weeks.

**Frawley-Stockwell Co.**

Playing in Paradise—Seattle, March 11-12; Portland, 15-25; Spokane, April 1.

**Evil Eye Company**

(fast H. Yale, Mgr.)—Milwaukee, March 18; St. Paul, 23; Minneapolis, April 1; Racine, 9; Winona, 10; Dubuque, 12; Cedar Rapids, 12; Marshalltown, 13; Des Moines, 14, Omaha, 15-16; Denver, 22; San Francisco in May.

In Darkest Russia

Stockton, 11-17; Auburn, 12; Woodland, 14; Marysville, 15; Salem, 17; Portland, 18-25; Seattle, 26-April 1; Olympia, 2; Spokane 26; Winona, 3; Helena, 8-10; Anaconda, 11; Missoula, 12; Billings, 13.

Have You Seen Smith?

San Francisco, March 11; San Diego, 20.

J. G. Stutt and Agnes Anderson

Romnes Ferry, Idaho, March, 1 week.

Willy Cellier

Denver, March 12 week; Salt Lake, 22-24.

**Harry Miner's Will**

The will of Harry Clay Miner has been filed for probate today. To the widow, Annie O'Neill Miner, in lieu of dower, the testator bequeathes the residence and contents, with a one-fifth interest in the estate. The remainder of the property is divided equally among the four children who with the widow are named as executors and trustees of the estate without bond. The estate is to be held in trust until George H. Miner shall reach the age of thirty-two, or until his death, if he dies before reaching that age. From the income of her one-fifth interest, Mrs. Miner is to receive a weekly allowance of $50, the remainder to be paid to her at the expiration of each year. Thomas W. Moore, brother-in-law of the testator, is to be employed to assist in the management of the property at a salary of not less than $50 per week. Any heir who contests the will is to forfeit his or her share.

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**Newman Seinman**

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OLIVE MADISON
Longest Play in America

The longest play on record is being produced on the installment plan night after night at 9 Spring street, New York City. The actors are marionettes, and the audience is composed of Italian men, women and children, poorly dressed but intensely appreciative. The men sit in their shirt sleeves and smoke, and the women divide their attention between the stage and the children in their arms. The play has been unraveling now for two weeks, and the proprietor says that it will require about four months more to finish it. It is historical in character and continuous in action, tracing the royal family of France, beginning in the time of the First Crusade down through a series of stirring adventures, including love-making, battle, and an occasional sudden death. The excitable audience follows the adventures of the marionettes with cheers, when they deserve, and hisses when their actions are ignoble. The principal operator behind the scenes speaks all the male parts and directs the mechanical action, and a girl assists him and speaks the female parts. These two talkers must have vivid imaginations, for they have no prompt book and they do not pretend to be historically accurate.

College Drama

The production of Richard Tully's college farce, James Wobberts, U. S. S. Boston, which is to be presented by the students of the University of California at the Grand Opera House during the week of April 7, will be characterized by a radical innovation in college customs, that of the appearance of college girls as actors on a San Francisco stage. The play is one that the junior class of the University presented last term as the junior farce. At the time of its production it won favorable notice from the critics, and it was rumored that the management of the Alcazar Theatre had purchased it. Tully has revised the play somewhat so as to make the distinctive college character intelligible to a city audience.

It will be presented by the following cast:

Tom Harrington, James Bennett Southard: Reginald Black, Ren Hanna; James Wobberts, Richard W. Tully: William Everett James, Milton Schwartz; Byron Harrington, Ralph Fisher, Dan Davenant, John W. Butler; Professor Smith, Charles D. Cobly; Nogata, Demetrian Gordoners; Marian Davenant, Miss Jessie Bohall; Dulcie Harrington, Miss Ella Viola Pattiani; Mrs. Wiggington Wiggins, Miss Anne Holmes; Ruth Thornton, Miss Ruby Morse.

This is probably the first time in the history of the drama in America when a leading educational institution has attempted theatrical management for such a lengthy period.

Emmett's Tour a Success

Hugh J. Emmett writes from Greeley, Col., as follows: "Reviews came to hand here and are being perused with the usual pleasure. We put in two very successful weeks in Kansas. Appeared before twelve hundred people at the Auditorium, Wichita, Kan., March 1, and having the 2d open, repeated the performance, an audience of 1,000 with one day's billing proving that the entertainment was a hit. We played in Colorado towns on our way East.

A paper, called the Electric News, is published weekly, by the Dewey Theatre. It is bright and newy.

Nance O'Neil

Nance O'Neil and Company send word to the Review, through Jas. H. Love, that she opens at the Theatre Royal, Sydney, March 10, in Magda. She expects to return to San Francisco to open Sept. 10 for four weeks.

The Mechanics' Institute has awarded diplomas for superior work to Mr. Louis Thor, Photographer, 36 Market St.

Bad Plays Should be Barred

Regarding the production of plays calculated to shock good taste in any manner there can be but one opinion among people who are not in some measure debased or entirely deficient in that higher form of delicacy which persists in demanding that some subjects be left to the privacy of medical and sociological experts. There are certain ideals in the drama that should be maintained at all hazards, just as certain social ethics must be heeded in order to make the drawing-room a respectable place of meeting for decent men and women. If the guests of Mrs. Potter Palmer or any other social leader were in the habit of discussing freely among themselves the "Camille," motives of the substance of "Ghosts" and "Sappho," not to mention those horrible delineations of the stage that have no other occasion than a desire to pander to the lowest passions, it is easy to perceive that the bloom of delicacy would soon be brushed from every cheek and the refinements of society lost.

Something of the same sort happens when companies of men and women listen to each other discussions on the stage. Delicacy is shocked, barriers of restraint are broken down and the charm of respect and chivalrous distance between the sexes measurably disappears. Out of this fact grows that questionable social Bohemia in which women take pride in daring to the limit of decency and sometimes beyond it, and men are considered bright and interesting in proportion as they are risque and oblivious to ordinary forms of propriety. Neither the stage nor society can thrive on the diet leading to such conditions, and since we observe that delicacy thrives better than indecency, and prosperity attends a deviation to the higher ideals as observed in the case of Mansfield and Irving, not only artistic but financial considerations argue the propriety of keeping the stage clean.

Macdonough Stock Co.

The Macdonough Stock Company returned to town Sunday, having completed its tour of the interior. The business done on the road was not what this very excellent company should have been rewarded with. It has not yet been definitely decided as to the company continuing at the Macdonough; anyway there will be a lay off of several weeks. The members of the company are, with the exception of Miss Gertrude Foster, who left Wednesday for Santa Ana, in San Francisco.
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April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30

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1327 Broadway
New York, N. Y.
BARRY MILLIN, assistant treasurer of the Tivoli, will soon leave for a pleasure trip to Europe.

BURR McINTOSH, who comes here next week in Pudd’nhead Wilson, served as war correspondent during the late war.

CHAS. W. King is receiving some very flattering notices for his work with the Cooper-Mothersole Stock Company in Portland.

ROBERT Tabor produced in London last Saturday his new play, Bonnie Dundee. Mr. Tabor did well, but the play is condemned.

J. S. FLADERBY is in town ahead of Manager Stair’s popular production of The Three Musketeers, in which Harry Glazier is featured.

WALTER DAVENPORT has been extensively entertaining during his stay here. His frank, modest and cordial personality, has been a big part of the success attending the visit of his concert company here.

MRS. J. DUKE MURRAY, known professionally as Mary Davenport, has been very ill for the last two weeks with pneumonia. We are happy to state that the critical period has passed and she is now recovering.

ERNST HASTINGS is making a record for versatility that was hardly suspected in him. This week, his little bit of by play, while tumbling for his key to enter the room where his wife is dining with another man, is as perfect a bit of acting as is not too often seen.

SIGNOR GIOVANNI BADAROCO, formerly tenor of the Lombardi and Italian Grand Opera Company, has arrived from Havana and is busily rehearsing the fourth act of Il Trovatore, which is to be the feature of the opening of Fischer’s new Concert House, Monday night, March 19.

DURING the life of the Macdonough Stock Company in Oakland, there was introduced two very promising young actresses in the persons of Stella Gazzetta who has more than ordinary ability combined with a winsome grace, and Emily Wakeman who has on several occasions displayed much aptitude for stage work, quite noticeably in the Alazar production of Lady Windermere’s Fan, having filled at short notice, very acceptably, the part of one of the regular cast who was suddenly taken ill.

DAVID BISHOP, the eminent baritone, has been extensively entertained during his stay here by San Francisco’s smartest society.

ANNA HELD will sail for Europe in April, and during the Exposition in Paris will give both French and English concerts.

MANAGER WARRINGTON is in town preparing for his company’s Puddin’ Head Wilson and their appearance at the California next week.

GEORGE COOPER in a very short time has become an established favorite with Portland theatre-goers since her first appearance with her father’s stock company.

LEONORA BRAHMA, as the Spanish woman in Because She Loved Him So at the Columbia Theatre, has won a distinctive success. Her portrayal stands out well among the excellent bits of work in the performance.

JOHN Z. LITTLE, the actor, died in Brooklyn March 11, aged 62 years. He was at one time manager of a theatre in Chicago. He toured the whole United States with his company, producing Around the World in Ninety Days.

FRANK MCKEE, who has just returned from England to New York, has entered into an arrangement with George Musgrove by which they will control a circuit of theatres in London, America and Australia, sending American companies to the Antipodes and then to London. This arrangement begins next year.

The engagement is announced of Edna Fanelli of the Grand Opera Company, to Mr. Buckman, most of the City of Peking, which sails tonight. They were to have been married and taken their wedding journey with this good ship, but her mother objected and the wedding is postponed until Mr. Buckman’s return.

DAVID BELASCO was banqueted at one of the New York up-town hotels last week by the American dramatists. The company was limited to that calling, but nearly a score were present, and the affair was a most enjoyable one. The health of the guest of honor was pledged over and over again. Belasco made a witty speech in acknowledgment of the honor shown him, and there were good talks by other bright fellows.

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NEW CONCERT HOUSE 
121-124 O'Farrell St. E. A. Fischer, Fran, George Nicosia, Mgr. The Handsome Hall of Music Hall in America.

Grand Opening March 19 
A Quartet of the Famous Otto-landi Opera Co.—Jose Banderas, Tenor; Muse, Balladino, Imprompto; Lynn Brooke, Contralto; Antonio Barcenas, Bass. In Fourth Act from 31 Travesties.

Admission Open to Admisition. Admissions Challenge Independent. Admission to R. C. C. Z. or upon application. Single Fk First-Class Cafe Unuplicated.

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THE CEREMONIAL CEREMONY TRAF (Median and Life Reader, Sititng Hours 10:00 a.m. to 5:00 p.m.)

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COLUMBIA BEGINNING

MONDAY NIGHT 
CHARLES POHMAN PRESENTS 
WILLIAM GILLETTE'S Greatest Comedy Triumph

BECAUSE SHE LOVED HIM SO 
"The Little Minister of Fable" 
With J. E. DODSON 

Faneuil Hall, 421 Carlin St., San Francisco

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Fashionable Tailor...

MODERATE PRICES AND GUARANTEED FIT AND WORKMANSHIP

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MARK LEVY 
Fashionable Tailor...

MODERATE PRICES AND GUARANTEED FIT AND WORKMANSHIP

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Easterbrook Building
The Columbia

W hen play writing has arrived at the high place shown in Gillette's Because She Loved Him So, we can ask nothing more from the playwright. When acting has advanced to the point of absolute perfection, as shown by the artists interpreting this charming farce, we cannot be too loud or enthusiastic in our approval of the result. We have heard reports from the East that we would be afforded a treat when the play and company got here, and we have been. From one end of the cast to the other there has been nothing wanting in the characterizations—nothing that would need improvement, and out of the quarrel of a young couple and the simulated quarrel of the young bride's mother and father, who undertake to show them how dreadful and foolish such misunderstandings were, the players extracted much delightful humor and every now and then touched the heart with many little acts of love and affection that were deftly interwoven into the fabric of humorous complications. J. E. Dodson and Kate Meek showed the most delightful, charming old couple that we ever remember to have seen in stage life, and with an art that was finished and easy and careful as to details of treatment, they presented a picture of years of married happiness that was a powerful lesson in itself. Annie Irish has never been her charming self in so great a degree before, and her creation of the young wife, loving her husband to jealous unreasonable ness, was delightfully natural and artistic. Lenora Braham was a handsome and convincing Donna Gonzales, and Maggie Fielding took good care of quite an important character as the Hibernian servant in the family for thirty years. Francis Carlyle played the young husband and looked and acted the part most adequately. Ralph Dean was the impetuous and at times—in fact, most of the time—distracted young brother and he was exceedingly good. The rest of the cast was in every way satisfactory, and the little play, sparkling in its humor and delightfully human in its tender sentiment, will run all next week and charm a great multitude, who are always looking for just such a play.

The California

T he altogether most satisfying musical evenings we have ever enjoyed in San Francisco—the Damrosch—Bishop—Gasdick concerts—have been interesting the public at the California the fore part of the week. The last evening—Wednesday—embracing a more general program than any preceding, was especially enjoyable and demonstrated the great art of the participants. So numerous have been the requests for an extension of the engagement, that in all probability additional concerts will be given next week.

The Brownies

The Brownies in Fairlaid at the California were seen beginning Thursday afternoon and for the rest of the week, and has been applauded by crowds of folks, little and big and the crowds were happy and the applause well deserved. The Brownies are as clever a cast of children and as wonderfully well trained as the ca rifing critic could ask. Two little tots who did a Tyrolean song and dance, perhaps carried off the honors, and running them a close second was the little maid who sang The Carolina Twins, and the one who did the zuck and wing. Then there was little Nannie Levy, a dancer in bright red fluff—the devil's own thistle down. If these little people are so clever now, what will they be ten years hence?

Grand Opera House

A crowded house greeted the opening night of the second week of the Girl From Paris, and the attendance was likewise large throughout the week. The principals were recalled several times to repeat their solos, duets and quartettes, and individual successes were made by Chas. Hanford and Bella Hart. Among the lesser lights Gertrude Hayes, a graceful chorus girl, made a hit as a Spanish fandango dancer. She was compelled to respond to several encore.-The performance throughout was excellent.

The Tivoli

STILL running. Still pleasing. Still drawing well. And with one week more to run. That tells the complete story of the Idol's Eye, the most popular operatic production ever offered San Francisco theatre-goers.

The Alcazar

T he French farce, Never Again, proved such a drawing card that it is running another week at this pretty little theatre. It is appropriately funny, even some of the stage people being unable to control their risibles. Imagine a company of a half dozen couples, each man of whom is, or has been, in love with some one other than their own true mate, in this self-same company. After marriage, these couples, being thrown into one another's society in the most unexpected manner, are wholly unprepared and apparently almost unable to control themselves under these most disastrous circumstances. In true French fashion these oddly assorted couples immediately make appointments with their former flames, and as Octavie—Mary Hampton—has been the one object of adoration with each of these rous in the past, when she appears with her new husband, Herr Kattenjammer—Ernest Hastings—who of course she loves fondly and well—there is a sense, and a pretty one, too. There is a great deal of life thrown into the work of the various members of this well liked stock company, each of whom is a favorite with the San Francisco theatre-going public, although we would suggest that there is rather too much horse play, especially in the second act. Noise is all right in its place, but there are other ways for expression of one's feelings that give just as much, if not more, pleasure to the hearers.

Symphony Concert

A symphony concert, conducted by Walter Damrosch, with Mme. Gaskdi and David Bishop also on the program, is the next musical treat in store for San Francisco. The concert will be given next Tuesday afternoon—315—at the Grand Opera House and the prices of seats will range from 75 cents to $2.50. The orchestral program will consist of Wagner's masterpieces and vocal interpretations by Gaskdi and Bishop.

Eczema Positively Cured

Or no charge. Consulation and one treatment free. Prof. R. K. Shipley, specialist skin diseases and tape worms. 1206 Market street, opposite S&H.

The Mechanics' Institute has awarded diplomas for superior work to Mr. Louis Thor, Photographer, 866 Market St.
Our friends at
THE ORPHEUM

Vaudeville

The Orpheum

If you have been to the Orpheum this week you have seen the best vaudeville show in America—if you haven't been you should. To begin with there are the Franks Trio, clever gymnasts, followed by Anna Whitney, an entertaining monologist. Then follows what is mighty near the best sketch in the business, and two clever children do most of the work, and win all the applause. They call themselves the Smalley Sketch Club—father, mother and two children, and the way those two youngsters exhibit a precocious dramatic intelligence astonishes all. Flatow and Dunn, blackface imitators with a pick-aninny, are up to the average. Fanny Fields, follows with her German dialectics, songs and dances, and she makes it as loud and enthusiastic as her wooden shoe dancing. Sydney Drew and his wife give us for the first time here, Love Will Find the Way. They are probably the best legitimate actors on the vaudeville stage, and the reason is plain—for their work is clean but artistic in every way. The playlet, itself, is clever and amusing. Howard Thurst-ton's card manipulating is interesting, and the athletic marvels, the tumbling Arabs, continue to amaze by their wondrous work. The brilliant program winds up with Newhouse and Ward comedy bicycle artists who are wonders in handling their silent steeds.

The Chutes

Large audiences attest the never waning popularity of the Chutes. Boggs and Howard are very clever with their pretty comedy sketch, A Game of Buff, which is presented in a very taking manner. Hally Howard, the comedian, has made a great hit with some of the latest songs, while The Gordons, Lulaise and Darrel, The Bennet Sisters and the Black Bartons keep up their well earned records as fan producers. The latter have a new and original sketch which keeps the house laughing. Major Mita has a new song, A Little Bit Off the Top. Ella Burt shoots the chutes with her bicycle daily and nightly.

The Oberon

The Oberon is living up to the promises made to keep up to its high standard of excellence. The arrival of new and good attractions each week is keeping up the record already made of first class vaudeville. Crowds nightly attest to the attractiveness of this comfortable concert hall. New and handsome seats have been ordered from the East to make it, if possible, more alluring to the pleasure seeker. Miss Annette George sings beautiful ballads in a fetching way. Miss Priscella Davies is a vocalist of no mean order. Miss E. Borcherts and Mr. J. Wenzel give fine flute and clarinet duos. Antonio Vargas, the baritone, and the Berlin Sisters, are still great attractions. Director Ritzan and his American Ladies Orchestra render fine selections.

The Olympia

Tod Sloan's sister, Blanch Leclair Sloan, is still flying her rings to the joy of the beholder—and with Truxeda the beautiful and Mlle. Thelma in her charming poses, divides the honors of the evening at the Olympia. Carlton and Royce give A Danse Du Electrique with other attractions. The DeMeir sisters with their sweet voices give some charming songs. Paul La Croix brings down the house with his juggling feats as also does Ohnuma, the Japanese juggler, with his fancy umbrella, and the hold-overs all do good work. Thursday, amateur night, was very jolly.

Vaudéville Notes

Gordon Sisters open at Olympia next week.

The Kramers will shortly be seen in Frisco.

McDonald Bros. are on their way to Frisco.

Gates and Clark will shortly appear in this city.

The De Elbert Sisters are at the Owl Theatre, Tacoma.

Joe Crotty is one of the new Honolulu Orpheum attractions.

Chris Walen, a young Frisco boy, is doing well in New York.

Hailley and Hart will soon be in town, direct from the East.

M boring Bros. have made a big hit at the People's Theatre, Seattle.

Conlon and Ryder and Romala Bros. are new faces at the Chutes.

Fannie Hall is well again and will shortly be seen in the local music halls.

Gaffney and Burton are top liners at the People's Theatre, Seattle, this week.

Hanlon and Sanger made a big hit at Vienna Buffet, Los Angeles, this week.

F. M. Carrillo, Manager of the Standard Theatre, Bakersfield, is in town.

Lala Baldwin and Carlton and Royce open at Vienna Buffet, Los Angeles, March 19th.

Basco and Rice, and De Arno and Trojan, are big hits at the Savoy Theatre, Victoria, B. C.

Marion Blake will make her first appearance in California at the Chutes Monday. She has just arrived from Australia.

Paul Gilmore is going into vaudeville with a condensed version of The Three Musketeers for an eighteen weeks' season.

The new Mascot Theatre opened on March 12th at Seattle, Mike Goldsmith Williams and Bisselle, Rogers and Adair, Jennie Clark, Billy and Maggie Morris, Crissie Dale, Ollie Oatman and W. H. McBride being in the bill.

Dave Warfield, the San Francisco comedian, who is with the Weber and Field's Company in New York, and Miss Frankie Bailey, one of the statuesque young ladies in the chorus of that company, were the principals in an unpleasant affair last week. Warfield accused Miss Bailey of birt-
While Sapho is remaining in statu quo here in New York the various companies which present her plays on Broadway and road with which Miss Nethersole and her manager will share in the form of royalties. Incidentally there will be some other dramatizations, so that upon the whole it is questionable if it would have been better for the management of the two properties. Nethersole has died its natural death in this city. Some persons say that the Second Mrs. Tanqueray is just a routine unshadowed, the police can not consistently stop it now.

The Pride of Jennico, which was produced last Tuesday night at the Criterion by Daniel Frehman's forces, bears many resemblances to Anthony Hope's Prisoners of Zenda and Rupert of Hentzen, in both of which plays James K. Hackett was the romantic hero. The Pride of Jennico was written by Agnes and Sigerson Carew. It is a red hot and refined melodrama, in which Mr. Hackett plays Bally Jennico. The conventional part of the story is that the hero is an heir who must marry a person of high rank or else lose his estate. He marries a lady-in-waiting to a Princess, believing that she is a Princess, and because he loves her. Sibyl Galland was Mr. Hackett's sweetie in the play, and, as is to be expected, the audience by her dash and beauty even though a little crude in some respects as an actress.

Brother Officers at the Empire Theatre is a clean play, full of comedy, and of intense interest to all persons of refinement. William Farnham was the hero. Among other strong characters in the play was that of a former card sharp, who had become an Australian millionaire. This character was well portrayed by Edwin Stevens, formerly the Tivoli comedian. Mr. Stevens has developed into a legitimate first-rate, and it would never be necessary for him to return to comic opera unless he wanted to do so. Another Californian in the cast is George Francis de Vere, Jr., who is acceptable in a minor part.

Rob Roy

When the police stopped Olga Nethersole from playing Sapho last Monday night, some persons thought that the actor got the call to leave the city in despair until her trial before a jury for producing Sapho. But no such thing. The action was merely to prevent a possible suicide. While Sapho is remaining in statu quo here in New York the various companies which present her plays on Broadway and road with which Miss Nethersole and her manager will share in the form of royalties. Incidentally there will be some other dramatizations, so that upon the whole it is questionable if it would have been better for the management of the two properties. Nethersole has died its natural death in this city. Some persons say that the Second Mrs. Tanqueray is just a routine unshadowed, the police can not consistently stop it now.

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ROB ROY

DENVER

Special Correspondence.

DENVER, CO., March 7.—Big business rules at both the Taboo and the Denver this week. At the Taboo we have Under the Red Rose. The company is a large one and very evenly balanced, and the performance is much above the average of the plays we have had at this house during the winter, consequently the house is being packed at every performance. Paul Caseneuve is a clever actor and does full justice to Gil de Berault. Mary Asquith gives a splendid portrayal of Mme. de Chocefort. Scene effects and the costumes are excellent. Next week, I., On the Suassave River. Barlow Brothers' Big Minstrel Show, the attention at the Denver, is without doubt one of the best minstrel shows ever given at this house. The first part is a gorgeous affair. The second part are fancy and the singer good; the whole performance gives from start to finish. They opened last Sunday and business good all week. You will have the pleasure of seeing this company in your city next week. I believe. Next week, 11, Mr. Saffron.

The Lyceum opens tonight under the new management, and Manager Arkins informs me that the entire house is sold out. They have an excellent company, among whom may be mentioned Beryl Hope, Lottie Alter, Rolette Betts, Adeline Carlson, John Floyd, Charles Abbe, Freddie Conyer, Harry St. Muir and Arthur Berthelet. The opening bill is The Case of Rebellious Susan. The audience have come here some time ago for his health, died on Monday and was buried by the Stage Church congregation.

The students of the Broadway Dramatic School gave a performance on Tuesday evening at the Temple Emanuel for the benefit of the Ladies' Auxiliary of that church. Each lady taking part was presented with a handsome bouquet of American Beauties.

The Broadway Theatre opens Monday night with Willie Collier in Mr. Smoother.

BOB BELL

SALT LAKE CITY.

Salt Lake City, March 12.—At the Salt Lake Theatre March 8-0 the James-Kied-Kenford combination played to big house. Pudd's Head Wilson, with Burr McElroy in the title role, comes to the Theatre March 15th.

The Grand's only attraction the past week was Have You Seen Smith 9-9. Wrigley, by the Great Opera Company, will be the next attraction at the Grand, commencing March 19.

John K. Hardy.

MONTANA

Special Correspondence.

BUTE, MONT. March 6.—Grand Opera House, G. O. McFarland, Manager. The company's bills this week are the Three Weeks and one matinee packed the House. Sunday, March 5, a large audience witnessed the initial production of Toll Gate Inn at the Grand. A very competent company rendered the play very capably. The cast is made up of artists and the company is nicely balanced.

BUTE, MONT. March 12.—Grand Opera House, G. O. McFarland, Manager. A packed house again this week. The balance of the engagement was also well attended. The remainder of Blanche Walsh and Ramsey McDowell at the Grand continues Thursday night.

L. MACLAY RANK.

CANADA

Special Correspondence.

ST. JOHN'S, N. B., March 6.—Business with the Valentine Company at the Opera House last week was good. Lewis Morrison played two performances Saturday in Frederic the Great. Saturday night is a poor night here, yet Mr. Morrison drew very well at advanced prices. The Valentine Company's bills this week are The Irish, and The Three Musketeers.

Peachy Carnehan.
A Handsome Music Hall

Fischer's Concert House, the handsomest music hall in America, will open its doors March 19. The location is on O'Farrell street, almost opposite the Orpheum. The proprietor is Mr. E. A. Fischer, who for a number of years conducted the Oberon on lower O'Farrell street.

The decorations are in cream and gold, and ranged around the walls are illuminated stained-glass medallions of the world's greatest composers. As the name indicates, the new theatre will be devoted entirely to music, and that of a high order.

For the opening, Mr. Fischer has secured a quartet of celebrities that would be the nucleus of a great operatic company. Jose Badaracco, formerly of the Lombardi, has been heard here with the former organisa-

E. A. FISHER

tion. Mesdames Barducci, soprano, and Poltina, contralto, were also members of the Lombardi Opera Company, while Senor Antonio Vargas, baritone, is well known to San Francisco's music lovers. There will be a splendid orchestra of sixteen pieces under the baton of the well-known and popular Hinrichs, and each week will be presented upon the well-appointed little stage, scenes from La Boheme, Il Trovatore, Faust, and other operas. These scenes will be given in costume with every attention to details.

There will be a small admission fee of 10 cents to exclude the rough element, and matinees for the ladies on Wednesday, Saturday and Sunday mornings. The entire balcony will be devoted exclusively to ladies and their escorts.

Mr. George Mooser, who is well known in the journalistic and managerial circles of the East, and who was about ten years ago on the staff of the Examiner, has been secured by Mr. Fischer as manager.

The advance sale of seats for the first week of Willie Collier's coming engagement at the Columbia Theatre in his new comedy, Mr. Smooth, will begin next Thursday morning.

Personal Mention

Manager Friedrich of the Columbia will leave April 1 for a business trip to New York.

The Seattle papers are publishing pictures of a magnificent theatre that is to be built on Third Avenue for James Neill.

Joe Haas, one of the best out-door advertisers in the show business, has left the Alhambra and gone with In Darkest Africa.

Carroll Johnson and Dick Jose are among the leading lights of the Wm. H. West Minstrel Jubilee that is coming to the Columbia shortly.

Dr. Frank Fisher, husband of Maud Berri of the Castle Square forces, died in New York City Tuesday, by an operation to relieve the sufferings of appendicitis.

Billy Dunphy, while in Sacramento during the engagement of the McDonough Stock Company, met with a painful accident and is now laid up at his home in this city.

W. L. Healy of the Tivoli will leave about May 1 for New Orleans, to settle for good, and to try his hand in the importation trade, which he has been doing for some years.

John Drew, in a recent article on the stage remarked that there is less muscular exertion in the actor's work today than formerly, but it is more subtle in other ways. He also said that the influence of the stage was for morality, but today the task of teaching should be by suggestion rather than direct. His theory is said to be borne out to a degree in his new play, The Tyranny of Tears.

Where Theatrical Tights Are Made

The only firm in the west who make theatrical tights is that of Newman & Levinson of this city. In this line they have met with wonderful success and from time to time have been forced to increase their facilities for turning out orders. They make silk tights to order in any color or size desired and everything they turn out is the best that's made anywhere. Their prices for these goods are noted for being extremely moderate.

Returned from Paris

Mrs. McGrath, the head of the City of Paris' dressmaking department returned last Sunday from her annual visit to Paris, bringing with her many new ideas and all the latest Parisian styles. The dressmaking department of the City of Paris has achieved the distinction of being the model for all others on the coast, and the very highest consideration is accorded it by all tastily dressed.

COLUMBIA The Leading Dramatic Review

NEXT WEEK—FINAL PERFORMANCE

Charles Frohman presents William Gillette's Greatest Comedy Triumph,

Because She Loved Him So

WITH J. E. DOBSON

and the same big original cast seen for 26 nights in the Madison Square Theatre, New York. 

March 20—WILLIE COLLIER IN MR. SMOOTH

Alcazar Theatre

BEARCO AND THALL, Managers. Phone Market 152.

WEEK OF MARCH 10

A Magnificent Presentation of

Diplomacy

MATTINESS SATURDAY AND SUNDAY

Alcazar Price—15c, 25c, 50c.

Next—AUNT JACK

GRAND OPERA HOUSE

((PHONE MAIN 52))

TWO NIGHTS OF

The Girl from Paris

WEEK OF MONDAY, MARCH 18th

Superb Revival of Offenbach's Famous Opera

The Grand Duchess

Prices—75c, 50c, 25c. Call at Box Office and be Good-

Seats.

Branch Ticket Office Emporium.

A. A. FARLAND

The World's Famous Bantipoo

PERFORMED BY

ADELIA ROODY ... Lyric Soprano

CHAS. F. GREBER'S ENTIRE MANDOLIN ORCHESTRA

Sherman, Clay & Co.'s Hall

((22 MERRIAM STREET))

Tickets 75c and 75c Good for sale at Sherman, Clay & Co.'s

Mr. Farland uses the S. S. Stewart Bridge made by Stewart & Davis, makers of the celebrated 8. S. Stewart Banjos and Geo. Bauer Guitars and Mandolins.

SHERMAN, CLAY & CO., Pacific Coast Agents

Standard Theater

Bakersfield, Cal.

F. M. CARDELL & CO. Prop. and Managers

The Only First Class Theater and Largest New- 

York Theater in Bakersfield. The Oldest and Most

Popular Variety Theater in Bakersfield. All com-

binations of music, dance, and vaudeville. Entertain-

ments and attractions, including the celebrated

Mr. Archie Levy & Billy St., San Francisco. Parks advanced to artists of reputation to any part of the State.

Orpheum

WALTER JONES AND NORMA WILALDE: SAM MARDEN AND GENTLES OF MUSIC: WENTON AND WOLF, MUSICHISTRES.

MR. AND MS. HELIETT DRILL: FLATLEY AND BERN, MANHATTAN: MOORMAN TROOP OF ACROBATS.


MATINEES WEDNESDAY, SATURDAY AND SUNDAY

California Theatre

BEGINNING SUNDAY AFTERNOON, MARCH 18, 1900

COLUMBIA THEATRE—750 South Main Street.

THREE NIGHTS OF

SUDDENLY MARRIED

Prices—50c, 75c, 1.00, and 1.50.

NEXT MONTH, MARCH 30TH, COMMENCES THE FOURTH WEEK OF THE MARMION SERIES.

The Idol's Eye

5th Performance, Tuesday Night Handbome Sisters in all.

Every Evening at 8, Matinee Saturday at 2.

Popular prices, 25 and 30 cents.

Telegraph for Seats, Built S.

Tivoli Opera House

"How Men, Why So Marvelous," NEXT MONTH, MARCH 30TH, COMMENCES THE TENTH WEEK OF THE MARIONE SERIES.

New Alhambra Theater

RHEINHARDT & MOY, Owners and Managers.

Ridny and Jones Streets.

Telephone South 770.

EVERY EVENING THIS WEEK MATINEE SATURDAY That Funny Fane.

HAVE YOU SEEN SMITH

Presented by a Company of Comedians that are Easy.

NEXT SUNDAY AFTERNOON

Mr. Harry Glazier in a Variety Production of

Three Musketeers

Presented with Special scenery. Handbome Costumes.

Telent Piano Varnish in Detail. Located South of the City.

SEATS ON SALE TODAY

PRICES—15c, 25c, 50c and $1.00.

Monday, March 26—PADEREWSKI

OBERON

O'Farrell Street, Near Market.


J. P. HOWE

Manager SEATTLE THEATRE

"The Best in the Business"
NEW LEADER

Los Angeles, March 13.—The Bostonians having left the city and no attractions at the Los Angeles Theatre, the Burbank and Orpheum have had it all their own way this week.

It is rumored that Los Angeles is to have a new theatre, to cost about half a million dollars. The new playhouse, it is said, will be built on Broadway and Manager Harry Wyatt has been offered the management.

Miss Osterman, now doing a turn at the Orpheum, and Mrs. Wertheim, mother of Sada, the violinist, ran across each other unexpectedly a few days ago and discovered that they were sisters, who had not seen each other for many years.

The Bostonians closed most successfully at the Los Angeles Theatre the 11th, the house being well filled at each performance.

At the Los Angeles Theatre Paderewski gave two recitals March 16. The place was filled for both recitals.

At Marcuso’s Burbank Theatre the Neil Company put on A Parisian Romance for the week commencing Feb. 24, which is a compilation of several one-act plays, one of which is a character play, the cast aside from a star, having very little to do. It proved very popular and was thoroughly enjoyed by a well filled house each night. Amy Robaat, who was put on for the Wednesday matinee, proved to be equally popular.

At the Orpheum the usual good bill is up, and the patronage keeps up, like the traditional babbling brook. Papsita held a reception at the close of the matinee on Papsita day, and shook hands with many of her Los Angeles admirers. The bill includes The Passpartus, Cushman, Holcombe and Curtis, DeWitt and Burns, Pauline Moran, Katherine Osterman, Harris and Fields and Papsita.

HERBERT L. CORNISH.

PORTLAND

Special Correspondence

PORTLAND, Ore., March 13.—Marquis Grand.—This theatre was dark all last week except Friday, Saturday and Saturday matinees, when the Ninotchka was presented by Walter Walker and a very indifferent company. Mr. Walker is certainly very funny in his part, but with a mediocre company and bad stock paper I cannot see how he can possibly make a financial success.

Coming March 14-15, Jeffries-Sharkey fight pictures; March 16-17, and matinee, Belle Archer in A Contented Woman; Toll Gate Inn, March 20-21; Damrooch and Company, 22; Harry Glazier in The Three Musketeers, 23-27.

Cordray’s Theatre.—The Frawleys presented at this theatre last week Mme. Sans Souci, a very clever and mazy creation of Miss Van Buren and Mr. Frawley, An Unconventional Honeymoon, and Trilby. The latter is the best play of the engagement so far presented. Mr. Frawley played Svengali in his usual artistic manner, but the hit of the play was the wonderfully artistic work of Miss Thomason McAllister as Mme. Vinard and Frank Byrne as Zou Zou. This gentleman is by far the most versatile actor seen on the local stage for many a day. During his stay here he has so far played leading juvenile, heavy and light comedy, but the plausible and subtle Svengali was reached by his remarkable work in the eccentric courtly part in Trilby.

Motherwell and Abbott’s Company presented Rip Van Winkle, to fair business, and next week the company will give us a touch of high life by showing as Goodwin’s farce, All Mixed Up.

Fredrickson.—New people this week are: John Delmore, Eddie Allen, The Rascinicus and Geo. Leonard, the Dutch comedian. The hold-overs are: Sullivan and Cummings, A. Doone and the three Malvern Bros.

NOTES

Frank Morse, business manager of A Contented Woman, speaks in the highest terms of THE DRAMATIC REVIEW. Says he has seen it on sale as far east as Chicago, he also sends regards to Marx & Gottlob. —Pearl Landers specialty is the talk of the town, because it is the first dance of the kind we have seen here with an entire absence of vulgarity. —Mr. Phillips of the Frawley Company is received with enthusiasm by the Courier and the confusions of our press and public for the attention to detail and the magnificent manner in which he has been mounting all their plays. —Joaquim Miller will give us of his lectures at the First Baptist church tomorrow night, the sale of seats being very large. —Dark of Russia will follow Van Frawleys at Cordray’s. —Never have I seen such excitement in a theatre as was made by the music and engagement of Schlachti and Company, at the Marquis Saturday, women cried and laughed alter. —It is said their third is in the air to let off the exuberance of their spirits.

EDWIN A. DAVIS.

STOCKTON

Special Correspondence

STOCKTON, March 13.—Madame Scalchi, with her company, was the attraction at the Yosemite March 16. Stockton paid a big tribute to Mme. Scalchi both in attendance and tone. Monday, March 13, Steins’ production of Demid’s Three Musketeers, with the young romantic actor, Harry Glazier, as De Attaguina. The presentation was a good one. —The scenery and costumes were excellent.

In fact, the whole play pleased the audience that witnessed it. —The Dalley Company which was to have opened March 4, will be seen March 19, week. —Dalley has added three or four new people to his company.

Manager Charles P. Hall takes a run up from San Jose quite frequently, but his business here could not be in better hands than in those of Business Manager L. Henry.

G. E. McLeod.

Sacramento

Sacramento, March 13.—Wednesday, March 14th, Harry Glazier will appear at first part, follow with George Robinson. The climax in The Three Musketeers. The engagement is for two nights Sunday, 15th, The Boston Lyric Opera Company for five nights and matinees. The company comes with a good record so we expect a successful engagement.

The Scalchi Concert Company, under the local management of Wm. E. Lovdal, was a great success last Saturday night. Although it was a bad night for a concert, the house was well filled, showing good advance work on the part of Mr. Lovdal.

TUCCON

Special Correspondence


G. W. PTRACEK.

Manager Barton

Manager and proprietor Charles Barton of Have You Seen Smith Co., is in San Francisco, reviving old im- pressions after twenty years’ absence. Years ago Mr. Barton was doing a song and dance turn at the old Adelphi and later on at the Bella Union, in the days when the entire company had to open in a minstrel show with single specialties and then wind up with a five act drama, and a new one at that every week.

L. Duval

Theatrical Wig Maker

112 Eddy St., San Francisco

Side Lights

S. H. Friedlander & Co. will take The Brownies out for a tour in the near future.

Pudd’nhead Wilson, done by Burr McIntosh, will follow The Brownies at the California.

The enterprising California Theatre management published a very handsome, special program during this week’s engagement of the Damrooch Company.

Love’s Madison Square Theatre Company, which played last week in Santa Cruz, received some remarkably good notices from the Santa Cruz papers, who inform us that Manager Love’s Company did a big business and won general commendation.

The close of the second act of Because She Loved Him So, wins the hearts of the most habitual theatregoers, and brings forth round after round of applause. The old couple stealing forth from their rooms to meet for a “Good Night” kiss is a strikingly pretty picture.

Prof. Sytle, the well known University dramatic writer, has adapted Mme. de la Siegriere from the French, and it will be presented by student actors at Hearst Hall on March 22d and 23d. The cast is as follows: Le Marquis de Siegriere, M. H. Schwartz; Helena, her daughter, Miss J. M. Davis; La Baronne de Vaubert; Miss E. S. Moller; Raoul, Baron de Vaubert; J. W. Butler; Bernard Stempley, J. B. Southard; Destournelles, E. B. Harris; Jasmin, S. L. Green.

Mr. Smooth, Willie Collier’s new play, is the work of Collier himself. Much of the success of The Man from Mexico, in which he appeared last season, was due to Collier’s own wit, wherefore he was encouraged to try his hand in building a play. Not every comedian can construct a story, write dialogue and create characters; Collier is as inventive as he is witty. Every role he has played of late has owed something to his readiness of wit. Mr. Smooth, which achieved instant success in New York and Chicago early in the season, is said to be a thoroughly original farce.
THE COLUMBIA

Gillette's charming farce, Because She Loved Him So, is to remain for a second week at the Columbia, which theatre it is filling at every performance. The piece is at once one of the most amusing and delightfully sympathetic works brought out in years.

Willie Collier is announced to follow. This season he will be supported by a strong cast of comedians including among others Louise Allen Collier, George W. Parsons, John F. Ward, Alfred Hickman, Thomas Evans, Thomas Garrick, M. K. Heckett, Lawrence Sheehan, Helena Collier, Helen Reimer and Myrtle May. The advance sale of seats will begin Thursday morning.

THE ORPHEUM

The Orpheum offers an almost entirely new bill for next week, one of the strongest ever seen here. The program includes some of the biggest hits in the country. Walter Jones and Norma Whalley, who head the new bill, are two of the greatest stars that ever visited this Western city.

Walter Jones is a good singer and a clever all around performer. Miss Whalley combines with talent and a beautiful voice great personal charms.

The Sisters McCoy and Sam Marion are acrobatic dancers specially imported by the Orpheum management for this engagement. Weston and Vost are comedians, and W. C. Fields is an eccentric juggler. The Nielsen Sisters are vocal duettists. Holdovers: Mr. and Mrs. Sidney Drew; Howard Thurston; Flatow and Dunn and The Moorish Troope of Acrobat.

Matinees Wednesday, Saturday and Sunday.

THE GRAND

The Girl from Paris will be given for the last time Sunday evening.

Monday evening Offenbach's famous opera, The Grand Duchess, will be revived on a magnificent scale, the principal feature of which will be Edith Mason in the male part. This will be the remainder of the cast; Wanda, Hattie Belle Ladd; Eza, Ethel Strachan; Olga, Olive Vall; Amelie, Kate O'Neil; Prince Paul, Bessie Fairbairn; General Boom, William Wolff; Fritz, Thomas H. Perso; Baron Puck, Arthur Wooley; Baron Greg, Nacie Bonville; Nermag, Winfred Coff. On April 8th the present company will have completed a year's season at the Grand Opera House and a week later they will say farewell. They are certainly entitled to the good will of the public for the new they now are: displayed the true spirit of artists in their various performances. El Capitan will follow The Grand Duchess.

THE NEW ALHAMBRA

One of the most sumptuous and elaborate productions presented to San Francisco theatre-goers this season will be that of The Three Musketeers, which opens tomorrow afternoon. The company is a large one and very strong. Manager E. D. Stair, under whose management the present tour is being made, introduces a new D'Artagnan in the person of Harry Glazer. He has youth, magnetism and fire. During his career he has played with such sterling stars as Lawrence Barrett, Thos. W. Keene, William Redmund, Stuart Robson and Katherine Kidder. He is strongly supported by such well-known artists as Warren F. Hill, John P. Barrett, Matthew McGlinn, Lawrence Underwood, Thos. B. Findlay, L. C. Ingraham, George C. Denton, Vail De Vernon, Blanche Stodard and Maud Durand. Special attention has been given to the scenic effects.

THE ALCAZAR

Never Again, has three more performances to run, to-night, to-morrow, Sunday matinee and evening. Beginning Monday evening for one week's run, the Alcazar management will present Diplomacy. This piece is most too well known to reiterate the story at this late day, everybody knows it to be a society drama of great strength and one which calls for a wealth of settings and wardrobe. Diplomacy is a cultured play for cultured people, and will be mounted and dressed to the present period of Parisian aristocracy.

Aunt Jack is preparation to follow.

THE TIVOLI

The Idol's Eye will enter next Monday evening on the tenth and last week of its remarkable career of success. The musical extravaganza, Manila Bound, will follow. Tuesday night the Tivoli will celebrate the seventy-fifth performance of The Idol's Eye, and the unique event will be celebrated by the introduction of many new songs, dances and jokes, while every one present in the audience will be presented with a handsome souvenir by the management.

THE CALIFORNIA

The California will present next week the ever delightful Mark Twaen play, Puddin' Head Wilson, interpreted by the well-known actor, Burr McIntosh, and a capable company. The play still draws as well as ever, and it remains today one of the most delightful of stage presentations.
LOCAL NOTES

VERMONTERS ENTERTAIN.
Oll Fellow's Hall was packed Friday evening of last week with an audience that enjoyed a varied pro-
gram of the Native Sons of Vermont, and there were encore galore. The numbers included Overture, Delle-
piane's Orchestra, Sig. Dellepiane also being the accompanist of the evening: Prologue, Pagliacci, sung by Mr. 
Robert Martin with Roscoe Warren Lucy at the piano, Mr. Martin being recalled and singing Because I Love

CLUB MUSIC.

The Daughters of the Revolution on Monday. My meeting with Mrs. Humphrey-Smith recalls the delight-
ful evening given last month by her in Century Hall when her audience was completely carried away by her
splendid work in Browning's masterpiece, A Blot in the Scutcheon. The five acts with her magnificent hand-
ing of the various characters was the work of an artist and a treat long to be remembered. She has a superb
voice, and as some one remarked, "her art is solid from the ground up."

Our music loving people will have an opportunity of enjoying a great musical treat in a few weeks. Ignace
Paderewski has been secured by Manager S. H. Friedlander of San Francisco for a limited number of recitals.
Paderewski will give but four recitals in San Francisco, Monday night, March 26th, Wednesday afternoon,
March 28th, Friday afternoon, March 30th and Monday afternoon, April 2nd, and the prices will be
$1.50, $2.00, $3.00 and $4.00.

Next Friday evening Alfred A. Farland, the world-renowned banjoist, will give a recital at Sherman and
Clay Hall. Chas. Greber's mandolin orchestra, Adelaide Roddy and R. F. Tilton will assist. The concert is under
the management of Chas. Greber.

MUSICAL ECHOES

Thursday of next week a musical and hop will be given at Odd Fellows' Hall for which the McKenzie Musical 
Society has prepared a good program. The Society, Margie Wheeler, O. W. D'Anjou, Lily Laux, J. W. Fisher,
C. F. Le Long, J. P. Fairve, Geo. Kroger, double quartet of ladies, and others, will participate. The last 
concert was the best they have given for some time.

Thursday evening a Grand Operatic and Oratorio Recital was given at Sherman & Clay's, when Signora
Blanca Barducci, Signora Zelma Polletinelli and Signors Badracco and G. S. Waurell appeared. The 
concert occurred too late to review this week.

Miss Adelaide Roddy will appear
at the concert to be given next week by Farland the banjo Virtuoso.

Miss Alice Newton's pupil of Ida Valenza appeared at the Music Teachers' Association last week. Her name was accidentally omitted from my notice.

Illness prevented my having the pleasure of greeting Miss Suidee E. Walsh at her concert at Maple Hall last week when she was presented to the public by Joseph Greven, but I am told that she was well received and made an excellent impression, and that her voice is one of flexibility and power. Miss Lilly Roeder and Messrs. Betts and Callender also participated in the program of which Habenara from Carmen was considered one of Miss Walsh's best numbers.

Miss Ella McCloskey and Lilly Roeder sang at the vesper service of the Unitarian Church, Alameda, last week. Miss Elizabeth is organist and director of the choir.

—Mary Frances Francis.

Successful Entertainment

The National Union Social and Literary Club gave a pleasant entertainment at Odd Fellows' Hall on Thursday. Musical selections were given by Sickels' orchestra, recitation Mabel Richardson, soprano solo Belle Livingston, specialties with Hammarsmith, tenor solo Win. O'Brien, solo dance Rosine Denmery, xylophone solo with orchestral accompaniment J. Casad, the program concluding with comedietta. To Oblige Benson, with Mears, H. G., Leffman, K. McLeod, F. Rhodes, Mrs. Cipriano and Miss Hope Mosher, in the cast.

—Mary Frances Francis.

Coquelin's Generosity

It is expected that the Comedie Francaise destroyed by fire last week will be back again in its old home before autumn. The company will be temporarily housed in the Theatre Odeon, the shrine of classical drama in the Latin Quarter.

The difficulties in providing houses for both Comedie and Odeon troupes have been solved by the spontaneous offer of the elder Coquelin, who came to the rescue and offered his play house, the Theatre de la Porte St. Martin, for one month free of rent. This offer was all the more generous in view of Coquelin's historic quarrel with the Comedie Francaise and his leaving them altogether.

Twenty-Second Invitation Musical and Hop oversiew

McKenzie Musical Society

ODD FELLOWS' HALL, Seventh and Market Sts.
Thursday Evening, March 22, 1900

For invitations apply to J. W. McKenzie, 512uby st.

The Theatre Francaise

The famous theatre of Paris is no more—only the memories clustered about the ruins and the great actors of France, whose highest ambition was to be numbered in its personnel, remain to France and to the world that has an interest in the great part that theatrical art plays in the life of to-day. The Theatre Francaise, the government theatre of Paris, supported by a large annual state endowment, was the home of the Comedie Francaise, the oldest and greatest theatrical troupe, and with the largest repertoire in the world. The Comedie Francaise was organized in 1669, during the reign of Henry IV, first monarch of the house of Bourbon. Fifty-eight years later, during the time of Louis XIV, the company was under the superintendence of Moliere of the public were lined with memorials or scenes from the works of those who have contributed to the value of the French drama—expressions of appreciation which indicate how highly the past of this theatre is esteemed by the public and the State.

The famous gallery of busts of bust of Dumas fils and the statue of Talma are also destroyed or badly damaged.

A like fate has befallen the superb statues of Mlle. Mars as Comedy and of Mlle. Rachel as Tragedy.

Perhaps sadness still to relate is the terrible havoc made by the flames in the archives and library containing invaluable theatrical records of the last 200 years, and the registers wherein were noted day by day every incident of the Theatre Francais, the receptions, cast and success of each new play, the register beginning with the journal of La Grande, the fellow actor of Molieres, and continuing with scarcely a break to the present day.

Mlle. Henriot was the only victim to the flames. She became confused, and rushing blindly about became a victim to the flames.

Side Lights

Another American musical attraction which is looked for next year in London is the Alice Nielsen Opera Company. Frank L. Perley, its manager, having postponed the engagement from this season until next, because of the prevailing depression now on in London.

A Stranger in New York Company that has been touring in Australia under the management of Ed Cook, got in Friday of last week and left Saturday for New York. They report business having been big.

In Los Angeles a fine new theatre is one of the improvements the city will welcome in the near future, if the source of the scribe's information is reliable. The building will be erected on Broadway between Third and Fourth streets, and is to cost close to half a million. The same informant says that the gentlemen who propose making the investment will offer the management to Harry Wyatt.—Los Angeles Western Graphic.
**For in his raving by mistake—**

A solemn truth, the madman spake.

Here is a flower of intellect, a wonderful bloom that must not blush unseen.

Miss Thompson—You ask was there ever such a lot of bad acting as there is to-day, and I ask was there ever such a lot of bad writing. The whole bunch of you critics look at us actors as we use to look at the animals in ye ancient Woodwardes in ye garden and we have to grin and bear it and get called clumps. You can't write for a cent and there's more clumps than one in town. An talking about ancestors, I bet your a bickers wife or a milliners sister and wouldn't know the real thing if you saw it. I go in good society and I have never met you. I dont believe you know my second best clothes from my Sunday ones. I think you better quit writing and give one of us a chance.

**AN ACTOR.**

Respected Sir—I always say "Respected Sir" to people who eat with their knives. They like it. Yes, there is a "lot" of bad writing and I publish your letter to counteract its baneful influence. You think I should quit. What do you use to think with anyway—and is the thing an inheritance? If so, your progenitors must have been sad mental rakes and spend-thrifts to have handed it down so poor and shrunkien. We look at you, do we, much as you "use to look at the animals in ye ancient Woodwardes in ye garden, and you grin and bear it." Well, so did the other animals grin and the outlooks are a scvery lot not to reward you with a handful of peanuts or a chunk of cake.

Permit me to complimant you for your clever use of medival English. 'Tis the beautifulliest, most moving and finest wrt I have read this twelvemonth. Marry, I should give much for your trick at it. 'Tis the fruit without of deep study, but you had better let it ripen, for 'tis mekle green in place and withouten a bit of student cooking both breed indignation. You evidetly went to school to modern influences, if indeed you went at all.

Now a certain chronology attaches itself to vanished landmarks. My mother told me that period clumps were wont to flatten their youthful stomachs on its bearpit railings and unwholesome batten on its polished apples and striped candy. Therefore you are old enough to know better and I need not spare you.

**I am glad of an opportunity to be personal—to nail last week's accusa-
tions down and hold them fast. You and your ilk are the very clumps I had in mind. You and your ilk are a disgrace to a noble profession and should be run out of it by legislation. Could anything refute the sublimity of your self esteem? You cannot act because you lack—what shall I call it—fineness of fibre. To those who have it not, who do not know it, it is less than a summer cloud—a myster-
ious something turned away from all possibility of analysis, and given only to those whose culture is sound. No actor dare be without it.

Therefore your case is hopeless, rayless, I might almost say heathen and I do not speak of you here with any hope of lettering you, for of such as you it has been written, "An experience in a mortar would be a failure."

Your charming letter makes one conscious of more in regard to you than one could measure in evidence or state in words, but it proves beyond a doubt that you are not to the manor born yet nor to an acting or literary career. Encounter the disappointment courageously, advertise for some wood-sawing and go to night-school, where people are taught to blush for and not parade their mental infra-
tities.

An actor must be a broad-minded animal. We measure the size of our world by the dimensions of our cul-
ture, and I should judge that your horizon reaches a little beyond the rim of your coffee-cup. Or do you drink out of the saucer?

Finally, let me assure you that gentlemen do not wear "Sunday clothes," and before my unsophisti-
cated gaze your middle shabs would be quite as acceptable as your glad rags. With ages at your disposal, the truth of your incapacity will dimly dawn upon you, and the acting world will be shaken to its foundations. If you do not understand my English I will send you a handy dic-
tionary on application.

**I have just finished reading a letter of George Foster Platt's vividly de-
scribing the burning of Lewis Morris-
son's private car on the road between Calais and Bangor, Me., while the engine made a mile a minute run to the nearest water tank. My, but that man can write more than plays! Where was I when the descriptive talents were being doled out? From the moment he sees Mr. and Mrs. Morrison standing in the kitchen of the car, surrounded by flames, he with his hair singed brown as a lad's and she white and silent but determined to go back through the smoke for her jewels he had me on the spot and the awful experience is quite as much mine as theirs.

What a queer thing is coincidence. Comparing dates and hours, I find that at the very time I was in a merry mood, writing to you of Miss Roberts' summer plans and her beau-
tiful new wardrobe, with "hints of an ermine cloak to the heels," that beautiful wardrobe was fast becoming a charmed mass, that ermine cloak a thing the size and shape of a 'drenched rabbit.'

What a commentary it is on the uselessness of planning, to think that all Miss Roberts' beautiful jewels should be forever gone. I have often heard her tell bow, in case of need, she would save them. But fright and fire—these are clippers. They will plunder anybody. What a pity that fire, a thing of fine abilities, should have such obstructional aims.

Side by side with Mr. Platt's letter is a printed account written at the top of somebody's voice and giving a list of the articles destroyed. As a voucher for the over expression a wonderful little hand has written at the top, "It's all true—everything gone—only my night-robe. The cloaks were for your plays." Bless her dear heart. She may dress them in trea-
cial caico if she likes, so glad am I that she and those she loves are un-
harmed.

Mary Hampton of the Alcazar tells a rather droll experience of hers, when, almost an amateur in the profession, she was playing at the Madison Square. Like all amateurs, she lived in dread of missing an entrance queue, and the older members of the company, played upon her fears whenever they could with, "Harry, you'll be late—they're waiting for you." Initiated at last, she paid no heed, and one night coolly replied: "Let them wait." Result, an awful stage gap, an irate manager, a mad rush through the first opening in sight, a howl from the aud-
ience. Tableaux! She came on through the fire place, clean and white and decolleté—but not as jelly as Santa Claus.

**The Damrosch-Gaddki-Bishpham Recitals**

**A Point of View**

The enormous importance attained within past years by Wagnerian music, especially "The Ring," makes it imperative for one who would know art, and stand even a slight watchet on the prudent edge of the art world, to be in touch with what the soul of the great man has sung. And truly, I have tried. But up to the advent of Mr. C. L. Graff's company of inter-
preters, I have scarce had a bowling acquaintance with Wagnerian great-
ness. New horizons are revealing, and those who are wise enough to "go look!" shall be happy ever after—not as a duty of the quasi-cultural,because it is the proper thing, but for some-
thing out of sight that can be felt but not told in cold, hard words.

To judge of Wagner's works, they must be seen on the stage, we are told, and so I have seen all that I could, and I have always carried away a peculiar and awful suffering that has lasted up to and lapped well over the next performance. The spurious and atrocious bards of the spectacle was what did it, destroying so com-
pletely the signification of the work, that most of it was mere sound and fury.

I am recovered, the suffering is gone and Mr. Damrosch, Mr. Bishpham and
Mme. Gadski are responsible. I have caught the Wagnerian contagion and feel an inner need to express my feelings that I never had before.

Nothing short of a king's ransom will produce the Wagnerian spectacle and then, I make no hesitation in saying, most inadequately, for spectacle of that sort, looked at seriously, is always ridiculous. The real beauty of the poetry lies in its allegorical meaning and a resolute closing of the eyes to bad pageant is impossible. The aesthetic sense rebels.

Imagination is far better than paper caves, painted wooden-toothed dragons, asbestos clouds, bad risings and worse settings of the sun and moon, longhorns thunder and fire, human bears, hitherto swans, and wild and crazy sword wavings in the hands of singers who cannot act and defeat the intention of would-be beautiful poses (for paragraphs), by the use of ill-fitting wigs and worse fitting shoes and between the two, tights and garments made to be "look in" or let out at the touch of a button!

We don't mind that sort of thing in the comic and the Christmas spectacle—in fact we like it, for are we not looking as children in the once-upon-a-time mood? But to fathom the meaning of Wagner through it all—no, no! NO! Not even with the help of the libretto.

Mr. Damrosch loves Wagner and means that we shall love him too; and Mr. Bishpham and Mme. Gadski catch and reflect his mood so easily and happily and resultingly. No posing, no audible and visible purpose to write themselves great to the extinction of the Master. It is all quite delightful.

Through the courtesy of Mr. Graff, I had the pleasure of a closer look and a few merry words, for behind the scenes they are the happiest people. The humaneness and simplicity of it all. True art is really very simple.

"You should move your city nearer the Atlantic," said Mr. Damrosch, in answer to my wail that the best things ever pass us by.

Or build a metropolis or two or three between to bridge us over. We should not care to move. Our site pleases us too well.

"Yes, we all love Wagner and to interpret him is a joy. We hope we do not pose. We are all just quite human like the rest of the world," and he signed the remark by touching the button (otherwise Mr. Graff's shirt stud) with a b-r-r-r and ordering several intoxicators and soothers. The order was not honored—while I waited. Then he called for the score of Die Gotterdammerung, making a wicked play upon a wicked syllable and was off to the front.

Mr. Bishpham interrupted the going over of Hagen's Call to the Gibber江村 and smiled a happy and honest "Why didn't you do it?" when I said that I almost spoke to him on the street that morning—without an introduction. I shall know better next time. He has a merry eye and a light heart and just mixes Mme. Gadski up beautifully with rapid idiomatic English. She minds it not at all and insists upon explanations and no doubt finds him a good school-master.

Here's to them all! And here's to Mr. Graff and the California Theatre management. Do it again next year or sooner if you like. C.T.

The Japanese Drama

Kawakami and Mme. Yacco, the Japanese actors, have at last reached New York after winning success in Boston and Washington. They are appearing at the Berkeley Lyceum. It will be remembered they introduced the Japanese drama here at the California for the first time in America with decidedly disastrous results.

Child Actor Objects

Norman DeWitt Phillips, an eight-year-old specialty artist of this city, threatens to bring suit against Manager W. J. Ellford, who is playing the interior towns, because of Ellford's action in using pictures of the boy and calling them Baby Lillian. The advertising matter of Mr. Ellford shows the photographs of Master Phillips as used on his published songs, and the lad objects to being labelled as a girl. Moreover, the lad has played in many of the towns visited by the Ellfords, and his friends are unable to reconcile the facts as shown by the enterprising advertising man of Mr. Ellford's Company.

Eczema Positively Cured

Or no charge. Consultation and one treatment free. Prof. R. K. Shipley, specialist skin diseases and tape worms. 1206 Market street, opposite 8th.

For $1.50, cash with order, we send a Half-Tone Engraving like any of the following. Send your photo, cabinet preferred, and we will guarantee quality. OWN YOUR CUT and have your printing done at your own convenience.

Mme. Yacco

Lombard & Co.
ENGRAVERS
20-24 Geary St. San Francisco

For $2.00 we will make a Half-Tone like the one below.
Miss Florence Roberts

In Repertory

ALCAZAR THEATRE

June, July, August, 1900.

THE LARGEST Show Printing House
WEST OF CHICAGO

Headquarters for Agents and Managers
Louis James’ Namesake

Quite often the press agent gets into print some story in the order of the following:

"Louis James says he has often been mistaken for a brother of the notorious outlaw of his name. Once out West a man sent in his card and asked for an interview with the eminent actor, and with his usual courtesy Mr. James invited his visitor into his dressing-room. The gentleman said he had seen the announcement of the actor’s appearance, and that he desired to stand face to face with the brother of so famous an outlaw as Jesse James, inasmuch as he could not see the brother himself on account of his forcible departure from this terrestrial sphere. Mr. James assured his visitor that in the name of his brother, the dead bandit, he was pleased to meet him, and he entertained him so well with the stories of his brother’s marvellous escapades that the man went away perfectly satisfied that James James, the actor, was as great and as good a man as his outlaw brother, Jesse."

Trouble in Butte


The reason for this is the indifference the paper has shown in attending to the Grand’s "ads" and to the general bad treatment received by Manager McFarland. A Butte correspondent writes to the Vaudeville News that the Grand Opera House of Butte has never been so prosperous, has never given to the people of Butte such good attractions for such reasonable prices, until honored by the presence of Mr. McFarland.

How Plays Are Secured

The system of brokerage in plays, writes JamesNeill, for the benefit of readers of the Review, is as follows: "Authors of plays place them in the hands of agents in New York and Chicago by whom they are rented to different repertoire companies. The returns are made to the agents who receive a commission for their services. The balance goes to the authors. The largest clearing house for the best plays is controlled by Miss Alice Kauser, New York City. Another prominent house is J. J. Spies in New York, and T. Henry French of the same city, controls and leases the plays that are the property of the Samuel French estate, while Howard and Doyle are the leading Chicago agents. The royalties on plays presented by stock companies range from $50.00 per week to $1,200. The most expensive plays now in use are The Prisoner of Zenda, A Bachelor’s Romance, The Heart of Maryland, Shamandah, An American Citizen, Men and Women, The Charity Ball, and The Wife. In a general way the average annual royalty paid by managers of stock companies is about $10,000. I have found it good policy to have only the latest and best plays in my repertoire and have offered as high as twenty per cent. of the gross receipts for fine plays of pertinent interest and success. A single five play is worth a fortune to any author.

Imperial Stock Co.

The Imperial Stock Company with John Abbott, Harriett Lee, Ford H. Keith, and a number of other well known artists, will open their summer season in repertoire during the coming month, with productions of Eastern successes, at popular prices. The following is the repertoire: The Prima Donna, The District Attorney, The Iron Master, Appointed by the Church, An Arkansas Courtship, and David Garrick.

The Mechanics’ Institute has awarded diploma for superior work to Mr. Louis Thors, Photographer, 836 Market St.

Frank Fanning’s Nerve

Details of the burning of Florence Roberts’ car in Maine, are coming to light. The following account is given by an eye witness.

Frank was in the smoking car with several members of the Lewis-Morrisson Company when a man rushed in and announced that the observation car was on fire. Florence Roberts was in the car, and Fanning lost no time in reaching it. She was standing, penned in the corridor of the car, while every second the flames were sweeping nearer. Fanning sprang through the flames and fought his way to Mrs. Morrison, whom he caught in his arms and rushed through the smoke and flames into the snow.

After the actress and several others were rescued, Mr. Fanning again ran into the burning car in the hope of securing Mrs. Morrison’s jewelry.

Fanning lost his eyebrows and eye lashes and for the first few days suffered severely from the burns he received. He was still confined to his bed when word was sent Miss Hillard of the accident.

New Power in Theatricals

By a deal just consummated E. D. Stair, whose company, The Three Musketeers, is now playing this coast, becomes one of the great theatrical magnates of the United States. By the new deal, he assumes the controlling interest in forty theatres and companies that have been Klaw & Erlanger enterprises. This makes Mr. Stair surely one of the biggest theatrical guns in the business.

The Neills at Honolulu

Charles Astor Parker, directing the present tour of Mr. JamesNeill, will shortly make an extended trip through the East in the interests of his star. He will go ahead of the company to Honolulu, the engagement opening there on June 15th. Mr. Parker’s methods in handling the business interests of theNeill company have proven quite commendable. He has been associated with Mr. Neill for many years. Aside from a large acquaintance in the profession, he is widely known in newspaper circles throughout the country. He holds letters from President McKinley to President Dole of Honolulu, commending him, and from Cushman K. Davis and other officials in high life to men holding similar positions in Honolulu recommending theNeill company.

Strange Rumor

On the heels of the rumor from New York that Madame Modjeska, now playing an engagement in that city under the management of John C. Fisher, was refused rooms at a certain hotel, because it was feared that she could not pay for them, comes another rumor that the Polish actress has been offered $49,000 for forty weeks in vaudeville. All this looks as though the Modjeska fortune was slowly slipping away and to avert the danger that has overcome another prominent legitimate star, the vaudeville offer may be accepted. Many friends of the charming woman who has made her home in California for so many years, would be sorry to have their fears confirmed, for Madame Modjeska has been one of the most delightful personalities on our stage, and it would be a calamity, indeed, if her years of prominence had brought her nothing better than her last years spent in drudgery.

American Invasion of Berlin

A little while ago the cry was that the London dramatic stage was being overrun to an alarming extent by American actors. Berlin might add that if the invading dramatic army had headed for London, an Amazonian musical force seemed to be moving on Berlin, for cables from the latter city of late have fairly teemed with the names of young American women who are putting in an appearance on the Berlin concert stage.
March 24, 1900

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THE SAN FRANCISCO DRAMATIC REVIEW

April 3...........................Marysville
April 5...........................Roseburg, Ore.
April 6...........................Albany, Ore.
April 7...........................Salem, Ore.
April 8-14.........................Portland, Ore.
April 16...........................Antioch, Ore.
April 18...........................Aberdeen, Wash.
April 19...........................Houquiam, Wash.
April 20-21.........................Yakima, Wash.
April 22-28.........................Seattle, Wash.

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1327 BROADWAY

NEW YORK, N. Y.
FRANK DE CAMP and wife arrived in town from their Hanford ranch Monday. They are considering several offers.

DANIEL HALIFAX, quite a San Francisco favorite and decidedly a promising young actor, is in New York.

WILLIAM D. WASSON has purchased a one-half interest in Mr. Charles Ulrich's successful Chinese play, A Celestial Maiden, and is considering the advisability of giving it a metropolitan production.

J. DUKE MURRAY seems to be having great success in handling the advance preparations for Paderewski. His executive ability is much appreciated by Messrs. Friedlander & Co.

When Manila Bound is through, Anna Lichter, after her long and arduous season at the Tivoli, will rest till the opening of the grand opera season, of which she will be one of the principal singers.

GRACE MEYERS, the beautiful and charming daughter of Annie Meyers, one of the Tivoli favorites, arrived Monday night from the East.

EDWARD LADA, the musical director of the Alcazar, has achieved quite a reputation for the delightfully catchy music he provides. His success in providing the right kind of music has been an important feature in the Alcazar's popularity.

NAT ROTH, who has so ably represented the Frohman interests here for the past two weeks, is one of the best known New York managers, having first brought into prominence Della Fox, and incidentally coined money for himself and his star. And by the way, Mr. Roth is married to Della Fox's sister.

This week's appearance of Diplomacy on the Alcazar boards, with George Webster in the cast, recalls a great production given the play in '82 at the old Baldwin. In that performance were Osmund Tearle, George Webster, George Osbourne, Joseph Grismer, Gerald Ayer and Jeffrey Lewis, a truly great cast.

WILSON ENOS' strong characterization of Chilo in Quo Vadis at the Woodward Stock, Kansas City, has added another triumph to his stage achievements.
The Columbia

SAN FRANCISCO theatre-goers are still going in goodly numbers to see Because She Loved Him So, and saying pleasant things about the delightful little farce provided by the Columbia management. The highly pleasant atmosphere created by the intelligent and artistic company interpreting it, is one of the immediately noticeable conditions attending the performance. To those who delight in the pure and refined, though there be nothing more to it than what is brought out by the art of the actors, there will always be a warm welcome to plays of the class of this clever Gillette trifle. And those who have been so pleasantly associated with it can be assured of an enthusiastic reception when they appear among us again.

The California

MARK TWAIN’s Pudd’n Head Wilson as dramatized by Frank Mayo, is on for a two-weeks run in the California, and should draw crowded houses nightly. It’s such a pleasure in these days of degenerate plays and of silly misrepresentations of life in strings of nothing connecting feeling attempts at less than nothing, to sit you down comfortably and have the opportunity to thoroughly enjoy a clean, wholesome picture of Southern life as it was “before the war.” Pudd’n Head Wilson is a play from which one comes away better, helped by seeing true manliness and courage depicted in so striking and unexpected a manner as to burn deeper into our consciousness that which we know so well. “Blood will tell.” It’s what makes the true man and woman — how thankful one should be for good birth — though it is the result of our inner manner of living. Who knows? By the way — Do you want a restful, delightful evening? Well, go to the California and you will be repaid — a good play by good actors. Burr McIntosh as Pudd’nhead Wilson receives a spontaneous outburst of applause when he in a silence that can be felt, acts, as he sits thinking deeply, his simple, honest face mirroring the anxious thoughts that fit through his startled brain. Menifee Johnstone as Chambers, does the character of the slave boy who should be the master, with a beauty of simplicity whose pathos touches the heart. Frank Cumpeau, as Tom Driscoll, the son, whose slave blood makes him a virulent character, does his part with a thoroughly wicked air and assurance that makes the matinee girl’s heart go pit-a-pat with fear and trembling. Nina Morris, as Roxy, carries the audience with her in her strong portrayal of the slave woman and finally breaks over the dastardly conduct of her son. Belle Stoddard, as Patsy, Pudd’nhead’s quiet sister, has a charm all her own, and with Rowey — Frances Graham Mayo — each are delightful in their truthful representation of this homely, honest phase of country life.

The Tivoli

This week sees the close of the successful run of that laughable opera, The Idol’s Eye. Despite the fact that it has been played for ten consecutive weeks, it did not seem to diminish in popularity this, the last week; in fact, there was a rush for seats all week, especially on Tuesday evening, when the 75th performance was given. Appropriate souvenirs were given out in honor of the long run of the piece. Manager Lenky is to be congratulated upon having such a competent corps of performers, especially such artists as Hartman, Wheelan, Lichter, Graham, Myers, Greene and Schuster.

The Alcazar

The usual appreciative audience greeted the Alcazar Stock Company at their opening performance of Diplomacy, Monday night. There is an atmosphere of satisfaction pervading this theatre which causes every effort of the management to give the theater’s patrons pleasure. Diplomacy carries with it memories which excite comparison and it is not perhaps for me to say whether the rendition of the drama by the Alcazar Company suffers by comparison or not let it suffice to say that people who attend this theatre notice deficiencies in the actors, so apparently and so kindly that they almost seem to ex-}

AT THE LOCAL THEATRES

New Alhambra

This week we have had another version of The Three Musketeers, and we liked it — so have the audiences. From the East and South stories have floated in from actors and managers, who have invariably agreed upon the merit of Harry Glazier and the supporting company. Mr. Glazier, who assumes the role made familiar to us by the gifted younger Salvini, does it well and possesses the abundant fire and enthusiasm, the nervous intensity and the intelligence that must be found in the actor who portrays the character of the dashing, fearless young Gascon, D’Artagnan. George Denton, as Captain of the Musketeers, was a strong figure in the cast. Blanche Stoddard was Anne of Austria, and she proved a good actress and a good looking woman. Vai de Vernon really lived up to the good looks that such a name inspired, and is an unusually handsome woman, besides being more than a good actress — being — as only a perfect Miladi, showing the possession of great artistic ability and exhibiting through all her scenes great powers of facial expression and suppression, and making an unqualified hit. Constance, the Queen’s waiting maid, was very directly played by Maud Durand, who was just a trifle too mature for the part as Dumas wrote it. Strong characterizations were enacted by The Three Musketeers — Laurence Underwood, Thomas Findley, and L. C. Ingraham. Messrs. Underwood, as Athos, and Thomas Findley, as Porthos, being especially good in their portrayals. The scenery was effective and the costume correct, and Messrs. Stair and Nicolai have a show that ought to do a big business on this Coast.

The Lenten season had quite an appreciable effect on the theatres, though not so much so as in former years. The managers seem to be losing fear of the season.

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A Quartette of Columbus Tracy’s Leonard Orchestra Co. — John Bowers, Tenor; Miss M. Hendrick, Soprano; Haley Peterson, Contralto; Arthur Young, Bass, given in Fourth Act From Il Trovatore.

Hindccke Orchestra, Adolphus Hirsch, Strictly First-Class. Cello Unexceeded.
The Orpheum

The Orpheum program continues exceedingly good this week. Of last week’s favorites, Platow and Dunn, with their clever little pickaninnys; Howard Thurston and his card manipulations; Sydney Drew and Mrs. Drew, in When Two Hearts are Won; and the Si Hassan Ben Ali troupe of acrobats still interest as much as last week.

The new features are Sam Marion and the McCoy Sisters, just returned from Australia, who exhibit some exceedingly good dancing features. There are two modest and refined girls, who sing very charmingly a number of musical gems with voices that are genuinely musical and well cultivated; Walter Jones and Norma Whalley, with a Casino reputation, have proved very popular with the Orpheum audiences. Jones does his same old tramp business, which, with his suit of clothes, as he mentions, is evident a relic from the days of the 1492 burlesque. Miss Whalley is a beautiful young woman with a winning personality, but singing is not her strong forte. Jones gives a striking take-off on Sousa, and in a regular life-like John Philip make-up, leads the orchestra and makes the Sousa bow to tremendous applause.

W. S. Fields introduced a tramp juggling act that is certainly wonderfully interesting, if not more so, than the best Harrigan has ever given us. Not a small feature of his successful reception was furnished by a beautiful young woman in skin tight silk kickershoes, who assisted him and looked a captivating vision as she did it. Weston and Yost sang songs and told stories and perplexed jokes, some new, a few rather old, and nearly all interesting. Of the old style, humorous, Arrowhead comedians, they proved quite popular.

The Oberon

The Oberon has a great program of twenty-two numbers this week. The house is greatly improved by the enlargement of the stage. Every patron of the Oberon from now until the date of the drawing in June, receives a coupon which entitles the holder to a participation in the drawing for a $400 round trip to Paris this summer.

The American Ladies Orchestra, under the excellent leadership of Louis N. Ritzau, are doing some fine work. The overture, Poet and Peasant [Suppe] is especially well done. The Berlin Sisters and Miss Annette George are prime favorites. Miss Priscilla Davies makes her reappearance. Miss Borchart and Mr. J. Wenzel render some excellent flute and clarinet duos.

The Olympia

This popular concert hall has a good program this week. The great and only Triexa sings and dances her way early into great favor. Mlle. Thelma is the event of the week with her charming poses plastique. This is the farewell week of Blanche Le Chaire Sloan, the celebrated jockey’s sister. Vera Chandon, Della St. Clair, Mabel Livingston, Maud Darrell and May Nealon are still among the attractions.

The DeMeir sisters open at Seattle the 9th of April for a four weeks engagement at the Court Palm Garden. Later on they go to Nome.

Will H. Hill, "King of the Air," will play his latest innovation at the Riverside carnival. He has just closed a four weeks’ engagement at the Olympia, his skillful work winning much popularity for him.

Kapp & Street, proprietors of the Grotto, have lessened Glen Park, the Panama show resort, and will run it this summer, giving every Sunday an extensive vaudeville program.

Della Fox will enter vaudeville, April 2, in Philadelphia, at the Grand Opera House, receiving something like $8,000.00 for ten weeks. Her "hit" will be entirely new, and she will have a small company to support her.

Lillian Hove, the balladist, now playing a successful engagement at the Chutes, played a long engagement of two years at the People’s Theatre in Seattle, after which filling engagements successfully over the Savoy Circuit.

Annie and Maud Kramer make their first appearance in this city March 26th. No doubt they will make a big hit, as they are clever people.

The Wilma Sisters will play our local halls in July.

Archie Levy is getting up a large company of the best vaudeville people to send to Cape Nome. They leave April 2d.

Charley Stanley and Florence Schafer have joined hands, and in future will play their very funny act, O’Grady’s Wash Day.

Junita Castro arrived from Los Angeles, where she played six weeks at Vienna Buffet.

Billie Dodson, Lucile Sisters, Frank Williams and Harry Howard are new faces at the Grotto.

Archie Levy has been on the sick list for a few days, but expects to be around soon. Doc and Joe, his able lieutenants, have been overworked during his enforced stay at home.

Marion Blake is a great hit at the Chutes. She is a very clever artist. Her baritone singing is very pleasing.

Paddy Shea, the Irish comedian, is very successful in the East. He is with the Howard and Emerson Burlesque Co. He has many friends in this city.

The Gordons are very clever performers. They are very successful at the Olympus Music Hall.

Lula Cotton opens at the Frederick’sburg Music Hall, Portland, next week.

Howard Thurston, the card manipulator at the Orpheum this week, was manager for Little Egypt two years ago, playing Country Fairs in the East and in last winter quit the game, $3,000 to the good.

Duncan Clarke’s female minstrels are this week’s feature at the People’s Theatre, Seattle.

Our most eminent literary men are becoming affiliated with vaudeville. William Dean Howells is supplying sketches for vaudeville. Last week in Brooklyn, David Miles and Anita Hendric produced a sketch called Room 43, written for them by Mr. Howells. The playlet deals in a humorous way with some of the features of hotel life, and made a decided hit.

Marie Wainwright is playing at Keith’s, New York, in a little drama, Josephine vs. Napoleon.

Sam Marion and the McCoy Sisters did not go on to New York with Hoyt’s players who got in from Australia last week. They have made quite a hit at the Orpheum this week, and will go East over the Orpheum circuit.

Boyle and Lewis are new faces at the Tivoli Theatre, Stockton.

Fannie Shelton, Lucile Alden, Jennie Rice and Minnie Burke are new faces at the Standard Theatre, Bakersfield.

Vifanita is a big drawing card at the Orpheum Theatre, Randsburg.

The Casino Theatre, Sacramento, is doing a good business under the management of Mrs. Bertha Birch.

Miss Marie Willbur is very sick in Los Angeles. Latest reports are to the effect that she is dying.

Al Hazzard is a good card at the Emporium.

The Mischelsen Brothers have just returned from the East. They will shortly be seen at the Chutes.

The Healy Sisters, McCree and Thayers, and McDonald Brothers, all California people, will return in May to spend the summer here.

California Notes

ONE WEEK MORE COMING

SUNDAY AFTERNOON, MARCH 25

Pudd’nhead Wilson

When Monday's Original Company.

M. B. Mcintosh, As Pudd'nhead

Direction WM. WARRINGTON
**NEW YORK**

Special Correspondence.

_**New York,** March 18.—*Not a single novelty was produced here last Monday night, which is the first time in a week a company has opened in this city this season without some new production. Of course there were changes of bills at the vaudeville houses and the German theaters, and some of the local stock companies revived old plays. Generally they take the first nights for experiment at the Knickerbocker, but not in a new play. The Regatta Girl was the only new thing scheduled to open on Monday night, but it was not ready and had to be postponed until Wednesday night._

Another especial disappointment was in the illness of Ellen Terry who was unable to appear last week with Henry Irving in Robespierre. The effect of her illness, small as it was to have been her part, was astonishing. She just could not appear, like they did when Sir Henry was here before. But when the public found that Miss Terry could not appear, the demand for seats was so reduced that the house on the opening night was only two-thirds full and the scalpers were offering tickets for twenty-five cents. Think of the greatest English actor being visible for two bits! Later in the week Miss Terry improved so much that it was said she would surely appear this week.

**CHICAGO**

Special Correspondence.

_**Chicago,** March 17.—**There seems to be a general tendency to patronize the opera in Chicago at present since prices are such that most any one’s bank account can endure the strain. Grand opera in French, in English and American light opera can now be heard here for $1.50 or even less. There are no celebrities, but one good opera appears this week. The French grand opera season opened at the Auditorium last Monday evening with a production of La Fille du Régiment. The evening was a triumph and proved that the present opera is not only a success from the standpoints of Traverse and Faubert. Salambo was the daughter of a Carthaginian General, named Hamilcar, and also lived to 200 B.C. It has a tragic ending. The Castle Square Company present this week Lobengulin in English at the Studebaker. The Company give a very praise-worthy interpretation. More than one hundred people are employed in the production and the stage setting is picturesque. Joseph E. Sheehan and Barron Berthold will alternate in the title role, William A. Wengser appearing also in the role. Frances Miller, of New York, is the alternate in the part, Elia, with Yvonne de Treville. W. H. Clarke sings the part of King. Next week the Castle Square Company will give _At the Lower Harbor_.

Alire Niehen is still The Singing Girl at the Columbia Theatre, and draws crowded houses. The Dearborn Company give this week The Christmas Valeska. It is a war play, and the romance is dated at the time of Napoleon. Miss Stuart assumes the title role. The scenic effect in the drama as given by the Dearborn Company is extremely fine as also is the costuming of the soldiers. Hoyt’s A Tempest Town, is revived by a good company at the Lyric. The company includes Eugene Canfield and George Richards among others. The humor seems a little flat since this is not a time given to temperance agitation. Some pleasant parts of the play were the Victorian audiences at the Great Northern Theatre—The Kerry Gey and also Shanu Blau. The Alhambra offers this week _The Bowery After Dark_.

The following story is told in regard to Sir Henry Irving while in Chicago. Miss Hosmer, the leading woman of the Hopkins’ Stock Company, last week added to her valuable autograph collection as a result of some novel sensations. She owns an album containing the signatures of Booth, Barrett, Mary Anderson, and many other stage celebrities. She wished the autographs of Sir Henry Irving and Miss Terry. Accordingly one day, she en- clased her autograph album and sent it to Sir Henry’s hotel. When the messenger returned he did not have the book. The autograph album was never heard of again. Miss Terry says he does not give his autograph. He wants to look through the book and he wants to sign it for someone else. The envelope was disappointed. Moreover she did not wish to entrust the book into the hands of anyone—not even Sir Henry,—so she kept it. She decided to wait until the book was returned and then go in person and secure the safe return of the album. At the conclusion of the first act of Quo Vadis an automobile stopped in front of the theatre. A tall, angular man accompanied by a handsome woman of maturely proportions alighted, the man presented himself at the box office. “We are actors in the Irving company,” he said, “and would like to step inside for a few moments.” The couple were ushered to a box. They witnessed two acts, then he said, “Before going in we are summoned as an usher. Taking a package from under the cape of his overcoat, he said: ‘Give this to Miss Hosmer.’

On receiving the package Miss Hosmer unfolded the bindings and disclosed the album. On a page between its covers was written: ‘I have witnessed your acting. It is more than artistic it is sincere.’ **Sir Henry Irving**

_‘ELIEN TERRY’_:

This is Mrs. Langtry’s last week at Powers’ in her play _The Degenerates_. Next week John Drew presents _The Tyranny of Tears_.

Following Mrs. Fiske in Becky Sharp, at the Grand Opera House, Jan. A. Herne will appear in _Sag Harbour_.

AMOS CAREY.

**ST. LOUIS**

Special Correspondence.

_**St. Louis,** March 19.—*New week means the past week has been astonishingly good, especially with the Castle Square Company Opera. Miss Fiske is at the Grand Opera House and in the week her second season in St. Louis. Her Becky Sharpe is even better than her Tess. Her support, including Gus Cook and Maurice Barrymore, is excellent._

James O’Ffill in _The Musketeers_ is at the Olympic. His support is excellent. The Jersey Lily (Mrs. Langtry) is th
week at the Century, in The Dregueteurs. The Castle Square Company are giving us a magnificent Bigoteito this week. Manel Lillian Berri was to essay the leading role, but owing to the death of her husband, her part is being sung by Yvonne de Treville.

Colonel Hopkins's stock company is giving us Sapho this week at the Imperial Theatre. Isabelle Frenson as Fanny Le Grand plays the part naturally, while Maurice Freeman makes an excellent Jean. The version is entirely different from the Netherfield production. Many of the startling and sensational features are eliminated.

The Irish Alderman is catering for box office votes at H. J.'s this week. P. J. Sullivan and Charles McCarthy are featured. It is worthy of little mention.

Fred Rider’s Night Owls are cooling at the Standard Theatre this week. Sapho in the olio is very risque.

George Middleton and Tate of the Columbia have an excellent program this week, headed by Lillian Barkhart, Haines and Pettingill, Jessie Coulbould, Ward and Car-


The underlinings are The Sorrows of Love at the Century, Arizona at the Olym-

phian, Secret Service at Harein, Quo Vadis at Hopkin’s, Gay Masquerades at the Standard, Fria Diavolo at the Music Hall and Latams Octoconus at the Grand.

GAVY PÄLLEN.

TUCSON

Special Correspondence.

TUCSON, Ariz., March 21.—The Ro-

tangular to packed house in The Sauuggers, March 13, Texas 15.

Gentry’s Pony and Dog Shows 11 and 15

notions, afternoon 15 to good audiences


Ritter’s Stock Company went to pieces at Clifton, last week. Agent Billings took

a position in a Clifton store.

Elmore Rice, pupil of Remeny, to give entertainment next week. Night not

stated.

G. W. PELLOCK.

MONTANA

Special Correspondence.

BUTTE, MONTANA March 9.—Grand

Opera House, G. O. McFarland, Manager.—

March 15, 16 and 17, Blanche Walsh and

Melbourne MacDowell appeared at the Grand

to immense houses. Miss Walsh was superb as Cleopatra. Melbourne MacDowell was all that could be expected and the supporting company far above the average.

The Plints (hypnotists) have struck a

bonanza in Butte and played a return en-
gagement 18, 19 and 20, to packed houses, the third time in six months.

This week Dick F. Sutton, manager of

the Family Theatre, presents for the first time in Butte, Quo Vadis. Quo Vadis is on for a

long run and the house during the first

nights was packed.

L. MACLAY RANK.

HONOLULU

Special Correspondence.

HONOLULU, H. I., March 5.—The Or-

pheum opened February 12th, after four

weeks, due to outbreak of the plague epidemic. Poor houses have resulted since

the reopening, the public not caring to at-

tend public gatherings while the epidemic

is on. Party on this account and for the want of vaudeville artists, the Orpheum

will show only on Tuesday, Thursday and Sat-

urday nights, until new talent arrives, which

will probably be on the Australian the 14th.

Mr. Allan Dunn of the Waldorf Company,

who was until lately connected with a

weekly magazine, has joined the Orpheum Stock

Company, and since the reopening has

written and presented two very neat sketches

Brown and The End of It All.

Harry and Xanice Richards, comedy team, do clever work. Richards is the new stage

manager.

Miss Irene Beresford expected to get away

on the last Australia, but was disappointed.

She had been reporting to the U. S. Marine

physician for thirteen days, up to the time

the steamer sailed, and fifteen days is the

number required. Miss Beresford was e-engaged for three weeks.

The re-opening was welcome to a good

many of the boys, the majority doing guard

duty for the Board of Health.

Miss Edie Thompson, a sister of Mr. Clay Clement, has been here since the Clay-

Clement Company left last October. Miss

Thompson was to have joined the Name

O’Neill-Rankin Company and toured the

colonies with them. Although living up to

quarantine regulations for the required

time, Miss Thompson was refused passage

by the captain of the Mowers, fearing that

her ship would be held in quarantine at home

port.

H. A. Pandos.

Col. John D. Hopkins and Sam Gumpertz,

though the best of friends, will separate in the management of the

Hopkins-Imperial Theatre at the close of the present season, Mr.

Jannopolo and Mr. Gumpertz as-

suming command together. Phenix-

like, however, Col. Hopkins will

rise from the theatrical cemetery of 1899-1900, and from the ashes a new

Hopkins’ Theatre will arise next season.

However, the copulant and
genial Colonel will be with us at

Forest Park Highlands during the

torrid season, while Messrs. Gump-

ertz and Jannopolo will have

charge of the Suburban and the new

Delmar Garden. The question, how-

ever, which arises, is, where is Hop-

kins’ Theatre to be located next

season?—Dyer’s News Letter, St.

Louis.

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SACRAMENTO

SACRAMENTO, CAL., March 21.—The Boston Lyric Opera Company is drawing big houses at the Clinic this week. The company is for the best light opera organization to appear in this city. It is seldom that a tenor like Rolfe Kent is heard in a company that sings at popular prices. He should have an engagement in a grand opera company.

Billy Bailey and his company will be with us next week beginning the 26th.

Everything is booming along for the Street Fair to be given, beginning Monday, April 30. The Fair will give employment to many vaudeville artists.

EUREKA

EUREKA, March 17.—The Mouse Roberts Company appeared at Occidental Pavilion March 9-17 in repertoire. This combination did not receive the support to which it was entitled. The company will probably close their season in this section with two nights at the Incomar.

On the Road

Jennie Sherry Company
Ventura, 26; San Diego, April 2, week.
Santos, 9.

Daly Stock Company
Stockton, 18; week; Sacramento, 26, ten nights.

Harry Carson Clarke

Boston Lyric Opera Company
Sacramento, 19; week; Portland, 25 to April 7.

Elliott Co.
Riverside, 25.

Evil Eye Company
(Chas. H. Yule, Mgr.)—Milwaukee, March 18, week; St. Paul, 25, week; Minneapolis, April 1; Esculair, 9, Winona, 10, Dubuque, 11; Cedar Rapids, 12; Marshalltown, 13; Des Moines, 14; Omaha, 15-16; Denver, 17; San Francisco in May.

In Darker Russia
Portland, Cordays, 18; week; Seattle, Third Avenue, 25, week; Paine, April 16.

Have You Seen Smith?
Los Angeles, 22-23; Ithaca, 26; Stockton, 27; Oakland, 28-29; San Jose, 30; Vallejo, Sacramento, April 2; Marysville, 2; Roseburg, Or., 5; Albany, 6; Salem, 7; Portland, 8-14.

Willy Collier
Salt Lake, 22-23; San Francisco, 26, two weeks; Oakland, 9-10; San Jose, 11.

Madison Square Company
Watsonville, 19-21; Modesto, 26-31.

Lewis Morrison's Frederick the Great Company
New Haven, 24; Reading, Pa., 26; Johns- town, 29; Washington, 31; Charleston, W. Va., April 2; Wheeling, 4; Zanesville, 5; Springfield, 6; Paris, Ky., 9, Lexington, 10; Evanstion, Ill., 12; Ciro, 14; Springfield, 19; Burlington, 19; 20; Chicago, 21.

Mr. Plaster of Paris
Dodge City, Kan., 23.

Stockwell Company
Vakima, March 24; Spokane, 26-27; Missoula, 28; Butte, 30-31; Anacortes, April 2.

Henry Miller has especially engaged Frank Worthing to appear with him during his coming engagement at the Columbia Theatre in this city. Margaret Anglin and others of last year's favorites will be in the company.

Events that Interest the Pacific Coast

LOS ANGELES

LOS ANGELES, March 20.—Teatrical attractions the past week good; counter attractions small. Consequently the theatres have done a good business.

The work on the Chutes is being rushed. The company has secured a twenty year lease on the property.

The Elks entertained about 150 of their lady friends the 16th inst., for the purpose of selling the tickets of the Country Fair which they will hold in April.

Daisy Howard and John Henderson, both members of the Boston Lyric Opera Company, were married at San Diego 15th inst. Ruso, the popular tenor with the Boston Lyric, was in the city for a few hours the 15th inst., on his way North. He was met at the train by a number of friends.

Tuesday night was observed at the Burbank as Military Night. The officers who served in the Spanish war were invited to be present in uniform, and a military air prevailed in the place. Friday evening was set aside for G. A. R. night, held by the Enemy, being given.

At the Los Angeles, Have You Seen Smith, held the boards 22-23, with a Saturday matinee. The piece was very well put on and is a good business.

At Morosco's Burbank the Nell Company put on Held by the Enemy for the week commencing 18, with Lady Windermere's Fan, for the Wednesday matinee. Packed houses greeted each performance. The plays were exceptionally well put on and were strong cards.

At the Orpheum another strong bill is up. The bill includes Frank's Trio, Anna Whit- ton, the Biograph, Pauline Moran, New- house and Ward, Martinetti and Grossi, Trvollo and the Passpartus. Attendance big.

At the Vienna Buffet a good vaudeville show is on and crowds go there each evening. The Palace has recently been remodeled and reorganized. Mr. Geyer, who was for years with P. T. Barnum and was at one time the champion acrobat of the world, is now one of the stock- man.

HERBERT L. CORNISH

STOCKTON

Special Correspondence

This week we have the Dalley Stock Company presenting such plays as Held by the Enemy, Credito Lorraine, Hernie and others, with Stanley Ross, formerly of the Alcazar, as leading man. The productions have been well attended and excellently presented.

The event of the week in music was the presentation of the oratorio, "Holy City" at the First Presbyterian church under the supervision of Miss Gertrude Ellicott. This was the second presentation of the tenseful cantata in this city, the first having been given two years ago in the Baptist church under the direction of James Hamilton Howe, assisted by S. Homer Headley of San Francisco. This time the soloists were the Misses Jean Reed, Gertrude Hatch, Josie Ryan, Zuber and Misses Butters and Elliott. The members of the chorus were: Supranor, Miises Hansell, Cutting, Welsh, Whitcomb, Bixler, Steele and Mrs. Ida Sanderson; altos, Misses Mistle, Hatch, Ryan, Lane, Wilhoit and Mmes Becker and Baresford; tenors, Mr. Baresford, Markham, Ryan, Foss, Elliott and Xena; bassos, Messrs. Summerville, Baresford, Butters and Vanwüer. The orchestra was composed of Messrs. Stire, Carey and Mrs. J. A. Paterson, violins; Messrs. Paterson, 'cellos; Yelletz, trombone and Higby, cornets. Miss Clara H. Burnham was the organist.

G. E. McLeod.
THE COLUMBIA

Willie Collier is booked for the Columbia Theatre, beginning with Monday night, in his new play, Mr. Smooth. The engagement is for two weeks. In introducing his own new play, Mr. Smooth, this actor discloses another side to his versatile ability, and the reports which have reached here indicate that the work is by far the best thing in which he has yet been seen. Surrounded by an excellent company and a magnificent production, Collier will be seen during the coming engagement at his best, and everybody should take a night off and go and see him.

THE CALIFORNIA

Commencing Monday night, and on Wednesday and Friday afternoon and Monday afternoon, April 2, the world's greatest pianist, Paderewski, will give recitals at the California Theatre. That Paderewski will repeat his former triumphs is assured. At every place that he has played the houses have been packed to suffocation. The program for the opening night is an unusually brilliant one and embraces several new selections that Mr. Paderewski has never presented in San Francisco.

The evenings of next week, except Monday, will be given up to the interesting performances of Paderewski, who has won that favor for the past week.

THE ORPHEUM

The Orpheum has a bill for next week which is fairly top heavy with talent. Charles Sweet, the tramp pianist, who heads the new bill has one of the most amusing acts in vaudeville. His manipulation of the piano keys is said to be phenomenal. A. L. Guille, the famous tenor so long associated with Patti, is coming back for a limited engagement. Keno, Welch and Metrose, comedy acrobats, have one of the funniest acts on the stage. Another important engagement is that of Loney Haskell, the author comedian. He will give some of his wonderful character imitations. Holdovers: Walter Jones and Norma Whalley; the Misses McCoy and Sam Marion; W. C. Fields; Weston and Yost and the Nielsen Sisters. Matinees Wednesday, Saturday and Sunday.

THE GRAND

The best production of Offenbach's The Grand Duchess, that has been witnessed in this city for the past fifteen years is that now being presented to crowded audiences at the Grand Opera House. Edith Mason has made a hit in the title role and is efficiently supported by the company. Monday evening Sousa's famous comic opera, El Capitan, will be revived for a week with the following perfect cast: Don Enrico Medigna, William Wolff; Senior Amabile Pazo, Arthur Woolley; Don Louis Cazzaro, Winfred Gould; Count Hernando Verado, Thos. H. Perce; Scramba, Chas. Arling; Montulba, Oscar Lee; Nevada, Nace Ivonville; General Helana, Charles Arling; Estrella, Hattie Belle Ladd; Princess Ergorsana, Bessie Fairbank; Isabel, Edith Mason; Tanchurn, Addie Arnold. The Beggar Student, will be the next operas and will conclude the season.

THE ALCAZAR

Of the highest grade of legitimate comedy ever played in this city is the one written by Ralph Lunsley, entitled Aunt Jack. The scenes of the play are laid in England, and the first American production of the piece was by A. M. Palmer in his New York theatre in 1890. The most notable of the players appeared in the original cast, which was represented by such people as E. M. Holland, J. H. Stoddard, Frederick Robinson, Agnes Booth and Edwin Bell. It was while East during his present trip that Frederick Belasco secured this play, which, mounted and dressed lavishly, will be presented at the Alcazar next week.

Quo Vadis, the beautiful story from the famous novel of Sirkowitz, will follow, and will be most gorgeously mounted.

THE TIVOLI

After amusing over two thousand people in the past ten weeks, The Idol's Eye finishes Sunday evening. The musical extravaganza, Manila Bound, will be seen for the first time Monday night. It is on the same order as Ship Ahoy and Willow O'Brien, and it is filled with up-to-date songs, duets, trios, concert numbers, and new and novel ballets. The scenes of Manila Bound are laid at Menlo Park, the Del Monte Hotel and the main deck of the battleship Wisconsin. The scenic and costume effects will be elaborate. Frank Daniel's comic opera, The Wizard of the Nile, is in active rehearsal and will shortly be produced.

As a result of the movement recently inaugurated in Cleveland against the presentation of certain plays, the engagement of Mrs. Langtry, who was billed to open at the Euclid-avenue Opera House on April 2d in The Degenerates, has been cancelled.
LOCAL NOTES

SYMPHONY CONCERT

The last of the series of Symphony Concerts given at the Opera House Thursday afternoon of last week was given at the Grand Opera House. The program was Schumann's overture, 'Manfred,' op. 115, Sinfonia (Scotch) in A minor (Mendelssohn), the Adagio Cantabile of the last movement calling for especial praise. The third movement from the Symphonic Pathetique ('Tschaikowsky'), was given by special request and was rendered with very good style and precision, the program closing with the overture, Guillaume Tell, which was warmly applauded. The last two Symphony Concerts have been far better than the others, and I have been interested in seeing such improvement, and it is only fair at the close of this season to thank Mr. Holmes for the genuine interest he has taken in musical matters, and Mrs. Phoebe Hearst for her generosity and encouragement of art, and to hope for finer Symphony Concerts with each season.

ORATORIO AND OPERATIC RECITAL

Friday evening of last week a brilliant program was rendered in Sherman-Clay Hall by Signora Barducci, Signora Polletti, Signor Badaracco and Signor C. G. Wadsworth. Among the numbers, every number being encored. The singers have magnificent voices of unusual range and strength, but Wanrell's voice showed superior schooling, and he was the most artistic upon the stage. The Italian are natural singers, and sing joyously, brilliantly, like the birds, but what an added charm is the refinement of perfect training. Wanrell opened the program with Recit e Cavatina, Xuxinococonflor [Verdi], applause and bravos greeting his rendition, and he responded with an encore, and at the close the audience was warmed up for the evening, each singer receiving most flattering praise and a welcome that was good to hear. Sig. Wanrell also sang Pro Peccatis [Rossini], Invocazione a Dio [Marliani], and in the Trio finale from Ernani [Verdi], with Signor Badaracco and Signor Barducci, who was one of the finest numbers, the singers being at their best. Signora Barducci sang Jet'aine [Grieg], and was very warmly received, also rendering duetto from Faust [Gounod], with Sig. Badaracco, and Due Vecchi Sassi [Rossini], with Signora Polletti. The latter was a particularly good number, and the singers were repeatedly recalled to bow their acknowledgements. Signora Polletti gave solos Aria Classic [Gluck], ex. Tannhauser, and Aria [Donizetti], and receiving a tremendous encore. Badaracco, the tenor, received quite an ovation, his solo being Aria-Cucus Anima [Rossini]. The singers were fortunate in their accompanist, Sig. Ursunando, whose style and expression were a valuable aid. He has fine tone and was well up to the work of the long, difficult program.

JESSIE FOSTER'S MUSICALITY

Tuesday of last week, Miss Jessie Foster's studio was filled with an interested audience, several songs being rendered by the charming little artist whose talent and generous refined nature have won her many friends. It was a rest to be away from the crowded concert rooms in a pleasant homelike atmosphere, and I wondered why more of our local favorites do not follow Miss Foster's example of gathering about them monthly, their musical friends and to encourage one another in their work. Upon this occasion Mrs. Susie Hirt-Mark, Mrs. Madden, Miss Partridge, Mrs. Robert Lloyd and Mrs. H. Kruhnzt, a lady much interested in music, were among the guests. Miss Foster's voice, a clear lyric soprano, gained in strength with each number, her renditions being thoroughly refined and artistic. I Love Thee [Grieg], Shadow Song from Dinorah, I come (Henneman) and Chaminade's Mine Own A. Love, being especial favorites and encore were demanded. Other numbers were, I Must Sing [Tauberl], To the Nightingale [Schubert], Flowery Message [Dvorak], I Spring [Gounod], and Balalite from Pagliacci. Miss Crusan's pianist did not appear as expected but Mrs. Arthur Lewis accompanied Miss Foster with her usual taste and played Liszt's Vale Impromptu and other solos to much applause.

MRS. MARRINER-CAMPBELL

Before the season closes, Mrs. Marriner-Campbell will give a concert that will be an interesting event. My desire is always for the repertory of the worthy local artists and I was not a little proud when a musician who dined recently with Barnaby of the Bostonians told me that he had spoken very warmly of Mrs. Marriner-Campbell and the pleasure it had been to hear some of her students. Barnabee was very much enthused with Miss Florence Doane's voice, and tried to induce her to join his company. Miss Isella Van Pelt, Helen Marks and a quartet under Mrs. Campbell's direction were also greatly encouraged. An artist like Mrs. Campbell can make an artist if the material be there, and I hope yet to see stronger endorsement of such teachers as she and less of the mad rush to Europe by students who reap very often empty pockets, wasted time and bogus foreign tags to their names.

DAMROSH LEADS THE SYMPHONY

The crowning glory of a particularly bright musical season was the Symphony Concert at the Grand Opera House Tuesday afternoon, under the leadership of Walter Damrosh. The program was a brilliant one, and the orchestra rose to the occasion, seeming to gain fresh inspiration from so masterful a conductor, who won their best work and highest confidence. And the audience applauded each number to the echo, until the house fairly rang. Tannhauser Overture, Lohengrin's Vorspiel, a Liszt Rhapsodie, Mme. Slave (Tschaekowsky) and two movements of Beethoven's Fifth Symphony were admirably rendered. Madame Gadski's singing of Ocean, Thou Mighty Monster, was an artistic treat, and the applause a just tribute to her wonderful voice and exquisite training, and her encore strengthened her hold upon the audience. Mr. Bisham was repeatedly recalled, among his songs being a selection from Tannhauser, Schubert's Serenade and Widmung of Schumann. He has such warmth and charm, and was as magnetic as upon the brilliant occasion, Wednesday of last week, at the California, when the trio of artists gave a performance that was a feast to be remembered.

Dropping into Robert Lloyd's studio last week, I heard a tenor solo by Mr. D. Lawrence, a member of Calvary Church choir, and well known for his sweet voice among the Masons. These little accidental treats are the green spots of my busy days, and better music is heard in the studios than upon the concert stage where the public demands the show work rather than the music that appeals more strongly to the refined musical tastes of our musicians, and it is in the studios in the leisure moments that the choicest gems are given—music that the public rarely hears. 'Something we love' as they say.

A feature of the Damrosh-Bisham Gadski Wednesday evening at the California last week was the Quintette from Meistersinger by Gadski, Bisham, Harry Brown and Herbert Williams and Miss Decker, a chorus from her school doing excellent work in Excerpts from The Flying Dutchman, Spinning Chorus and Ballade, Gadski's glorious voice being heard in the solo.

OUT OF TOWN

An enjoyable concert was given March 11th under the direction of E. R. Stower, pianist, at the Unitarian Church of San Jose. The program was piano solo, Etude [Bach], by Mr. Stower; duet, The Lord is My Shepherd, Misses Scott and Webster; vocal solo, The Soul's Awakening, Miss Gessefeld, violin obbligato by Henry Bettman; vocal solo, Mr. Knox; violin solo, Legende [Wieniawski], Henry Bettman; vocal solo, O Lord Have Mercy, Mary E. Webster; poem, Our Master [Whittier]; piano solo, Morning-Eveing [E. R. Stower]; vocal solo, Ave Maria [Mascoli], Miss Scott, violin obbligato Henry Bettman; Hymn, Our Love, Our Life.

St. Patrick's Day was observed with a very fine mass and solos by the choir of St. Patrick's Church, San Jose, the singers being Mary E. Webster, Miss Wadsworth, Mr. Rayle and Mr. McCall. On the Sunday of March 4th another beautiful service was given when Miss Webster sang an Ave Maria with violin obbligato.

-Mary Frances Francis.
MUSICAL ECHOES

Mr. Pebe Hearst, who stood sponsor for the series of symphony concerts under the direction of Henry Holmes, has had to make a good deficit of $5000. Mrs. Hearst's liberality in guaranteeing these concerts has endeared her more than ever, if possible, to the community.

Grau and Savage

Maurice Grau of the Maurice Grau Opera Company and Henry W. Savage of the Castle Square Opera Company have made arrangements to give grand open in English at the Metropolitan Opera House, New York. The agreement is for a term of years. Grau and Savage will be the managing directors, with Frank W. Sangser as a member of the board of directors. The season will begin about October 1st and will continue until December 15th. The company will then make a tour of the principal cities, returning to the Metropolitan at Easter week for a spring season to continue throughout April and May.

Bernhardt's Latest

It is the opinion of competent French critics that the first performance in Paris, March 15, at Mme. Bernhardt's theatre of L'Aiglon marks a date in theatrical annals. For a number of days public interest has been raised to a high pitch by newspaper articles, and the greatest curiosity was manifested as to the manner in which M. Rostand, the celebrated author of Cyrano de Bergerac would treat the pathetic story of the Duke of Reichstadt, King of Rome, son of the great Napoleon and Marie Louise, whose sobriquet, "The Eaglet," gives the title to the piece. The play, which is destined to have a long run, is staged magnificently. Bernhardt appears in two costumes—dressed for riding and in the white uniform of an Austrian Colonel. Everybody distinguished in the world of literature, art and politics was present to witness her performance, and repeated bursts of applause proved that she had added one more brilliant success to an already long list.

Harry Moroso Improves

Harry Moroso underwent an operation last week for appendicitis, as the result of a sudden consultation of surgeons. After the operation he was very low and a fatal result seemed imminent, but later he improved and it is thought his recovery is now assured.

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San Francisco, Cal.
A LAY SERMON.

My text today, folks, is them three beau-
tiful words, "God will provide." He has
not hurried about it, but he has done it, and
now, when provision has come it is only to
be smelled from afar and rent back to the
cook. As mated milk, table is to milk-
man's fluid, so because She Loved Him So
is to all the faces we ever saw in this
town. It has to move and say it is better than
any Six Cocktails that ever said "Yes.
Verily, you do yell for good food and when
it is spread, you do turn aside for the nice
fried chop and sauce. In the words of
Margaret, "Stript!" We thought we wanted
a nourishing meal, "We have thought
again!" firing on your blue wharf. How
true is them words of wisdom—A free people
mixes its own pills and should be allowed
to choke on them unassisted. Choke wit my
blesis, but be quick about it. There will
be a weekly sermon in this church as long
as my salary is prompt and no other church
offers to raise it. Let us pray. Sing the
doxology. Though we don't appreciate the
blesis, let's go through the form. It's dearest.

Mr. Weatherby—When you laid
your cheek upon my coat, your color
went.

Mr. Weatherby—But it came back
again.

Mr. G.—I should hope so!
And no one laughs. Why?

Donna Gonzales as Played by
Leonora Braham

That is a performance. The only
natural Spanish woman I have ever
seen on the stage—never for a moment
overdrawn, never for a second out of
the character. Form, voice, accent,
gait, gowns, hats—all irreproachable.

There are those things that stage
craft will not do and I wondered how
this happened to Leonora Braham of
London, so I sent up my card to see.

"Ah," she said, "a year in South
America—Rio, that is what did it, I
fancy. I always unconsciously absorb
what I see, and find that it has it
ready when it needs it.

"You will laugh when I tell you
how I came to the part—for I am a
singer, not an actress, you know. I
was the original Yum Yum, the
original Patience. In fact these parts
and others were written for me and I
have been many seasons a prima
donna in London.

"But, to go back. I have always,
from a child, smoked cigarettes,
and when George Edwards was casting
the play in London (it was there called
The Dove Cote) he remembered
this accomplishment of mine and sent for
me. He must have, he said, a woman
who could roll a cigarette and smoke it
properly." And we are quick to
learn that there is no master to teach
this particular pupil to conjugate
the verb to smoke when Egyptians are in
question.

"Like the part? Well, not particu-
larly. It is a little tame with repeti-
tion. Up to a certain point one may
add to a part but the limit to inspira-
tion is sure to come. There is not
enough in it to tire me. I like a part
that uses me all up. Santurza, for
instance in Cavalleria. When I do
that I want to do it all over again, at
once.

She called Donna Gonzales a small
part. Perhaps, but her very clever
way of handling it gives it an impor-
tance quite out of proportion with any
such adjective.

"San Francisco? It has disap-
pointed me. My hopes were high.
The name suggests things foreign. I
expected another Rio and found an
other New York!"

Since we are doing our very best to
lose our identity and become metro-
opolitian, Miss Braham's opinion
will not be laid up against her.

"The best living playwright? I
should not presume to say. Pinero
seems to have a wider range than
most. His plays are seldom slated or
as you say "roasted," because they
contain little cackle, much action and
no repetition.

"Yes, I go back to London in May
to stay. It is my home!"

So hurry over to the Columbia if
you would see a living, breathing
absolutely natural daughter of Andal-
usia.

"Puddin'head Wilson is a play. It
will be quick when many things
called plays are dead, cold and forgotten.
It keeps even the vulgar in their seats
until the last curtain and may be
tender and thankful and easy so long as
Burr Mcintosh, Frank Campeau, Nina
Morris and Frances Graham Mayo
live and stay with it. And the last is
not least.

THE PROPERTY MAN

I found him hammering and past-
ing away on a set of green teeth,
crocodile's teeth, in the back under-
ground end of a forty turn road that
leads to the bosom of the Tivoli
Opera House—and he was a find!

Morrison is his name, Howard
Morrison, and for twenty years (with
occasional intermissions for food, sleep,
and the like) he has been sitting here
making unto himself graven images
and likenesses of things seen and
dreamed of—not to speak of the
originals reflected straight from the
mind of the creator.

What a background he had and
what a mine for a small boy to pros-
pct. It took some swift thinking to
grap the details, so swift that at two
days' distance they are a confused
jumble, a cosmopolitan horde and its
plunder.

The nature and variety of the stuff
collected show how wide and distant
must have been the raids—from the
"Lakes of Killarney to the Golden
Horn," and from "Egypt to Japan."

A teeming city of the dead it is and
if ever it woke to life, "Golly, what a
row!" The unfriendliest looking lot
they are—not an ally in the crowd—
each eying the other with suspicion
and a tile ready to fire. Perhaps
they do make for most of them lack—an
eye or nose, a leg, a foot, a hand, an
arm, and even a head. An old wire
lady, whose body rattles like xylo-
phone bones was created without
limits, so the enemy smashed in her
cheek and pulled out her hair. She
is full of fight yet, and pins her single
eye and all her faith on the throw
sticks in the ceiling.

The ceiling is an apartment in
itself furnished queerly with lazy
oars and tinkling castanets, water
fowl and fish, spears, clubs, axes, shovels,
harps and lyres, guarded by deformed
folk from the land where the sun
frizzles the hair and blackens the
cheek.

The place is really the hospital and
these people and things are up for
repairs, but the hard urge of rapid
creation for new productions will
keep them sick and neglected this
many a day.

"Yes," said Mr. Morrison, "we do
here in a few weeks and at a small
expense what costs the New York
houses months of time and thousands
of dollars, and we do it quite as
effectively. They, you see, figure
on a long run, and we never reckon
beyond the week." And he whittled
down a bit of redwood to a fine front
tooth and rooted it to the paper jaws
with rags and a dab of glue. He has
the fruitful faculty that produces from
whatever it receives. I know it, for
didn't I see him gild up a saucer for
a clock pendulum and make a joint of
beef with never a cow to slaughter?

Then he spread out about ten feet
of paper runner, the property plot for
the Wizard of the Nile and over his
shoulder he read, "a large Egyptian
harp, 1 ostrich egg in crocodile's
mouth, 6 oriental plants, (doums and
Theban palms, and blue lotus I sup-
pose or even roses at a pinch, for the
horde of Egypt were famous) 2
bushes of Egyptian shrubs, 1 thunder,
(What in thunder! Are they reckoned
by the dozen?) 1 Egyptian luncheon
for the King, (with trimmings, I sup-
pose—ballet girls in lighter raincoat
than I know of, gardens for the
guests and grace for the venison and
salted quail, and smoked fish, and
raw cabbage, and dour cakes and
cheese and garlic and roasted papyrus
stalk and palm wine in jugs and barley
beer in jugs, and almond flavored Nile
water for the virtuous,) 1 explosion,
(How nice, just after luncheon. Eat,
drink and be merry.) 1 horn for
crocodile's graurus and 12 mummy
cases." And the tenth is not told.

"You must know history," said 1
"More," said he. "We must be
carpenters, and cabinet makers and
artists and painters and plumbers and
tinsmiths and electricians—jacks of
all trades."

"And good borrowers," said Tony
Kenna, his assistant. "A man who
can borrow half a furniture store for
a smile and a pass, knows his business
and need not hunt long for a job,
and be strolled off into one of the by-
paths of history after a palm that
needed dusting. I have always called
these palms brutal unnatural cari-
catures and they are the real thing!
cut down at the root and dyed a bit
for color flies. Oh, ye critics. Long
may they wave.
“My worst trouble,” said Mr. Morrison, “is flower making,” and he unhooked the hanging gardens for Manila Road and spread them out in gorgeous rows. Novelty is no crime, slavish imitation is dull and to give nature a few hints is the function of every artist from Whistler up. Though the soil is not black yet the blooms in the profusion out-Tropic the Tropics.

A vertical ladder of forty round leads to a loft of wonders, (who said I climbed a ladder of forty round?) where the operas of twenty years live in gorgeous silence awaiting for their cue. Here we fell in with the wind and a turn of the crank started some delightful sunny music, from the lift of the breezes to the bow of the blast. I took a shy at the thunder just next and we had a storm that started the paper lions a-roaring and made a whole caravan turn round and back up against the sand they thought was coming.

Mr. Morrison produces a full-grown elephant in nine days and with speed and variety generally puts the whole of creation to shame.

“Yes, I worked at the old Metropolitain and McGuire’s and got up the first production at the Grade. This was a secret business then, with plenty of faking and no strangers or newspaper folks ever got behind the curtain line.” And he leaned against a cherry tree in full bloom and talked over early days. And a Hindoo god glared at him from behind, waiting to be softened by flattery and presents.

“No the theatres didn’t make so much money then. There were other amusements. Gambling saloons on every corner, nigger singers and all sorts of queer attractions.” And at the right another idol glared, a heathen thing and, like the savage, I did not know whether to wash its face with oil and rub or beat it or hide it under my jacket so it would not see me steal a loaf of varnished bread I had had my eye on for ten minutes. “She took, oh was it stealing.”

“This theatre is better stocked than any six others I have ever been in, and yet I am always making new things and touching up the old.” (If that idol doesn’t stop glaring, I’ll write a text from the Koran on its great toe, wash it off in a cup of water and dose it into decency and decorum.)

“Yes, boys love to get into this business, and can you blame them? It’s full of variety and tinkering, and an ingenious chap has full play for his talents.”

Then we sauntered up through the streets of Carthage which seemed to be suffering from over-population and a lack of brooms. Once again, yet not by Rome, is Carthage made to bite the dust.

And if it had not been for other engagements, I should be sauntering yet. Whatever ideas I may have had before, I know now that the property man is the real foundation of the performance. In fact he is the performance. He pulls the invisible strings and the figures dance and sing.

If I had the nimble fingers and fertile brain of Geo. Morrison, I should set up a town of my own, people it, try a clean politics experiment and see how it worked.

“Let Him make you Bishop of B. if He likes. If He give me my wits and my ten fingers I shall help myself to win.” C. T.

Their Beginnings

It is quite interesting sometimes to trace back the career of some of our more successful theatrical stars and note the events through which their talents developed and matured. Joseph Jefferson in his “memoires” writes how he and his father used to travel over the country in wagons. Nat Goodwin used to hang around the stage of a Philadelphia theatre and afterwards got a chance to dance as the front legs of the frisky heifer in Evangeline. Sol Smith Russell used to be a member of the Berger Family of bell-ringers, and one of the most successful parts that Stuart Robson ever played was in the broad burlesque of Black-eyed Susan. Lawrence Barrett used to be a clerk in a dry goods store in Detroit, and Demman Thompson was a variety performer; while Chauncey Olcott was a tenor in a minstrel show. James Neil, who has now reached a distinguished position among stars in character parts, made his first appearance on the stage with the Ford Dramatic Association of Savannah. One of his earliest efforts was the part of Shylock, in The Merchant of Venice, but soon became the leading man in J. H. Gardner’s production of Only A Farmer’s Daughter. In 1882 he successfully played DeMaurat in Richelieu. Then he was leading man in the big production of the Lights o’ London, and after that he went through all of the dramatic successes of the period, including the part of LeClair in Uncle Tom’s Cabin. And so it goes. It will be found that all the successful stars have played a wide range of parts and have worked up from the drudgery of small parts and occasional and every kind of employment.

In London

Charles Wyndham has produced Cyrano de Bergerac and made a failure of it.

The theatres and music halls are reaping a golden harvest from Lord Roberts’ success and are enjoying prosperity long unknown to them. At the Gaiety Theatre it is impossible to get a stall for three weeks, while at Daly’s, the Lyric, and Her Majesty’s, all the stalls are booked far ahead.

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Joe Weber of the team of Weber and Fields, is telling this story as related by a young lawyer friend of his. One day a volcanic German entered in a state of excitement. He explained that he had just purchased a cake at a nearby lokeshop, and upon cutting it he found it full of flies. The baker refused to return the money.

"Vot I vant is satisfaction. Me money I vant back."...

"Well," replied the young lawyer, "my retaining fee will be five dollars." "Goot, you go on and get me satisfaction." And he handed the attorney a "V."...

Weber and his friend went around the corner and deposited the cake in a convenient ash barrel. They then returned, and the young lawyer handed the Tuxton twenty-five cents, with the remark that he had made the baker come to time.

"Goot, very goot," cried the German, "I am now satisfied." So was the lawyer.

Judging from present indications, the Walter Orpheum Company will have the largest circuit in the United States next season. They will have houses in San Francisco, Los Angeles, Denver, Omaha, Kansas City, St. Paul, Minneapolis, and New Orleans. The growth of the Orpheum Company in late years has been marvelous.

Dramatic and Vaudeville News.

Charmion the California gymnast, who ranks as one of the highest priced performers in Europe, is suffering from a fall received in Hamburg, November 24. She writes: "Through the carelessness of the stage hands, my web was made unsafe for me to perform over, and at the finish of my performance, and not knowing my danger, I dropped into the net, when one of the ropes broke, and I was surprised to find myself going through a space of 55 feet, and, worst of all, landing on some poor, harmless old baldheads, who had taken a great interest in my act—especially the disboding scene. I was carried to my dressing room, and a surgeon called, and on examination it was announced that my arm had been broken in three places and my ankle badly sprained."

The new Fischer Concert Hall opened Monday night with decided success. A grand program was given, and everybody present was more than pleased. The policy of the house, as outlined by Manager Mooser, is entirely musical, and to encourage and foster our native talent, Mr. Fischer will present from time to time, in addition to the Italian artists, some of San Francisco's debutantes. The house was packed and has been crowded all the week. August Hinnichs, the popular orchestra leader, has charge of that music, which speaks for itself of its excellent quality, from Sousa to Bach—all was enjoyable. The Lombardi Opera Company Quartet—Signorinas Barducci and Polletti and Signors Vargas and Badaracco—gave a powerful rendition of Act 4 from II Trovatore. Sig. Vargas gave also the Toreador's song from Carmen. Sig. Badaracco a ballad from Rigoletto, Signorina Barducci an Italian ballad, Lya Polletti Sousa's Spanish Bolero. They were all in good form and voice, and it proved a thoroughly acceptable concert; and in addition Master Leo Hickman gave the Holy City with fine effect.

The Vancouver World says: Kate Rockwell wears better with the crowd than any performer who has appeared at the Savoy for some time.

Salt Lake Palace

Will open on or about May 22 for the Summer Season, 1900

We are now ready to book all good out-door Opera Attractions, and have a beautiful enclosed Vaudeville Theatre. We are also prepared to let concessions for out-door amusements to make up a first-class Midway. We have the fastest Saucy Bicycle Track in America, upon which several world records were broken last year, and for which we are ready to book riders for the coming season; also have beautiful ground for two-ring Circus.

Address MAX A. PETERS, Manager Salt Lake Palace Exposition Co., Salt Lake City, Utah.
A Busy Playwright

H. D. Cottrell, formerly a member of the Oakland Enquirer staff, who deserted journalism for the stage, is coming to the front with several successful dramas, several of which are being produced at the present time. One written for the Jesse Shirley Company, which has been on the stage for two years, is The Daughter of the Empire, a Napoleonic play. A message by Wire, which is being produced by the San Shaw Company, has been a feature of the repertoire of that company for three years past, which also includes three other plays written by Mr. Cottrell. A Romance of the Road, a costume play of the period of George III, has been accepted and is to be staged this season, as also is the case with The Tiger's Eye, a picture of the days of Cromwell. Some of Mr. Cottrell's other dramatic productions are The Man From Tombstone, Huckleberry Hollow and The Lost Chord. The dramatic productions of Mr. Cottrell now being presented by traveling companies have received very high commendation from critics in various parts of the country.

Is Al Hayman in the Deal?

Regarding the new theatre in Los Angeles, Harry Wyatt of the Los Angeles is reported as saying that the theatre will be built and that Al Hayman would take a number of shares of stock in it. The Los Angeles Express talking about the project says that the Los Angeles Theatre has been leased to Morris Meyerfeld and that Charley Strine will be the manager. Harry Wyatt says it is not so, and that he will not lose the management of the Los Angeles Theatre. The Express says:

"It is quite certain that Strine at one time believed he would obtain the management of the Los Angeles Theatre. On the occasion of his last visit to this city in advance of A Hot Old Time, he told a number of persons that Meyerfeld had secured a lease on the house, and that arrangements had been made for him to take the management. It is also known that Strine sought bookings for the house in the East.

"According to Strine the lease with Meyerfeld was closed about January 1. Possession is to be given Sept. 1. The present lease, under which Wyatt and Wood control the house, expires May 31."

"Of late, however, the name of Walter Morosco has been connected with that of Meyerfeld, and Strine seems to have dropped out of the game. It is reported that Morosco agreed to take a half-interest in Meyerfeld's lease. Under this scheme the Los Angeles was to play only high-priced attractions and to remain dark whenever there were not to be obtained. Oliver Morosco, however, denies that his father is in any way mixed up in the proposed lease."

"The latest phase of the story is that a number of persons having heard these rumors have gone to H. C. Wyatt and offered to build for him a new house."

Blanche Bates Praised

Clement Scott, the biggest boomed dramatic critic in the universe, who ought to know a thing or two about things dramatic, is just out with this about Blanche Bates in Mme. Butterfly:

"Miss Bates is never at fault from the rising of the curtain to the fall. Her accent, half English, half American, is exactly correct. She might have lived in Japan all her life, and even if she had she could not better have impersonated the ideal Geisha. The shuffling walk, the mock servility, the pride, the hate, the revenge, the passion for the child, the joy of life while there is sunshine, the determination to die when night creeps on, are as true to the poem as to the woman realized before us."

"This is a creation that may be commended to all students of acting. Let them watch it in its light and shade, in its infinite variety, in its nature, its absence of trick and artificiality, and then they will know what cultured acting is like. What a relief such art as this is wholesome, pure, and natural after the miasmatic swamp in which we are sometimes compelled to grope in order to find a trace of draggled and unholy airs. Here we can breathe again and rejoice that we have a theatre where beauty is preferred to banality."

American Girl Statue

Maud Adams is the model for a statue of the "American Girl" to be exhibited at the World's Fair. The statue mounted on its base will be six feet in height. It weighs 712 pounds and the bullion used is valued at $187,000. Miss Adams' gown is a summer dress of chiffon.

Miss Adams' selection seems to have aroused much disapproval, says the News. "The model is a young woman who enjoys the respect of all. As a star she has been very successful, and her amiability and personal charm are very useful substitutes for higher gifts. Physically she is not poised for posing as a 'type' any more than any one of hundreds of New England spinsters who teach school every day. Of recent years, since the American girl took to open air and athletics. She has shown signs of robustness and freedom of movement that distinguish her from what her grandmother and even her mother and her aunts used to be."

Howard Will Do

The new actor, Howard, now appearing with the Neil Company, says the Los Angeles Capital, boomed up pretty well. He is an actor alter Neil's own hands. He has been a much more than one. Plenty of reserve and repression at the right times. Plenty of force and fire when those goods are telephoned for by the dramatist. A good figure, and hair that parts on the side—always providing that it is Howard's own hair. Howard will do.

Mrs. Carter as Zaza

The time of Mrs. Carter's first performance as Zaza in England has been shifted to Easter Monday night, April 16, at the London Garrick Theatre. This arrangement will give Mr. Belasco about three days' time for rehearsal purposes after arrival in London.

Mrs. Carter played in Cincinnati last week to receipts which very nearly touched $1,000. This is a tremendous showing for the city in question, where a $5,000 week is away out of the ordinary run.

Fred Belasco and wife, Juliet Crosby, go with the company Mrs. Belasco appearing in the London production.

Julia Marlowe Leaves Frohman

Julia Marlowe is to leave the Frohman fold next season. "It is true," she said. "Not that I have anything against Mr. Frohman. On the contrary, we are the best of friends, and are on excellent business terms. I expect to play Barbaara at the opening of the dramatic season in September, and Mr. Frohman will then be my manager; but in October, when I go to New York with my new piece, When Kindness Was in Flower, I shall have Mr. Dillingham for a manager. Remember, there is no controversy or anything like a falling out." The change was suggested to Miss Marlowe because of the possibility of making more money under her own management.
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Alcazar Stock Company

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JUVENILES
Address Tivoli Opera House

George Elliot
At Liberty
Address this Office
At first sight there would seem little doubt that dramatic criticism is taken pretty seriously in parts of Europe, if a late affair in Copenhagen be accepted as a criterion. An actor in the Royal Theatre there, feeling himself aggrieved by some remarks of a critic in a leading daily paper, met the writer on the street and slapped his face. Of course a duel was the result, and four shots were exchanged without effect. The only thing that makes the incident seem less heroic is that, in this day, when everything is turned to purposes of publicity, the whole affair may be a new advertising dodge.

It is certainly very annoying to an actor or actress to have some one close to the stage constantly interrupting. We recently had an instance in New York, and a prominent actress dropped her lines for the moment and had them ordered from the theatre. This incident has lead to abuses, and now it is almost every day occurrence that some actress exhibits poor manners and little sense by "calling down" some illbred individual in the audience. No player should parade his troubles before the audience—the "bouvoir" is the man who should see that none of those upon the stage are annoyed.

Richmond, Va., is dealing with an interesting theatrical question just now. If an ordinance that has passed Common Council there, is not hindered, it will be a misdemeanor to pay or take higher rates for theatre tickets than those demanded at the box-office. It has been a nuisance and a fraud this selling of tickets at advanced prices, and yet remedial measures have been so lax that speculators find it profitable to travel about the country in the wake of the strongest attractions. Preventive action like that in Richmond will be a source of discouragement to them.

Pompeii has proved a great find in matters pertaining to the ancient theatres and allied subjects. It is said that a recently discovered papyrus in that repository of long-buried information has some interesting remarks on how applause used to be given in those old-time playhouses. The narrative goes on to say different degrees of approbation were differently expressed. Moderate satisfaction was expressed by clapping the hands, greater by striking the fingers of the left hand against those of the right. A crescendo in feeling was marked by clapping with the hands held flat and hands held hollow; but the sign of highest enthusiasm was a waving of a corner of the toga. It is said that the Emperor Aurelian had bits of cloth for this purpose among the lower classes, who were not permitted to wear the toga.

Subscribe for the Dramatic Review.
Sir Henry Irving has contributed $400 to perpetuating the Dewey Memorial Arch in New York.

Fred Valmore, the instrumentalist, is said to be dying of rapid consumption in Washington.

Stockwell, and his company received much praise from Seattle papers for their work in In Paradise.

M. B. Curtis and his old friend, Sam'l of Posen, went out for a limited tour about April 17th.

Charley Warner, who went north with the Frawleys, returned to San Francisco Monday.

Max Hirschfeld, the popular Tivoli baton wielder, is actively at work with Oscar Weil on two comic operas.

Virginia Harnd will play Ophelia to Sothoer's Hamlet next fall in New York. Edward Morgan is to play the King.

Andrew E. Thomson, manager of Lyceum Stock Company, visited the Dramatic Review office on Saturday last.

Frances Joliffe, in the cast of Naughty Anthony, lost her mother recently. The family home is at 233 Pacific Avenue, this city.

Will Curtin, once of the Alcazar, is now playing with the recently reorganized BattleScarred Hero Company.

Ethel Brandon is leading lady of the Schubert Stock Company, playing at the Bastable Theatre, Syracuse, N. Y.

Tom Greene, the popular tenor of the Tivoli, is a Virginian, the son of an Episcopal clergyman of the old Dominion.

Clark Morris, whose reputation as a fictionalist is becoming more pronounced, will soon bring out a new book of short stories.

Henry Miller came near to closing his season prematurely last week in Boston, owing to trouble with his eyes.

Maud Berri is making a short stay in Oakland, having accompanied her husband's remains to his home for burial.

A new star next season will be Madlyn Arrioule. Mr. Arrioule will play in a new piece which Augustus Thomas is now writing for him, to be called The Member From Texas.

Clarence Montaine, that exceedingly clever actor who went North with Frawley, has made a very fine impression on Portland and Seattle audiences. Mr. Frawley himself is very much pleased with Mr. Montaine's good work.

Carroll Johnson has received the manuscript of a new song which promises to be a sensation. The comedian sings it for the first time during the engagement at the Columbia Theatre of Wm. H. West's Big Minstrel Jubilee.

Helen Bertrak announces that she will leave the Bostonians and sail for Paris about the middle of June and study for grand opera. She may sail for Paris, but its dollars to doughnuts that next year will see her wearing tights in comic opera.

Will J. Irvin, who came here with London Life, is now playing at the Alcazar. Mr. Irvin was formerly stage manager of the Grip of Steel Company for W. T. Fielding, and was also a member of Charles Blayney's forces.

The appearance of Bert McIntosh at and head Wilson recalls the fact that Theodore Hamilton's hasty departure from In Paradise and his trip East, were for the purpose of assuming Frank Mayo's famous role. But—he missed connections.

Nat Goodwin received half a dozen curtain calls at his last performance of When We Were Twenty-one. He responded with a neat little speech promising to return to New York in the near future prior to which he is going to make a western tour.

Helen Young, daughter of Fanny Young and property master Morris of the Tivoli, is a young California actress who is winning favorable comment on the road. She is playing the ingenue role in Other People's Money Company, which has just toured Texas and the Southern States. The Morrisco is winning golden opinions at the Bastable Theatre, Syracuse, N. Y., where he is the juvenile man of the Schubert Stock Company. The Syracuse press highly eulogize his performance, and declare him a young actor of exceptional promise.

Chas. H. Jones, stage manager of the Grand Opera House, has received a flattering offer from the Castle Square Opera Company for next season which he has declined, preferring to remain where he is and to avail himself of the greater scope offered for magnificent productions.

Phil Hastings, who has had the management of the Symphony recitals, suggested and made the arrangements for last Tuesday Symphony, and the result proved his sagacious claim that San Francisco can furnish as large and as brilliant an audience as any city in the country, when the occasion warrants it.

The Union Male Quartet Company, of which Chas. Holley is manager, has been booked to play at Martinez this evening. Besides The Quartet, the company includes Charles Dillon, a versatile comedian; Miss Mary Madeline Beckhusen, violinist, and Miss Edith Basford, soprano. Messrs. Curry and Jones, proprietors of the opera house, evinced good business judgment in securing this company. Its work is first class.

Giacomo Minocowski, a former resident of San Francisco, whose opera, The Smugglers of Badazy, is now being sung by the Bostonians, is in San Francisco. He is to be married to Miss Wanda Gallaher, native San Franciscan. The young lady is of musical and artistic tastes and first met Mr. Minocowski when he was her vocal tutor. The wedding will take place April 15th. Mr. Minocowski has written a later opera, The Broderl Felled, which he expects will surpass The Smugglers.

In honor of Mme. Gadski-Tauscher and Messrs. Damrosch and Bispham, a farewell dinner was tendered by a number of prominent citizens at the Palace Hotel Thursday night of last week. On the menu card was written "Farewell banquet to Gadski-Damrosch-Bispham group of artists, tendered by friends and admirers in San Francisco March 20, 1900." There were thirty-seven guests present.

Owing to the sudden illness of Lewis Morrison, brought about in great measure by the harrowing experience at the time of his car burning the company has disbanded in New Haven, Conn. Mr. Morrison will take a sea voyage to San Francisco, while Mrs. Morrison, Florence Roberts, comes directly across the continent, arriving here April 5. The Morrisons will make San Francisco their home for the present season.

Alice Nilsen came very near ending her operatic and earthly career at Indianapolis last week. She was hurrying to a depot to catch a train, when her carriage collided with another conveyance. Both rigs were up to the top, and it was thought for a time that the young lady could hardly have escaped being killed. She was extricated from the wreck, however, and, aside from a bad shaking up, was unjured. She also caught the train, at least.

Friends of David Bispham, the well known opera baritone, now creating so much enthusiasm with concert goers, assert that he has decided to abandon the opera and concert stage for that of the legitimate drama. That he has the necessary qualifications has been made potent by his work in the acting roles of opera—Kurvenal, Alfred, Terramond, Beckmesser and many others, Mr. Bispham is an American. He is a native of Philadelphia and commercial traveler in London. During the past three seasons he was connected with the Gran Opera Company. This year he is devoting himself to the concert stage and is at present on a tour through the West.
The Columbia

Willie Coller, actor for some time playwright for a season now, is presenting his own little play, Mr. Smooth, at the Columbia. It isn’t a great play, judged by all or any rules of dramatic standards, but it furnishes abundance of clean, bright fun—the kind you would expect to meet with in the company of bright, witty people, who have the comedy instinct well developed. Mr. Coller, in his smooth, quiet, magnetic way, starts the fun and does not allow it to lag during the entire evening. Assuming the character and person of Mr. Smooth, who should have departed for Europe and who didn’t, he enters the home of the real Mr. Smooth’s friend and finds himself mixed up in all kinds of complications, owing to the arrival of the man he is impersonating. Thomas Evans, who appears as a bookmaker, after several hundred dollars owing him by the bogus Mr. Smooth, does next to the star the best work of the supporting company, (which, we want to say right here, is one of unequal excellence.) Mr. Evans gives us a picture of the sporting gent we can see any day coming from Oakland or T сторон.

Alfred Hickman, who used to be with Frawley, wears the same kind of wide, flapping trousers over rather finely chiseled limbs, that we used to be accustomed to, and in his straightforward get-there manner, he is quite agreeable as Frank Chililhe, the banker’s son. Helena Collier was pretty and agreeable as Rose Chililhe and Helen Reimer was an eccentric and amusing old maid, Rose’s Aunt, who was looking for most any kind of a man, though she seemed to have but little use for most of the members of her own sex. Louise Allen Collier, was the Chicago girl, rather more quiet and entertaining than the stage pictures we usually get of this much abused damsel. Mrs. Collier dresses stunningly and since the days when she used to be a celebrated dancer has developed into a clever actress. Mr. Smooth runs next week and is good for many quiet laughs to anybody who appreciates quiet, clean fun.

The California

Pudd’nhead Wilson is putting in a second week at this theatre and doing a good business. All who have seen the present company have been more pleased with every detail of the production. As we see more of Burr McIntosh in the title role, our appreciation of his artistic work grows on us. Beginning unostentatiously and naturally inviting comparison with the interpretation of the famous originator, Mr. McIntosh has been a most gratifying success as Pudd’nhead. Mrs. Mayo as Rowey, Frank Campeau as Tom Driscoll, Nina Morris as Roxy, and Menifee Johnstone as Chambers, have each made a marked success and left many appreciative admirers behind. Pudd’nhead Wilson, should do extremely well on this coast, for it is a play with an unusually good company of players.

The Alcazar

Back again with farce, the Alcazar Stock Company has this week presented very laughably the dramatic trifle called Aunt Jack, that used to be one of the cards of A. M. Palmer’s repertoire. It is surprising, as fun this clever company can get out of the ordinary farce, when you take into consideration their strongest work is in other lines of dramatic construction. For two acts, Aunt Jack, is a funny, well put together span of mirth, but in the last act the fun gets rather away from the players and degenerates into a wildly hilarious, unrestricted burlesque. Mary Hampton, Aunt Jack, arrived in the simple frock of our grandmothers, with coquettish corkscork curls, looked exceedingly lovely and entered into the spirit of the fun with exceedingly good results, giving what is probably the best bit of farce comedy work we have seen here in. Jeffrey Williams was a very good Berkeley Brue, an elderly and crabbed solicitor, until he came under the influence of lovely woman, and Ernest Hastings exhibited very much of his magnetic nature as Caleb Cornish, the junior member of the firm of barristers. Will Irvin, in a Mark’s-the-lawyer make-up was wonderfully good, and in a quiet, dry way, gave a capital impersonation of the country lawyer, just tingling it with the necessary burlesque to make it amusing. Laura Crews, played the young wife of Caleb Cornish, and exhibited a decided ability to play more important dramatic roles than the sweet simplicity maidens that generally fall to the lot of a stock company ingene. Marie Howe, George Webster, Frank Den- thorn, Carlyle Moore, Howard Scott, Jack Morris and Emile Farjeon, complete the cast.

The Grand Opera House

The opera company at the Grand Opera House are covering themselves with glory in the last weeks of stay with us, and they will be missed, as they have made many friends during their year’s visit. They presented El Capitan this week, with all the esprit possible. Among the many good things they have given us, they perhaps do their best work in this popular opera. It goes with a rhythm that is contagious and keeps the audience in perfect harmony with them. The grand march at the close of the second act was done exceptionally well, bringing down the house and being several times recalled. The chorus is of the best and has made a name here to be proud of. The Typical Tune of Zanzibar receives many encores nightly. Wm. Wolf scores a hit as Don Enrico Medigua, as does Arthur Woolley, as the Chamberlain. Edith Mason is exceedingly sweet and pretty in her make-up of Isabel and her charming voice and manner win the plaudits of her hearers. Hattie Belle Ladd, as Estrella, is a general favorite, singing conscientiously and acceptably. Bessie Fair- bairn, of course, is good as Princess Morganza; in fact everything she has undertaken here has shown her remarkable versatility and painstaking work. She has been a great factor with this company in their success.

The Tiboli

At last, The Idol’s Eye has ceased its merry twinkle, and in its stead the comedy opera, Manila Bound, has appeared. It is exceptionally good, and that it is fully appreciated is evidenced by the frequent applause of the large audiences that have nightly attended. Ferris Hartman, as Anthony Busch Pommier, a wealthy retired Chicago brewer, is in his element, and as is usual with him is a whole show in himself. Tom Greene, in the part of Cap- tain Moreland, U. S. N., made a very handsome and pleasant officer. His voice never appeared to better advantage. Alf Wheelan certainly exhibited considerable self-control, for he only says boot mon once during a performance. Miss Merrill, Miss Grahan and Miss Meyers sustained their usual excellency, both as to their abilities as vocalists and actresses. Miss Julie Cotte as a French maid was very charming, and judging by the many floral tributes passed over the footlights, she is a great favorite. Many good specialties are presented throughout the performance. The chorus are very well trained and show that great pains have been taken in preparing their many features—notably the Golf ballet and the Sailor’s Horadry.

Ecceca Positively Cured


On the Savannah River
The Orpheum

The Orpheum has another good program this week. W. C. Fields, a tramp juggler, is one of the cleverest men in the business, and he continues to delight. Another eccentric comedian is Charles Sweet who calls himself The Burglar. He uses the piano in a marvelous manner and plays a Hot Time in the Old Town Tonight in half a dozen different ways. Walter Jones and Norma Whalley made a hit in their singing and character specialties, and Jones made up as Sousa in a most realistic fashion. A. L. Guille, the noted tenor, was compelled to respond to an encore four times. He appears to be in better voice than ever before. A laughable trio who do acrobatics comprise Keno, Welch and Melrose, and they do some very clever work.

Loney Haskell, author-comedian, gives a most entertaining monologue and impersonations. His only assistants are a big football head of hair and a dry sponge. The Misses McCoy and Sam Marion continue their arobatic dances in 'ye olden time' costumes, and Chas. Weston and Harry Yost, clever comedians, and the very pretty and musical Nielsen Sisters, vocal duettists, complete the program.

The Chutes

Some new faces are seen on the stages here this week. The Knamers, Annie and Maud, sing and dance well, and Lew Thon, the monologist, adds much to the fun of the evening with his sayings. The three celebrated Cherry Sisters have captured the town with their marvelously funny interpretations of certain phases of life. They will without doubt be drawing cards as long as they choose to remain here. Marian Blake, the phenomenal barytone, strikes deep tones that make you wonder. Lillian Howie, whose descriptive songs are well illustrated with stereopticon views, gives a good description of herself when she says she is the only perfect animated specialty in America today. Romalo Brothers, Coulson and Ryder, and Boggs and Haedward are still with us and doing good work. Ella Bert daily and nightily shoots the chutes on her bicycle. Hoot Mon was the center of attraction amateur night. Tomorrow night a grand prize cakewalk, and Sunday a balloon ascension are among the attractions.

The Oberon

A good program is presented at this popular ball this week. The American Ladies Orchestra, under the skilled directorship of Mr. Louis N. Ritza, add much by their brilliant work to this musical program. Conductor Ritza's violin solos are beautifully rendered. Signor Ernesto Bal- dalza, the great Italian operatic tenor, after an absence of ten years, makes his first appearance here, singing Salve Dimorali from Faust. He has a very sweet, sympathetic voice and was received with salvo's of bravos and forced to answer several encores. The dainty female barytone, Miss Minnie Berlin and her little sister, Stella, sing some very pretty duos and solos. The beautiful Annette George sings with much feeling and expression, and the wonderful Electro-Magnograph gives some fine lifelike views that are very striking and enjoyable.

The Olympia

This the Olympia this week the leading attraction is The Great Unknown—the lady with the velvet mask—whose voice and presence cause great curiosity and desire to penetrate the mystery surrounding her. Miss Thelma's poses plastique are very fascinating and the great and only Trixola's dancing and singing are exceedingly fetching. This is the first appearance of Alice Raymond, the American cornettist, who electrifies us with her performance, and also the initial presentation by Lulaine and Darrell of their daring four-ring act, which is as good as ever. Mr. Livingston, Maude Darrell, Della St. Clair, May Neason, the Gordon Sisters, and the Japanese acrobat, Ouhana, complete an excellent program.

Fischer's Concert House

Is a great success in every way. As a hall it's a beauty—daintily finished in delicate shades with telling effects in stained glass insets of famous musicians. There is always a goodly crowd, and it's a good crowd too, in attendance. An excellent program is presented this week. Perhaps the violin solos of Conductor August Hirnich is the most perfectly artistic presentation of each evening, and the orchestra under his leadership is giving most excellent music. Seniors Vargas and Bardarocco with Signorinas Barducci and Polletta give classic solos and render with force and power part four from H. Trouvère. Miss Agnes Fried sings Ave Maria and For all eternity and sings them well. Master Leo Hickman, the boy soprano, sings sweetly the Holy City, and is heartily encored for it. Next week La Boheme will be the feature.

The Dewey Theatre

Mr. Edwin Hanford, the ideal Irish comedian, supported by The Rock Company, is presenting his Irish-American drama, The Shauunkock, this week. The leading character, Shiel O'More, is portrayed by Mr. Hanford, who also introduces some of his own songs and dances, during the action of the play.

Carl Birch, as Sir Gerald Buckley, filled the part with his usual skill, and clever acting. E. J. Holden, as Craig Dolan, Buckley's man, made a good villain.

The part of Moses Levi, was well acted by the comedian, Maurice Stewart, and Wm. B. Mack as Richard Rehan, made much of his part.

Gracie Plaisted acted the part of Sheelah with great zest. The character of Nellie Rehan was cleverly done by Fanny Gillette.

The remainder of the cast, of T. F. O'Malley, Geo. M. Herman, Grace Addison and little Florence Emery, did exceptionally well. Taken altogether it's a very enjoyable play.

The Bijou Theatre

A new concert house, the Bijou, opens tonight. A fine bill, headed by Ebel Lynnwood, is promised. Messrs. Stechan and Goldberg, the managers, promise some good attractions each week. Admission will be free.

Vaudeville Notes

Gerald opens at the Chutes next week.

The Black Bartons appear at the Olympia next week.

Di Gosca Bros. are at the People's Theatre, Seattle.

John Delmore will shortly arrive in town.

May Walton opens in the Delmonico Music Hall next week.

Love and Rowe are big hits at the Ceur D'Alene Theatre, Spokane.

The new Bijou Theatre at Astoria is doing very well.

Claire Stanley is the topliner at the People's Theatre, Seattle.

Tony Ryan is in Duluth, at the Parlor Theatre.

Juscha Cork appears at the Grotto in new songs and dances next week.

Marion Blake will shortly take the road with a first class vaudeville company.

Al James, a Frisco favorite, is at the Ceur D'Alene Theatre, Spokane, and doing well.

Archie Levy left this week for Riverside and Los Angeles on business and pleasure. He will be back next week.

Gerrit Harrington, the well-known banjoist, and May and Charlie Morrell are among the popular attractions at the popular People's, Seattle.

De Gosca Brothers, with their wonderful electrical musical novelty, are meeting with great success at the People's, Seattle.

Stella Mayhew, the star of the On the Suwanee River Company, will within two months enter vaudeville.

Contracts have been signed.

Lillian Walther and Miss Elaine Forrest who were to return this week, from their successful engagement in the Savoy Theatre in Vancouver and Victoria, have been induced by an offer of higher salary to remain two weeks longer.

Richard Pitrot and his associates who started out to make a tour of the world have reached San Francisco, and are due to be in New York toward the middle of April. The organization, in addition to Mr. and Mrs. Pitrot, originally contained Virginia Aragon, Marlo and Dunham, and other well-known vaudeville performers. The trip was begun in South Africa, and extended to India and other distant parts.
Mr. Robson's new venture has many elements of success as it was presented at the Fifth Avenue Theatre last week. It is a pity he did not open in Oliver Goldsmith at Wallack's early in the season, for now, even with a success on his hands, he will not be able to have but a few weeks at the Fifth Avenue before he must make way for R. H. Dana's "The Virginian." Joseph Jefferson, Oliver Goldsmith, as described by his contemporaries wrote like an angel and talked like a fool. The dramatist and the actor have not made Goldsmith talk like a fool but have made him say many things in that droll way for which Stuart Robson is noted. The play was in fact nothing but Stuart Robson unhampered by plot or dialogue, and the audience showed plainly on the opening night that it preferred the comic straight instead of warped by any serious roles that he has attempted. Next to Mr. Robson the best individual success was scored by Harry E. Dixey, who played the part of David Garrick. H. A. Weaver was Dr. Johnson; Walter Hale was Edmund Burke; John Bovet was Dr. Robert Burns, the entertaining biographer of the author of "The Stonos to Conquer," The Vicar of Wakefield. The old cast, which were all there, including Goldsmith's sweet heart, Mary Horneck, enacting by Florence Rockwell. There are deficiencies and inaccuracies in the play from an historical standpoint, but no grievous faults. It is the best new play Mr. Robson has had for many years.

GEORGE W. LEIDERER's latest production at the Casino is called The Casino Girl. The libretto is by Harry H. Boucicault, the music by Will Marion Cook and Harry T. MacConnell. As no one can tell what audiences are going to the popular public has had a whack at it, it is too early to make a comparison in that line. Playing Lady Grange's Casino Girl shop, but as the public is always more or less interested with what it supposes goes on behind the scenes, this particular piece of shop talk will perhaps be overlooked. One of the skills in the production is a scene showing how Laura Lee was taught to sing, and the song Follies On. This is, of course, a take-off on Edna May, whom Lederrer raised suddenly from the ranks of the chorus. Although the piece has many clever things, the principal success is due to the players themselves. Virginia Earle is the principal contralto and Melba Gilliss is another singing recruit. Sam Bernard, Louis Wesley, Albert Hart and George A. Schiller were the principal fun makers among the men, and Carrie H. Perkins, Eliza Suyder, Irene Bentley and Mayne Gehrze, were the other women in the cast.

The Great Ruby opened at the Fourteenth Street Theatre last week to an enthusiastic audience. The cast now includes Rose Coglan and Minnie Seglin, who are more distinguished than any woman in the United States. For complicated reasons, the picture looked like a success. The picturesque display was in some respects better than in the Daly representa-

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SALT LAKE

SALT LAKE CITY, March 26.—The Salt Lake Temple and Grand Opera were past the week, the Theatre presenting Deunan Thompson 29-29, and Willie Collier 22-24, and the Grand, Grau's Opera Company the entire week. The Old Homestead opened Monday night with only a fair audience which increased every night. Willie Collier had but poor patronage during his entire engagement of three nights and matinees. Mr. Smoother did not catch Salt Lake players as did a Man From Mexico. Hoyt's A Contrasted Woman, is the only attraction at the Theatre the present week, appearing 29-31, with Belle Archer in the title role. The Grau Opera Company opened its three weeks' Salt Lake engagement at the Grand, March 12, in Wash., and played to good business the entire week without change of bill. The company is not up to standard, the principals being only of ordinary abilities.

JULY KAY HARDY

CANADA

SPECIAL CORRESPONDENCE.

ST. JOHN'S, N. B., March 20.—The Vale- uco Stock Company closed week of 17 to 2 a good house, Monte Cristo being the pro-
gram. Next week the company play at Fredericton, preparing to the Opera House for three performances 23-24, thence to Halifax, N. S., for two weeks, returning then to St. John until May.

FRASER CARNEHAN.

Clarke's Big Business

Butte, Mont., March 21, 1900.

Mr. Deane reviews, Clarke and big busi-
ness once more near the Coast. Business has been excellent. At Fargo and Winnipeg we sold out. Now are busy now with Tomkins, and haven't an open night until next March. We close our Jones season in Colorado and open our Tomkins in the East, reaching San Francisco in De-

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NEW YORK

Special Correspondence.

NEW YORK, March 25.—Olga Nethersole who put on The Second Mrs. Mar-
yer after the police stopped Sapho, has been playing The Profligate for a week. The play is ten years old and Miss Nethersole has been playing it a minor part. The Profligate is not one of A. W. Pinero's best plays, but it is excellent in its way. Miss Nethersole has been in the story of a young man who had led a loose life in general and a dishonorable one in particular with a girl whom he did not marry. The girl whom he did marry wor-
shipped him until his sins find him out. In the meantime the wife's younger brother has fallen in love with the girl when the husband betrayed him before he married. The ending is not happy, for how could such conduct lead to happiness? Had Pin-
ero made the ending happy and therefore more popular, perhaps it would have been excellent. There is a diversity of opinion as to what the wife should have done. Some women in the audience approved her for-
giveness of the husband. Others did not. But in any case, it is a pity that Miss Nethersole was trapped him before marriage to another, suffered most and was practically banished. Miss Nethersole in The Profligate shows herself to be an actress of the very highest rank, intellectually, and notwithstanding the salacious character of her play she has at the bottom of every one a moral which im-
presses itself upon the audience.

* * *

Mrs. Nethersole and her managers are still in the courts. A judge of our Supreme Court (which corresponds with the Superior Court in California) has just rendered a deci-
sion in the Sapho case, holding that New York is the United States. Of course the learned judge didn't say it in those few words, but the decision is as clear as can be. Miss Nethersole had to wait until the August judge rendered his decision before the case could proceed to the Grand Jury. As was expected, the Grand Jury found an indictment against Miss Nethersole, her husband, her manager, and the manager of Wallack's Theatre. As Miss Nethersole had never before been arrested she was very much excited by the language of the indictment; which having been taken from the statutes looked exceedingly fierce when applied to her spec-
icly. But it did not frighten Abe Heme-

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Stuart Robson made a second attempt this season to play a successful part on Broadway. This time it was with Oliver Goldsmith, a new play by Augustus Thomas.
HONOLULU
Special Correspondence
HONOLULU, H.I., March 15.—The steamer Warrimoo from the colonies the 15th brought Horgan's Colored Minstrels. M. E. Curtis was formerly their manager. Ernest Hogan, who was one of the troupe when Curtis left, took hold of them and has been making good money ever since. The Orpheum has engaged them for four weeks, commencing with Saturday, the 17th. They opened up with a full house and received hearty applause, the performance going through with a rush. The indications are that they will play to good houses right along. Little Siren, the contortionist, and Carl Dante, magician, are as clever as ever. Billy Barlow of Barlow Bros. Minstrels, leaves for the Coast on the Australasia the 20th, to join the company. Billy has been down here about a year. During that time he has been manager of a fashionable beach resort. At present Billy has the "poor man's goat," and has to get around in hacks, which he claims are expensive. H. A. FRANCONO.

ST. LOUIS
Special Correspondence
ST. LOUIS, March 26th.—Manager Pat Short is giving us The Surprises of Love this week. The comedy is funny. Arris has again come in with Missouri with almost the same cast that produced the drama here earlier in the season.

The Castle Squelettees at the Music Hall is singing Fra Diavola. Grace Goldena and Mary Carrington are alternating as Zerlina, while Mino Delemata and Ryan Thomas are singing Fra Diavola. * Col. Hopkins Chicago Stock Company are at the Imperial playing to standing room with Quo Vadis. The local stock is in Chicago playing Sapho. * Manager William Garee is offering William Gillette's Secret Service, while John Islam's Octoroons, an aggregation of "dingies," are at the Grand Opera House. * Manager Jim Butler offers The Gay Masquerades—good burlesquers.

Florene Troupe, Howard's Poodles, the Levinos, the Silveres, Pete Baker, McBride and Goodrich, George Austin, Belmont and Westen, Dean and Jose, Halliday and Ward, Ferguson and Sayder, Arvelo and Holmer, and Waidrow, make up an entertaining continuous show at the Columbia this week.

Flora Greville, one of the best known men about town, died suddenly last Friday. He was well known to the theatrical profession, and he devoted much of his leisure to entertaining them. * The Castle Square Opera Company will close their season April 28th. I am glad to say they will be with us again in the fall.

GATY FALLEN.

CREEK GROVE
Special Correspondence.

KALMEN C. SARPERO.

A Scenic Line

Whether due to the fertile brain of the gifted press agent or not, there is no doubt that the doings of actors are prolific of lots of good stories. Thus it is told, once the stage paraphernalia of one of Andrew Mack's plays was sidetracked by neglect at Pittsburg. Afterwards Mr. Mack met an official of the road, who asked the comedian over what line he preferred to travel. Mack replied: "Well, as a rule, over the line that has the most scenery." "And what line is that?" continued the comedian. "You've side-tracked my out-fit at Pittsburg."

Henry Miller's Season

Henry Miller's summer season in San Francisco will open April 30th at the Columbia. The plays he will produce will include Miss Hobbs, The Tree of Knowledge, The Only Way, His Excellency the Governor, The Liars, The Adventure of Lady Ursula, Heartsease, and Brother Officers.

BELASCO FOOLS 'EM

WHILE New York takes a certain amount of pride in being the chief centre of the gold brick and green goods industries, that it is not quite so sharp as it would have the country believe, a late circumstance goes to show. David Belasco, author of many excellent plays, the other day sadly victimized some of the wideawake journals of the fly metropolis. He recently announced that he was engaged in dramatizing a novel whose story was laid in Japan, and stated he had to consult the stage manager of a Japanese troupe of players now playing in this country, relative to the business and action necessary to his play. This stage manager's name was given as Yvaghno Yohhtus, and to make sure of its proper announcement in the papers Mr. Belasco spelled it out carefully to each of the news chroniclers. Next morning the papers gravely published the intelligence of the dramatist's intended visit to Yvaghng Yvohhtus, the Japanese stage manager. This Oriental's name was merely "Naughty Anthony," one of Belasco's latest plays, reversed in spelling.

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**Los Angeles**

**Los Angeles, March 27.—Prof. Gentry's dog and pony show gave eight performances here last week to good business. Mr. Gentry says the season through the West has been particularly good.**

David H. McCurtney, who was recently given the leading role in *Sister Mary of the Angels* in a national tour, has been in Los Angeles. Miss Adams, formerly of the Omaha, Dubuque, Troupe, has been touring the West with a lavish company, making a number of important stops in the city.

Benjamin Howard, the new man with the Senn Company, has made a remarkable hit in the Anamosa. He is a good actor.

At the Los Angeles Theatre, Because She Loved Him So held the boards 29 to 31, and met with an enthusiastic reception. At Morocoso's Burbank Theatre, the Senn Company put on an exhibition of the week for the week of 29th, with the Semyon Dreyfus for the Wednesday matinee. The S. O. A. sign was given a conspicuous place at each performance. Augustus Thomas is writing a new piece for Mr. Senn, which will be put on next season.

At the Orpheum the usual good bill is on, and the company. The profits at the Senn Auditorium are steadily on the increase. The bill includes Mr. and Mrs. Sidney Drew, Royal Moord Stuart, G. W. Thomas, Miss Florence Adams, Miss Martinetti and Grossi, Platow and Dunn, Frank Trio, and Newhouse and Ward.

**Herbert L. Conner.**

**Portland**

**Special Correspondence.**

Portland, March 27.—Marjorie Grand —But two attractions at this house last week Govt Gate Inn came for two performances, to fair business. The play was one of the best of its kind ever seen here, but the cast was inadequate. Music lovers enjoyed the single operatic concert given by the Dunwoody-R基辅 Concert Company. Composing Harry Claxton in Three Musketeers. The advance sale so far indicates good business.

Conrad's Theatre—Darkness. Food held the boards here all last week, to very indifferent business. Do not know how to account for this, whether it was that the admission did not please or because Manager Conrad raised his prices. Col. W. A. Thompson's vaudeville, the Lyric Opera Company, opened here tonight in a double bill, Carlos R. Estudans and Saul Pasha. They stay two weeks.

The scale of prices was raised at this house during the Frawley engagement and still remains the same. Orchestra seats were formerly 50 cents and are now 75 cents.

Motherbrode and Abbott Company played Castro last week. This week the offering is My Precious Baby.

**Notes.**

Laura Adams of the Motherbrode Company was called to her home in Oakland Sunday night by the sudden death of her mother. Illness of your correspondent prevented a report from this point last week. *Manager* Heilig is now in your city endeavoring to secure Paderewski for at least one concert at his house. *Max Steinle* entertained a public meeting Thursday evening. *Miss Jennie Kelton*, late of Sam T. Shaw Company, is laying off in this city. *Sam T. Shaw* is to disband his Company in a few weeks.

Portland has developed into quite a sporting town, two big athletic carnivals have been held in past two weeks, to very large business at the Exposition building. In the first one, D. A. McMillan defeated Louis Cannon in a wrestling match, getting three falls out of five. Last night Hall Adal, known as "The Sultan's Lion" engaged to throw McMillan and Cannon both twice in ninety minutes for a purse of $1,000. He was successful in turning them both on their backs in fifty-eight minutes. He issued a challenge to throw in the world, giving them one dollar a minute for all the time they could keep on their feet. McMillan, Cannon and Hall Adal, are now on route for Frisco. Jack McDonald of Frisco attempted to knock out Fred Ross of this city in four rounds, but failed to do so. The Louise Brehayt Ballad and Opera Company will give one performance of Martha, at V. M. C. A. Hall, March 27. Max Steinle is working in a back in this city.

**Sacramento**

**Special Correspondence.**

Sacramento, March 27.—The Dalley Company with Stanley Ross in the lead opened at the Chote last night to a fair house. The company is strong. Next week, April 2, Have You Seen Smith; April 4, Rider Concert Company; April 5, West's Minstrels; April 6, Padd'nhead Wilson; April 8, The Swannee River; April 9, Paderewski.

**Carson**

**Special Correspondence.**

Carson, Nevada, March 27.—The Swannee River Company played here last night to a good house and gave an excellent performance. Miss Mahew, playing the negro worm, was exceptionally good. They play Virginia City tonight and Reno 29th.

The Greater American Company here the past 12 days to do business and gain a good showing. The company includes the famous musical Willards and the Drummer Boy of Shiloh. Reno 19 go to good house, and Virginia City tonight and tomorrow night.

On the Swannee River Company is booked as follows: Reno, 20th; Carson, 21st; Virginia City, 27th, Thursday night, The Jefferson's Virginia Company is heading this way, but cannot ascertain the date definitely.

**Roos R. Meder.**

The Mechanics' Institute has awarded diploma for superior work to Mr. Louis Thor, Photographer, 836 Market St.

**Events That Interest the Pacific Coast**

**Glad to Hear It**

"Business is fine with us down here," writes Manager Barton, of Have You Seen Smith Company, to the Review, from Los Angeles.

**Personal Mention**

Eustace Hastings will appear as Petronius and Mary Hampton as Pappae in the production of *I|O* Vadi*|* at the Alcazar.

Tommy Leary, who makes a hit wherever he goes, is the real thing in the Princess Chico and in Philadelphia tickled them to death almost.

Mrs. Harry Corson Clarke, the handsome wife of the well known comedian, arrived in San Francisco Monday to spend a few weeks with her relatives.

H. S. Mitchell, advance for On the Swannee River, has been enjoying the sights of San Francisco for the past week, as well as doing some tall hustling for his show.

Mrs. Helen Stone-Bishop has returned to the city after a highly successful tour of Southern California. Her dramatic recitals drew large and enthusiastic audiences, and she received many flattering notices from the Southern Californian press.

S. H. Fiedlander has the western tour of Paderewski, embracing twenty cities, under his personal management and it needs no prophetic skill to write that with the managerial skill of Mr. Fiedlander and the great popularity of the gifted Pofe, the tour will be highly successful.

**Vaudville Notes**

Arnold, juggler, is a strong card at the People's, Seattle.

Nick Williams is this week at the People's, Seattle.

Veronica, May Ashley, Kate Rockwell and Felice are pleasing Savoy, Vancouver, patrons.

David Meier, the marvelous bagpiper, is one of the attractions with Wm. H. West's Big Minstrel Jubilee.

Lillian Walther and Elaine Forrest have made phenomenal successes at the Savoy, Vancouver. They no sooner fill one engagement than an extension is asked by the house management. The clever team is due in San Francisco about April 15.

**On the Road**

Jesse Shively Company

San Diego, April 2, week; Santa Ana, 9.

Daly Stock Company

Sacramento, March 26, ten nights.

Boden Lyric Opera Co.

Portland, March 25 to April 7.

Evil Eye Company

Chey, H. H. Yale, Mgr. —St. Paul, March 25; week, Minneapolis, April 1; Endicotte, 9; iWinni, 2; Dulquini, 2; Cedar Rapids, 12; Marshalltown, 13; Des Moines, 14; Omaha, 15-16; Denver, 22; San Francisco in May.

In Darkest Russia

Seattle, Third Avenue, March 25, week; Fargo, April 16.

**Have You Seen Smith?**

Vallejo, March 31; Sacramento, April 2; Marysville, 4; Roseburg, 5; Albany, 6; Salem, 7; Portland, 8-9.

**Willy Celler**

San Francisco, March 26, two weeks; Oakland, April 9-10; San Jose, 11; Stockton, 13; Sacramento, 15-16; Portland, 16-17; Tacoma, 19; Victoria, 20; Vancouver, 21; Seattle, 22-23; Spokane, 27-28; Wallace, 29; Butte, 30-May 2; Helena, 3; Fargo, 5.

**Middle Square Company**

Modesto, March 26-31; Stockton, April 1.

**Stockwell Company**

Butte, March 30-31; Anaconda, April 2.

**The Three Musketeers**

Seattle, March 31; Victoria, April 1-2; Nanaimo, 3; New Westminster, 4; New Westminster, 5; Tacoma, 7; Spokane, 9-10; Great Falls, 11; Helena, 15-17; Anaconda, 14; Butte, 15-16.

**Lyceum Stock Co.**

*(Andrew E. Thomson, Mgr.)* — Nevada City, April 2-4; Auburn, 5-7; Lincoln, 9-10; Wheatland, 11; Oroville, 12-14; Marysville, 15-17; Chico, 19-21; Red Bluff, 22-24; Anderson, 25-28; Redding, 30; Kerckow, May 4-6; Dunsmuir, 7-8; Sisson, 9-10; Yreka, 11-12; Ashland, 13-14; Medford, 15-16; Jacksonville, 17-19; Grants Pass, 21-23; Roseburg, 24-26; Cottage Grove, 25-28; Eugene, 30-31; Albany, 4-6; Corvallis, 7-9.

**Greater America Co.**

*(A. R. Carlington, Prop. and Mgr.)* — Austin, March 30-31; Harker, April 2-3.

**Word and Voice Co.**

*(E. D. Stair, Mgr.)* — Denver, April 17-19; Cripple Creek, 5; Pueblo (return), 9; Cheyenne, 20; Salt Lake, 31-33; Ogden, 14; Virginia City, 16; Carson City, 17; Reno, 18; Sacramento, 19; Stockton, 20; San Jose, 21; Priego, 23; May 6.

**Swannie River Co.**

Sacramento, April 8; San Jose, 9; Marysville, 11; Eugene City, 15; Salem, 14; Portland, 15-17; Astoria, 24; Olympia, 25; Fort Townsend, 26; Tacoma, 27-28; Seattle, 29-May 5.
THE COLUMBIA

Willie Collier and his own clever face, Mr. Smooth, are in high favor at the Columbia Theatre, where they will remain this and next week, including Sunday nights. As the only Mr. Smooth, the star is seen in his best elements for laughter provoking. The last performance of Mr. Smooth will be given on Sunday evening, April 8th.

Wm. H. West's Big Minstrel Jubilee is announced to follow. This organization includes among others, Carroll Jolston, one of the late William C, Sterling has drawn the theme and title for the new comedy drama, On the Suwanee River, which comes to the California Theatre for a week beginning Sunday afternoon, April 1. The play is said to have a healthy moral and has been treated in an intelligent manner. Elaborate scenic detail has been provided, and a good company headed by Stella Mayhew as Aunt Lindy is promised.

THE ORPHEUM

The Orpheum has another good bill for next week and it is almost entirely new. Matthews and Harris head the bill. They are comedians and their farce-comedy, Adam the Second, by Will Cressy of Old Homestead fame is said to be one of the funniest things in vaudeville. Vebbi Earle and Lulu Shepherd are two comedians, American, and both very pretty. Carrie Behr is a singing comedienne blessed with good looks, a splendid voice and sense of humor which she develops freely for the benefit of her audiences. One of the most important of recent engagements is that of Harry Cogill and Mary Arlee, character vocalist and comedians, and their musical comedy, A Warm Lunch, is said to be most entertaining. The holdovers are Charles Sweet, A. L. Guille, Keno, Welch and Melrose, Loney Haskell, and W. C. Fields.

Next week begins a new series at the Orpheum and we expect an interesting program. The matinee show will feature the popular comedian, Mr. Turning, and the evening show will have a variety of acts, including a new musical comedy, The Grand Opera, which is sure to be a success. The matinee show will begin at 2 p.m., and the evening show at 8 p.m.

THE GRAND

The Grand Opera House continues to do magnificent business with El Capitan. It will be given for the last time Sunday evening, and Monday evening the last five nights will begin with a splendid revival of that delightful opera, The Beggar Student. Its cast include Edith Mason, Hattie Belle Ladd, Bessie Fairbairn, Thomas H. Perse, Wm. Wolf, Arthur Wooley, Winfred Golf, Chas. Arling and Nace Bonville. The fifty-third week of the season will conclude Friday evening. It will be the last appearance of the company here, as they leave the following morning for Los Angeles to play an engagement at the Burbank Theatre. Saturday afternoon the students of the University of California will commence a series of eight performances for the benefit of their track fund.

THE ALCazar

This coming week the Alcazar will bid for favor in the powerful presentation of Quo Vadis. The cast includes thirty speaking parts and as many more extra people. The Alcazar management has not left a stone unturned that would deter the presentation of Quo Vadis from being a marvelous production of scenic, costume and artistic splendor. Notwithstanding the extra expense of getting this play up, there will be no change in the price of admission.

THE TIVOLI

Another big success has been scored at the Tivoli, with the musical extravaganza, Manilla Bound, which, playing to crowded houses, enters on its second week Monday night. One of the most effective final numbers heard at the Tivoli is to be found in the second act of Manilla Bound, in which the entire company wins lavish applause, by the rendition of all the patriotic American airs, arranged in most novel manner. The charm of the "hoot mon golf ball," wins for it nightly a series of encores. The present attraction is likely to hold the stage for some time, and will be followed by the great comic opera, The Wizard of the Nile.

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LOCAL NOTES

WESTERN ADDITION CLUB

Native Sons' Hall was crowded Wednesday evening of last week when the Western Addition Literary and Social club gave an enjoyable entertainment. The prime favorite of the evening was Mr. Geo. Ham- mersmith who gave a clever impersonation of a Southerner, winning much applause. His costume of white satin with silver-spangled trimmings and pink petticoat was decided fetching, and his roses and feathers upon his shoulders nodded coquettishly at the audience as he danced and sang the audience responding with peals of laughter. During his gayety dance he lost his wig and looked rather astonished to see it at his feet, and a very masculine head was disclosed above the feminine finery. He showed prescure of mind that would have done credit to a star, for he grasped the situation and the wig and held it aloft for the rest of the dance. Miss Edie Tooker and Miss Edie Tooker were also great favorites and played guitar duet, Fille du Regiment [Donizette-Ferrer], which was one of the most delightful numbers of the program. After continued applause Miss Edie Tooker rendered as an encore, Silver Threads Among the Gold. She is a little artist with her instrument, and played with much delicacy of feeling and clear, bright execution, declining a third number. Miss Lilly Roeder, accompanied by her master, Joseph Greven, gave a soprano solo, winning an enthusiastic encore. The Blacksmith of Greta, baritone solo, was rendered by Mr. Walton C. Web and an encore demanded. J. D. Hynes' Orchestra contributed several bright selections during the evening which closed with a farce, Who's Who? Mr. Harry O'Neill, Dr. Wm. Sieberst, Wll Ogilvie and Misses Jean Baldwin and May Sullivan in the cast.

MC KENZIE MUSICALE.

Two thousand people attended the McKenzie musicale at Odd Fellows' Hall, Thursday evening of last week, a pleasing program being rendered by the young singers, who ought to aspire to much better work with each concert, in consequence of such large attendance of their friends. The program was Overture [Weisei], orchestra; Filipino Serenade, Lost Chord, Carolina Twists, Impenetrable Davis by the society. A pretty group of songs was The Englishman [Blakeley], Boer National Anthem, solos by Fred Foley, Star Spanned Banner, solo by Lily Laws with choruses by the society. J. W. Fisher singing The Postillon [Molyon], and an encore number. My Pretty Jane, was sung by Master Geo. Kroger, who sang much more easily than usual. Celebrated Laughing Trio [Martin], was given by Lily Laws, Chas. F. L. Long, J. P. Faitre, and an encore demanded. I desire to encourage particularly Miss Margie Wheeler, whose style showed much improvement and whose music was rendered with more refinement and sweetness than I have ever heard in her, and O. W. D'Aulnais whose musical voice was heard in Miserere scene from Trovatore. I want to see these young amateurs broaden and grow in their work and to keep up their courage and interest. In this number E. M. Cushman, Fred Griffith, A. W. Sheller, M. A. Campbell, G. P. Lloyd, J. P. Faitre, J. Lyons, and H. J. Crane, assisted, an encore being given to much applause. A happy idea was the ladies double quartette, Margie Wheeler, Estelle Hutchinson, Ethel Carroll, Rose Corbaley, Lily Laws, Eugenia Breitungross, Rose Koppel and Matilka Pohlmann. They sang Kentucky Babe, There was a Bee, and other numbers creating much merri- ment and applause. Why can't we have a double quartette among the boys and something I have so often suggested, better modulation in the choruses.

ALFRED PARLAND'S CONCERT

Alfred Parland, the famous banjoist, made a tremendous success at Sherman-Clay Hall Friday evening of last week, his audience recalling him repeatedly and listening in silent ad- miration to his brilliant and soulful renderings. His listeners were spell- bound, and the banjo, generally regarded as rather metallic and un- musical, in comparison to other instru- ments, received a new dignity and beauty in his hands. Mr. Parland is gravely courteous, perhaps a little cold in manner upon the stage. As I listened to his deeply sympathetic work, every note breathing tenderness and grace, I felt that in spirit there must be a warmth and fervor that his quiet face belied, and when it was my privilege to meet him I found him one of the most cordial and charming of gentlemen, with much sweetness of manner. His program was Robert op. 12 [Moszkowski], Transcription, Alice Where Art Thou [Farland], Spinning Song [Popper], Serenata [Moszkowski], and Sonata op. 30 No. 3 last movement [Beethoven]. The last number, Mr. Fletcher Tilton, accom- panist, created greatest enthusiasm, but my favorite number was the sec- ond concerto [De Beriot], the beauti- ful andante excelling my profound admiration, for I have never heard in any artist deeper feeling or more splendid technique, and the pianissimo was as delicate as if a butterfly had fluttered above the strings. Chas. F. Grachau, who managed the concert, directed his banjo, mandolin and guitar orchestra, of some sixty mem- bers, who rendered several selections to much applause. The young play- ers were particularly attentive and well disciplined, and they played with excellent time and expression. Miss Adelaide Roddy, accompanied by Mr. Tilton, whose touch and fine tone were worthy of especial praise, sang Since First I Met Thee [Rubinstein], Bird in the Wood [Taubert], and Caro Nome from Rigoletto. Her lyric soprano voice was clear and sympa- thetic, and she rendered her music with smoothness and grace, but her voice was not quite so strong as usual. Miss Roddy made a very pleasant im- pression and was warmly encored, her manner upon the stage being mod- est and refined.

MUSICAL ECHOES

Miss Xena Roberts is receiving con- gratulations having accepted an ap- pointment in the choir of Trinity Church. She has been quite a favorite in concert and received her tuition and most loving encouragement from Mrs. Marriner-Campbell.

Millie Flynn has returned from New York and resumed her work in Trinity Church and the Synagogue to the delight of the congregations of the churches in question. Miss Flynn tells me New York is not the Mecca it is supposed to be for musicians and that some of our California singers have not bettered their condition in leaving here. She received induce- ments to remain in New York, but prefers to return to home and friends.

Sig. G. Vanrell has accepted an engagement to sing in the choir of St. Dominic's Church, and his fine voice will be an added attraction to the excellent music rendered there. Special musical services are given there once a month that are treats to the congregation.

A typographical error occurred last week in my copy when Mrs. Anna Von Meyerick's name was omitted from a notice of the Damrosch and Gaski Concert, as her pupils Miss Decker, Herbert Williams and a chorus from her school took part most creditably in the gala program in the California Theatre.

Don Pardie Riggs, the violinist, dropped in for a chat the other day and reports bright prospects for the next season in his work. Mr. Riggs has classes now in Petuluma and San Rafael, as well as in the city. His wife who has sung for some years at Dr. McKenzie's church, has one of the sweetest soprano voices among the local singers and has been also a favorite in the interior.

Mme. Inez Carusi, harpist of Damrosch, Seidl and Metropolitan Permanent Orchestras and Augustin Daly's Dramatic Company, has come to San Francisco and was a visitor at the Dramatic Review office last week. She is a very charming woman and considered a very fine harpist as well as a vocalist. It is expected that she will be heard here next month.

Mr. Geo. Hammersmith will appear at the Reliance Club, Oakland, next Monday evening, and his clever work will be a drawing card for ladies' night.

— Mary Frances Francis.
LOCAL NOTES

PADEREWSKI
The California Theatre was thronged with interested audiences Monday night and Wednesday afternoon, who listened with rapturous satisfaction to the piano playing of the renowned Paderewski. There were many musical present and from them came the most genuine applause, for it takes a musician to appreciate to the full such an artist, and they love him for his art alone, leaving the sentimental women to rave over his gentle manners and flowing hair. Paderewski is a mixture of giant and poet, masterful yet brilliant, sympathetic and tender, and his mind sways the audience as he plays, and he holds them with a spell of strong magnetism. Among his heroes were Mark, Hark the Lark; Beethoven's Appassionata; the third Ballad of Chopin; Mendelssohn's Spring Song; Second and Sixth Rhapsodie of Liszt, creating a sensation in the A flat Polonaise of Chopin and in the Barcarolle and waltz of Rubinstein, particular enthusiasm giving his Chopin selections. Some of Paderewski's compositions were also played. He played Tuesday evening in Oakland.

—Mary Frances Francis.

Frawley at the Alhambra

Managers Ellinghouse & Mott announce that the Alhambra will re-open early in May with the Frawley Co., for an engagement of eight weeks. Manager Frawley will put on entirely new plays and will have one of the strongest companies he has yet presented to San Francisco. Mary Van Buren and Pearl Landers will be two of those retained by Mr. Frawley from his new company, the vacancies being filled by strong Eastern talent. Scene painters and stage carpenters are working on new scenery for the Frawley productions. Manager Ellinghouse of the Alhambra left for the East this past week to conclude some big deals that will materially affect the Alhambra's future. He expects to consummate one of the biggest theatrical deals of the season while in New York. With the Frawley engagement, the Alhambra is booked solid until May 25, 1901, with strong attractions.

Wine and Woman

The above is the title of a new production, April 2, at the Manhattan Theatre, New York, in which George Osborne will be cast for a prominent part. Dan Halifax, a San Francisco boy, will also be in the new play. Since his arrival in New York, Mr. Halifax has been very fortunate, having offered a contract for an engagement at Peak's Island, off the Maine coast, a season with the Castle Square, Boston, or at the Woodward Stock, Kansas City, for next season.

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and there will be several more published by Saturday, so, if you’ll excuse me I’ll not write one myself. It might go the rest one better and be a sindescription. Instead, I’ll just write a note to the gentleman.

Dear Mr. P.—You are a wonder—with your iron wires and your silken finger tips, your own notions of the time beat, your wonderful dainties in extension and diminution of melody and your passionless, expressionless mask. As Elliott says of Brahms, you feel with your head and think with your heart. That is, you look like that sort of man. The Chopin brace—that is what I want to talk about. Why play any of them? They have been done to pulp by half the piano ladies in the land—and you don’t have to. A slow, cold-blooded thumper over the way is forever at them, with diabolical variations and those that are not for her and her ilk are for you, for you. The wondrous balcony in F, for instance, any of the true improvisers, the mazurka in A minor, the three great polonaises, the nocturne in C sharp minor and the polonaises. None of these have ever been made a scandal of. They are all yours. You must play them for who else will?

And when we were half way out, he played again for the insistent—the second rhapsodie, and a woman and her daughter at my elbow “scrapped” throughout the number trying to fasten a composer onto it. “Schuman,” said mamma. “Chopin” said Rachael. back and forth and back. They are fighting yet. I know it.

The artist had to put the wrong end of the opera glass on my 12 inches of Paderewski to make it fit. Don’t you dare to measure it.

A DAY IN THE ORPHEUM BOX OFFICE

George H. Myers

Carelessly as a man swings a walking stick, I swung myself onto a stool in the rear of the Orpheum box office last Saturday and announced that I had come to spend the day. Colossal impudence? Not at all. I went for need. I must improve in strategy and to know something of the game of box office politics is a good step onward. Besides, I smiled the announcement and the cunning despot who rules smiled back and lost the day.

Not only did he give me lodging, but board as well (menu furnished on application). He gave me his pencil, be gave me his time, he loaned me his ear and tempered the light to a beautiful drab. In fact, he kept a watchful eye for all my needs and he kept his temper. (How his family must have suffered at eventide). His picture lives above, and he signs himself, “Yours patiently, George Myers.”

Till the lights are out and the shutters of life are up, I shall remember his clever handling of the “chivalry and shovelry” of the town.

In his place I should have thrown things, (in a certain solemn manner to keep my self-respect, but I should have thrown them) anything handy at the marble men, the women who need nurses, the knowing and the abstracted, the adult savage and the growing one, the surly and the fresh, and everything but passes at the creature born with an hereditary ambition to get something for nothing.

Just about half the brethren who wander up think the place is a palace where laments to the law chancellor are leisurely decided. The other half either know what they want and don’t get it, or don’t know what they want and do get it.

The day began with a high wind. It blew up a Tartar with oblique eyes—a Tartar yet fat with flowing locks on both sides of his head. “Two for tonight—where are they?”

“Twenty-eighth row” (getting them ready.)

“No you don’t. Can’t a man ever
get a seat in this house? What have you got for next Saturday?"

"Seats not ready yet."

"Why aren't they? (He's a churchman.) And he pranced away on the embers of his faith, swearing them black before the echoes of his prance died away.

"Hang it all, why aren't they?" said I to the devil. "Why aren't the May flowers nodding and theJune bugs humming?"

"Have some Napa soda," said he, a sort of apology, I suppose, for the bad manners of his customers. Let us be too hard on the Tartar. Was not a fig tree once cursed and withered for not bearing fruit? Yet it was not the season for fruit.

Next, three women, together, yet alone. The first, all hat, (a perfect thatch—she could have sat down beneath it in sun or rain) thought, it was a photograph gallery; the second, with portiere hair, wanted stamps; the third couldn't think of sitting in the box seats her husband had bought. There were thirteen chairs in the box.

Thirteen! said the despot, with a bland smile. "No, there are fourteen."

"Oh," and she walked off quite satisfied.

"Put another chair in that box."

This to the Jop when milady was gone. What deception.

"Two in front," yelled a little man in a blouse.

"This week or next?"

"The week Golden comes on."

"Come back in about a year."

And I always thought this despot a cold ridge. He is. He stops the frowns that blow his way and raises them down as smiles.

Up sauntered the young person—blonde, blue-eyed and blissful.

"I want some seats." Pause.

"How many? When?" (And by the way, two-thirds expect the despot to be a mind reader.)

She raised her shoulders in the easiest way that says: "Don't ask me."

"Here's two in a box for the Saturday matinee. One dollar."

And if he had not thought for her, she might have been standing there yet.

Now they came in unbroken line, and they all wanted seats on the aisle—or the corner or the gangway or the selvedge—as the tongue clicked to its customers in the stereotyped ticket. They must have them no farther back than the tenth row and were made happy with the twentieth. Was there a post in the way? No, they had had the posts taken down. Were they near the electric light? Who had the seats next? Were they good seats? Was he quite sure they were good? Were there any people in front with tall hats? Was this O'Farrell Street? Was he quite sure? And last but not least, when the matinee curtain was up—

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Did he see a woman with blonde hair pass in?

"Natural or peroxide, madam? There were several."

Men shall dwell in brotherhood together. Shall they? How shall they?

"Eighthenth row. That's so far back."

"If anything better is returned, I'll save it for you." And he does—aisle; eighth row. "I wish you could have got them in the fifth," is the thanks he gets.

If a man take off your coat, give him your shirt by all means, and a patch of your skin to boot.

"I'm old and fat and lame," said a jolly crutch bearer with a faded beard, "and I want a seat for myself and one right next for my wife."

"Which leg?" What's that to the despot, thought I. Just this. Left leg, right side of the aisle, and vice versa. The despot smooths their hair with the tenderness of a father, and lets "nothing but the stage" come between them and the show.

"How far back are these?" She was a snap-dragon with a complexion like a condemned mail bag. "Half the house, "Which row?" "Seventeenth."

"How many rows in the house?" Thirty-four.

There are several ways of calling your brother a liar, aren't there?

There is an air of gracelessness about this box office that would vanish in two seconds if I had the window. The window is low and rather uncomfortable for patrons.

"We'll not alter it," said the despot. "If we make it too comfortable they'll stay all day."

Two pretty girls trotted up to see how he looked without a moustache. They had heard of his loss, and came to scoff at his misery. They kept two suburban waiting just long enough to read the sign "Evening, 8:15; Matinee, 2:15." "That's a mighty nice long show you got here, mister, from 8:15 to 2:15. Gimme two seats. Pretty cheap, hain't it? Where be them at?"

The washing of hands before dinner was not a ceremony in his house, and his garments were out of date, but I'd give a whole wilderness of the sort that followed for just his dirty little finger.

The "sort" that followed were an army officer and his friend (you know him). He just wanted to look at the show for a minute or two—give him two gallery tickets. He went up, stayed long enough to see what he wanted and then came down and dashed his money back, twenty cents! because there were no vacant seats. He got it too. Men shall dwell in brotherhood together. Not if I know it.

Honestly, Mr. George Myers, I don't see how you stand it. Your patience and diplomacy are not without material reward I hope. But surely you must be tired. Would not a long sleep be happiness? C. T.
Side Lights

It is reported that the Bates Company concluded their season at Marysville Monday. They gave three performances.

The New Alhambra will be dark for a month, after which some very fine attractions are promised by Managers Fillinghouse & Mott.

Pudd'nhead Wilson played Santa Rosa Monday night to comfortable business. Paderewski filled the evening at the California.

The sale of the Augustin Daly collection of bric-a-brac, paintings and books was begun Monday in New York. In the afternoon 250 pieces of bric-a-brac, bronze and relics were sold for a total of $2,154. In the evening 170 pieces, pictures, engravings, photographs and pastels realized a total of $6,064. Seventeen portraits of Ada Rehan, brought prices from $2 to $30. The highest price, $1,100, was brought by Hogarth's portrait of Peg Woffington. Mr. Daly secured it from the collection of Lord Lonsdale for a little more than $2,000.

Edward E. Rice was recently given a great benefit in New York; now he takes one in Boston. Is he going along the line singing his tale of woe? If he hadn't made and recklessly lost a couple of fortunes, the great American public might not be beginning to object quite so strongly.

Charles Frohman's two years' contract with Julia Marlowe will expire at the end of this season. Next October Miss Marlowe will open the new theatre in Chicago with Clyde Fitch's American play, Barbara Frietchie, and Mr. Frohman will retain an interest in the tour while Miss Marlowe presents that piece, as it is his property. When Miss Marlowe comes to New York, however, and produces When Knighthood Was in Flower, in one of Mr. Frohman's theatres, she will again assume her own management. C. B. Dillingham has been engaged by her as her business manager.

In about a week M. B. Curtis will start upon a tour of the Northern circuit with a new version of his old play, Sam'l o' Posen. Mr. Curtis has engaged his company and closed all the necessary arrangements for the tour. The play has been re-written by H. D. Cottrell, an Oakland newspaper man.

James Neill and his company, lauded by press and public wherever they have appeared, will begin an extended engagement in repertoire, Monday evening, April 9. They will open in Sol Smith Russell's A Bachelor's Romance, new to San Francisco.

Ward and Vokes will come West with their latest farce success, called The Floor Walkers. The production was an immense success in New York and the entire company of over forty people will be carried across the continent.

It is reported that the American tour of the Moore-Roberts Company has been abandoned and most of the company will return to Australia. They got in from Eureka Tuesday.

Alvin Joslin's fortune has been left to a married woman, the wife of a manager of a business house in Detroit. She is Mrs. Edward F. Simpson, and was formerly Margaret Schriver, a member of the Alvin Joslin Company. Her share of the estate will probably amount to $100,000. The will of Charles L. Davis, who was known by the name of the play that gave him wealth, was filed last week. It caused much surprise, as it was believed that a Pittsburg woman would be his heir. She has possession of the Alvin Joslin diamonds, and says they were given to her long ago by Mr. Davis.

Ignace Paderewski will give his last recital at the California Theatre Monday afternoon, April 2d. It is whispered that before he leaves the coast, however, he will be heard in a grand orchestral concert when he will play the Beethoven Emperor Concerto in E flat and a Polish fantasia of his own composition.

Student Actors

The production of Mlle. De La Sieglere, Sardou's French comedy, by students of the University at Hearst Hall Thursday and Friday evenings, was an unqualified success. The setting of the piece and the dramatic abilities of the student actors were of a high order for an amateur performance, and received hearty commendation by a crowded house. The cast was as follows: Le Marquis de la Sieglere, M. H. Schwartz; Helene, Miss J. M. Davis; Le Baronne de Valbert, Miss S. Moller; Raoul, Baron de Valbert, J. W. Butler; Bernard stampley, J. B. Southard; Destournelles, E. B. Harris; Jasmin, L. S. Greene.
Frohman in London

Charles Frohman arrived in London last week and the following results are announced: He has made a contract with Arthur Collins whereby he gets the annual Drury Lane melodrama for the next five years for America. He made a contract with D'Oyly Carte to produce The Rose of Persia, now playing at the Savoy, in America in September. The cast will be made up from the present company and will number sixty-three persons in all. They will sail at the end of August. Mr. Frohman further arranged to produce Belasco's Madame Butterfly at the Duke of York's Theatre, with Miss Hobbs, April 19th, with Evelyn Millard as Madame Butterfly, and finally, he fixed the date of Mrs. Leslie Carter's appearance in Zaza for Easter Monday.

A Dead Genius

Well-nigh forgotten by a once-admiring public, there died in Chicago two weeks ago, one of the most wonderful geniuses the world ever produced. He was Wesley Jukes, business associate of P. T. Barnum, W. C. Coup, John Robinson and other show monarchs. He was the originator of the calliope, the automatic chess player, the famed Gideon's Band; he built the mysterious Cardiff giant, the Melechoit organ and a score of musical and other automata. For the last few years Mr. Jukes had been a glass blower in a Clark-street museum. J. L. Hutchinson, of the famous Barnum, Bailey & Hutchinson show, once said this of Mr. Jukes: "He is the most wonderful man I ever knew. He can make anything, and he can play on anything. He organized the first great Barnum road show, and much of its subsequent success was due to the fact that he was Barnum's intimate friend and confidential adviser."

Theatre For None

Schooner Volante, loaded with lumber for Cape Nome, Wednesday last, left this city. The lumber will be constructed into a theatre for Robert Blei, formerly manager of Koster & Bai's, in New York. The structure will be two stories in height, 140 feet long and fifty feet wide. Blei's Company, which is composed of forty-five ballet dancers, will leave Seattle on May 10 for a season of four months at the mines. The dancers are from New York, but Cad Wilson of this city has signed a contract and will be one of the stars of the company. As the theatre building will not be completed by the time the company arrives, a large tent will be spread and a temporary stage erected for the performances. After the performances in the wooden building, the auditorium floor will be cleared and dancing made the order of the evening.

Emperor's View of It

As bearing on the present discussion about the presentation of improper plays, it is related that the German Emperor was recently discussing with the Minister of the Interior, Hermann Sudermann's drama, Sodom's End, which had been prohibited by the police. In pleading the cause of his author-friend, the Minister said he had read the drama carefully from beginning to end, and on each doubtful scene he had asked himself whether he would hesitate to witness it in company with his wife. The Emperor replied, "You would have done better to ask yourself whether you could see the piece in company of your daughter."

Columbia Theatre Burned

The Columbia Theatre, one of the oldest and most popular playhouses in Chicago, was destroyed by fire last Friday evening, entailing a total loss of $190,000.

The Columbia Theatre Amusement Company, owners of the building, sustained a loss of $125,000. Klaw & Erlanger, proprietors of the Rogers Bros. Company, lose $35,000. A company owned by Klaw & Erlanger of New York and headed by the Rogers Brothers, presenting Rogers Bros. in Wall Street, was playing an engagement at the theatre. The fire interrupted the progress of a rehearsal and twenty men and women in costume were driven to the street in haste. The frightened crowd of performers shivered in a neighboring saloon while friends went in search of suitable clothing for them.

The insurance on the theatre amounts to $700,000, and all other losses are also protected.

A Clever Sketch for Clever People

Grace Shain, of the Tivoli, who is known professionally as Grace Field, will soon appear on the vaudeville stage in a sketch with local coloring written by Charlotte Thompson, the brilliant reviewer on the staff of The Dramatic Review. The sketch combines dramatic, musical and dancing features, and has been pronounced by competent critics to be exceedingly clever and particularly adapted to vaudeville. Oscar Well is writing the score for the lyrics. Miss Field has a rich, well-trained voice, and possesses other qualities necessary to a successful career in vaudeville. Rehearsals of the sketch are in progress and in a couple of weeks Miss Field will make her bow to Orpheum audiences, working with Margaret Mater, a bright and handsome young actress.

Daly Sale Realizes Over $100,000

The sale of the Augustin Daly collection of books, prints and bric-a-brac amounted to over $100,000. The dramatic profession was almost entirely unrepresented at the sale, the remarkable collection of passes to theatres, commencing with an order from Mrs. Siddons for Two For the Pit, followed by similar orders from all of the great actors and actresses of the past century, the memoirs of the Colman family, old playbills, prompt books of plays, Shakespeare's works, and rare volumes relating to the early days of the stage, being purchased by dealers.

The Steeple Chase Fails

The Steeple Chase Amusement Company has gone the way of many good things. The management had an idea that they could do very well and save money by not advertising. Several thousand dollars has been lost in the concern, and of late, people have evidently forgotten all about the place, as the attendance has been practically nothing.
The Frawleys' Favorites

The Frawleys are great favorites in Seattle. The Post-Intelligencer says of them: "The recent week of the Frawley Company at the Seattle Theatre showed that it was one of the best dramatic organizations that has been seen in this city in years. The production of The Sporting Duchess and Mme. Sans Gene were the most complete given here this season, and the acting was of a high order. So satisfactory was the financial results of that engagement and so favorable the impression upon the general public, that Managers Frawley and Howe have arranged for a return engagement of the company, for eight nights, which will be inaugurated this evening."

Angelina got the Tickets

She certainly was a gorgeously be-decked colored person, and she sauntered up to the box office of the New York Manhattan Theatre with all the confidence of a Hawaiian queen.

"I begs you pahdon, but may I have two seats fo' tonight?"

"Certainly," replied Treasurer Rice.

"In the balcony. One dollar and a half, please."

"Oh, but I means compligenterys. I'se in the profession, I is."

"What are you with, the Black Patti's troupe?"

"I should cert'ly say I isn't. I ain't wif no nigghal show. Heah's me cawd," and a piece of cardboard was handed through the window, inscribed thusly:

ANGELINA PINCHBECK,
SWEET LADY,
With Kid McCoy
Season 1900-1901.

"But Mr. McCoy is a pugilist and a saloonkeeper, not an actor."

"He was an actah, sir, but he's done rethith from the theoretical profession, but I retains my connections wif it through actin' as maid to some swell ladies of the chorus." Angelina got the tickets.

Rudolph Barth
141 POST ST.
Near Grant Ave.

Fine Jewelry, Watches, Diamonds, Clocks, Silverware and Silver Novelties.
New Goods received daily; call and see the latest designs and styles in both Jewelry and Silver Novelties.
Watch and Jewelry Repairing a Specialty.
Blanche Walsh, who is really a clever actress, and a mighty bright one, as the following will show, has written to the Sacramento Bee, asking if that paper would subscribe to a series of syndicate letters she proposes to write during a forthcoming tour abroad. The Bee declined the thoughtful offer, with the remark that Miss Walsh should pay space rates for the insertion of the letters, inasmuch as the purpose of the letters was chiefly for self-advertisement. Right here is a point that young members of the profession should grasp, and that is the best known people on the theatrical stage are those who have boosted their abilities incessantly, or have had it done for them. Fame brings audience to the actor, and audiences mean more money, and the great American public do like to repeat things about notables, when once the wave of fame has been started.

Paderewski played his last matinee engagement here this week at prices lower than those of his first Coast tour, yet the receipts proved a record-breaker for the California and an eye-opener to doubting Thomases. The entire house was sold out, and people were standing four deep. The money taken in was within a few dollars of $4,700. Not bad in the face of a long run of previous strong musical attractions.

Morosco's New Co.

The result of Walter Morosco's trip to New York is just coming out. His new extravaganza company has arrived in this city and is now actively rehearsing. Among the well known people comprising it are: Louise Royce, Ida Hawley, Isabelle Underwood, Mabel Russell, Blanche Chapman, Ella Aubry, Edith Craske (Premier danseuse), Chris Bruno, Douglas Flint, George Lyding, Harry C. Cashman, W. S. Ballyntyne, Richard C. Newcastle, Clarence Hannell, and William H. Batchelor (Musical Director.)

Easter Hats

This department is simply resplendent in EASTER Creations, the most beautiful Paris importations and styles ever shown in San Francisco.

Geary and Stockton Streets
Opposite Union Square

Mail and Express Orders Receive Immediate Attention
Fred Belasco sailed for London with his wife Wednesday.

Fred Warren and John P. Rodgers are among the fun makers with West's Big Minstrel Jubilee.


M. B. Leavitt will control the new Chihahua, Mexican Grand Theatre.

Theodore Hamilton has signed with Charles Frohman for a part in a new production next season.

Louise Royce, an ex-Tivoli favorite, will be seen in Manager Morosco's new extravaganza company.

Janet Waldorf is now touring through India and contemplates an appearance in London this spring.

Lee Farnham is making arrangements to take out a farce comedy company in Blaney's A Boy Wanted, for a tour of the Coast.

Jane Holtz, who is a member of Hopkins' Chicago Stock Company, was once upon a time a reporter on a Los Angeles paper.

William Collins, after the close of his present season, will take a trip to Nome to see what practical mining in the frozen North is like.

Stanley Ross received some very flattering notices for his good work during the Dalley engagement at the Clunie in Sacramento.

Miss Florence Roberts returned from the East Wednesday to complete arrangements for the appearance of his new stock company, a strong organization, at the Clunie the 15th.

Harry Morosco is slowly recovering from his recent severe operation, and as soon as he gains sufficient strength will move over to Walter Frohman's Fruitvale ranch for complete recuperation. He is now able to receive visitors at the Lane Hospital.

Leo Cooper and Henri Fairweather will tender a literary and musical recital to the faculty and students of the Stanford University on the evening of April 10 at the University.

Sidney R. Ellis, the author of The Evil Eye, Bonnie Scotland and other successful stage plays, is also a successful song writer. He is the writer of Illiacs, one of the most popular of songs.

Chas. E. Evans has released his lease of the New York Herald Square Theatre, receiving a bonus of $20,000. He will now give his entire attention to the road tour of Naughty Anthony.

Scott Seaton, who won much praise for his acting of the Bishop, in What Happened to Jones, during Harry Corson Clarke's present season, has resigned from the company and reached San Francisco this week. He goes east in July.

Max Spindler and his pretty wife, Rose Simon, have signed with W. R. Dalley for the tour beginning in California in September. Mr. Spindler is popular all over the coast and is a clever young comedian, as he showed when playing with Stockwell in A Midnight Bell.

Manager Ford of the Moore-Roberts Co. says the company has no intention of immediately returning to Australia. In fact, he is now booking them for a tour of Southern California, during which they will produce their old money winner, Struck Oil.

A rumor published in a weekly paper to the effect that Harry H. Campbell will retire from the management of the Grand Opera House is entirely without foundation. Mr. Campbell will continue in his present position, and is fortunate in having the thorough confidence of the management, and the good will of the patrons of the theatre.

G. H. (Billy) Barlow is from Honolulu suffering from gout. He goes to Byron Hot Springs next week. Mr. Barlow's presence here and that of Dick Jose of West's men, at the same time, calls to mind that Mr. Barlow was the first manager to bring to the notice of the general public the popular singer. Jose was then, about twelve years ago, a blacksmith in one of the Nevada cities.

A T. M. A. Testimonial

Phil Hastings was agreeably surprised this week by the following eulogized and beautifully framed testimonial:

SOUTH SAN FRANCISCO LODGE NO. 21, T. M. A.

At a regular meeting of San Francisco Lodge No. 21, T. M. A., held February 20th, 1900, the following preamble and resolutions are unanimously adopted: Whereas, This lodge recognizes the uniform courtesy extended to it by Brother Philip Hastings, an honored and esteemed member of whose exalted position its eighth annual benefit performance has enabled this lodge to realize handsomely thereby, therefore be it, Resolved: That San Francisco Lodge No. 21, tenders to Brother Philip Hastings the most sincere thanks for its kindness, and Resolved: That these resolutions be spread on the minutes of this lodge and an engrossed copy thereof be presented to the said Brother, Philip Hastings.

Wm. G. Rush, President.
Curtis Taylor, Secretary.

Subscribe for The Dramatic Review.

Vaudeville Notes

Eve Ralston is once again singing to Savoy (Vancouver) patrons.

Geo. Bird, the well known Chinese impersonator, is the stage manager at the new Bijou.

Hugh Emmet, the comedian and entertainer, closes his season at Amherst, Mass., April 11th.

Wright Huntington is tired of stock work once more, and is going back to vaudeville.

WILLIAM WALTER & FORREST (Under THE INIMITABLE DuetTists

Descrip. Operatic and Comedy Medleys, Repertoire relegio with the latest songs: Wardrobe to suit the most fastidious. Particular attention to our songs and harmony of voices.

KATE ROCKWELL, SOUBRETT & JUVENILE

Savoy Theatre, Victoria, B. C.

LOLITA + MATHER

SOPRANO BALLADIST

SPOOSES CALIFORNIA SONG BOOK

Dramatic Review

OAHAMA

FOOT JUGGLER & EQUILIBRIST

THE CAMELIA

Spanish Dancer, Olympian Theatre

Pearl—DE MEIR SISTERS—May OLYMPIA

Baby Ruth Roland

Orpheum Circuit.

MARIE D. WOOD

The California Nightingale.

ELLA BURT

World's Champion Cyclist and High Diver. Now playing the Chautauqua.

PAUL LA CROIX

Original Novelty Juggler

ATLANTIS

The World's Greatest Soprano. Dense and Revolving Sand Hose.

Mlle ESTELLA

French Chanteuse

MARIAN BLAKE

Singing Wonder and Descriptive Baritone

ST. GEORGE PALMISTRY

MME. NEIBERGALD, President

Reading from 1 to 8 at a. m. and 9 p.m. Engagements made for parties, etc. etc. at 60 Utopia St.

ERAMO FOSELLI

Scientific Palmist. "Phone Rock 597. 107 Main Street, near Center. Hours 9 a. m. to 9 p.m.

MRS. B. BIRD

Medium and Spiritualistic Adviser

MRS. J. J. WHITNEY

The Celebrated Clairvoyant Transcendentalist and Life Reader. 9-11 a.m., 1-5 p.m., 6-9 p.m. 116 Market Street, corner York.

Hotel Vendome Room 12 to 10
The Columbia

The second week of Willie Collier in Mr. Smooth drew large audiences. Mr. Collier's droll manner of comedy is given full play in the character he assumes, but the general opinion is that Mr. Smooth as a play is not the equal of the Man from Mexico, in which Collier was seen here a year ago. There is not a great deal of newness in the situations but the piece as a whole served its purpose in drawing good houses, and is therefore a success.

The California

This attractive house is presenting the Southern comedy-drama, On the Suwanee River, in a very delightful manner. It's full of situations both pathetic and happy, that keep up the interest during the entire evening. The scene upon the bridge as the blind girl, hearing the distant voices of the male quartet singing upon the river, turns back just as she is about to plunge through the broken planks into the water below, is exceedingly good, and a sigh of relief rises over the audience waiting for an expected catastrophe, which is thus happily averted. Willow Francis plays the part of the blind girl with much appreciation of the difficult role. Blindness actually seems to have settled upon the apparently sightless eye balls.

Stella Malheu as Aunt Linda, is the "whole show," as I heard a delighted listener say. Her impersonation of the old Southern negro auntie is capital, due, her eccentric expressions, the big words she uses, so dear to the darky heart, all add to the jollity of the play, which she fills with fun. Fannie Barrows Sprague as Mrs. Judith is certainly the woman's rights woman she desires to represent. Lew A. Warner as Caleb Croe, the miser, does the part with an unctiousness that makes the hearer rejoice at his downfall. In the closing scene he rises to a bit of fine acting. The quartet give some beautiful negro melodies with spirit and true negro abandon. Fred Tuesdale sang a love song very well. He has a light, sweet voice. The play is a pretty story filled with exciting situations and funny sayings and should have been better attended, as it is much more deserving than many more pretentious plays.

The Alcazar

If you want to know what is the dramatic novelty just now, go to the Alcazar; if you want to realize to what extent it has captured the spirit of theatre-goers, take a look around when you are there, and you will see very attentive auditors perched upon the steps, hanging to the first thing handy and standing two and three deep anywhere they can get. And thus has an elaborate, even lavish, production of Quo Vadis, the graphic picture of licentious Roman prosperity and arrogance met with the greatest success in the history of the Alcazar, and one any theatre might be proud of.

Beginning with the authorized version, paying a heavy royalty, staging the play with elaborate entire new scenery and costuming every detail accurately, the enterprise management has seen the regular stock company, augmented by numerous capable actors, give a finished and most praise-worthy performance. This dramatization of Sienkiewicz's graphic novel is well done-presenting a series of very dramatic pictures most coherently. And though the cast is large and as a whole in good hands, there is very little opportunity for anybody to show off. The men, Edwin Emery, in the character of Vinicius, signalized his first appearance Monday night as a member of the stock company and his fine and earnestness, his bearing and his voice, not only made a striking success of the role, but gave abundant evidence that he will be a valued member of the company in other roles. Ernest Hastings, played the part of the philosophic Petronius, and realized most magnificently all ocular requirements and presented a conception that humanized the character very adequately, save that it was perhaps tuned to too complaisant a key.

George Webster, one of the few actors who can play villains with a deep voice and heavy frowns and yet be of flesh and blood, made a notable success of his idea of the Roman despot, Nero. Jeffrey Williams was a painstaking and imposing Tigellinus, and George Nichols, posing as the Christian giant, Urias, without a word to say, was tremendously effective, and showed how much intelligence a capable actor can put into a small part. May Blaney impersonated Lygia, and her dainty, refined style of acting was eminently suited to depicting the character of the young Christian maiden. Mary Hampton was an imposingly beautiful and dramatic Poppea, Marie Howe was Acte, and Howard Scott, who played the farm- ing Chilo, put into that character all of that finished intelligence and aptitude for strong work that we have all become accustomed to look for in the characters he handles. Others in this cast, notably Chas. Bryant, as Father Linus, made much of small parts, but space forbids mention in this issue.

Grand Opera House

The bigger student revived at the Grand Opera House is one of the attractive features of the week at this playhouse. The entire company, familiar with the score, presents a vigorous and thoroughly enjoyable performance. The opening duet of the second act, with Hulde Belle Ladd as Brundibar and Wulfred Goff as Janitians, is, possibly, the best rendered number in a performance, nearly every feature of which elicits deserved applause. Wolff as the General, fits the role, and Woolley makes an incomparable jailor. Edith Mason, Bessie Fairbairns and Persee come in for their share of the general applause.

The Tivoli

Mauna Bount, George Lask's very entertaining musical concoction, has proved to be an exceedingly amusing piece. Following the long run of the Idol's Eye, the attendance has suffered this week. Hartman is clever Hartman at his best as the German. Tom Greene gets plenty of opportunity to display his unusually good voice. Alf Wheeler does a neat bit of eccentric comedy and William Schuster comes in on the last act and limbers up very much as the petty officer of the man of war. Julie Cote gives an artistic representation of a French maid. Frances Graham sings The Palm and has one or two other chances, and makes us realize again what a find the Tivoli grand opera season has in her wonderful contralto. Helen Merrill dresses daintily and wins applause for her singing. Arthur Boyce does a small part carefully and pleasingly, and the men's small chorus sing some darky songs and others very entertainingly. Ida Wyatt's two ballets, the Golf and the Sailor's Hornpipe are the prettiest and the most effective work in the dancing line the Tivoli has had in a long, long time, and this house has any number of good ballets right along, too.

Charles Schimpf Dead

Friends of popular Charles Schimpf and those interested in Pacific Coast theatricals will be pained to learn of his death Wednesday night, the result of an operation for appendicitis two weeks ago. Mr. Schimpf was a nephew of the late Gustav Walter, founder of the great Orpheum circuit, and was born in New York thirty-two years ago. When Mr. Walter opened the Kathskeller, at the corner of Turk and Mason streets, years ago, he brought his nephew out from the East and placed him in the box office as assistant ticket agent. When the Orpheum was established, Mr. Schimpf was placed in the box office and when the branch Orpheum was established in Los Angeles he was sent to that city as treasurer and assistant manager. On the death of Gustav Walter his widow brought Mr. Schimpf back to San Francisco to act as her representative at the local theatre. Deceased left a wife, a daughter of Mrs. A. T. Dunphy.

Side Lights

Hugh Emmett, the well known entertainer, has signed for next season for another long engagement with the Central Lyceum Bureau. The company will be known as the Dun-Emmett Combination.

Pauline Moran and the Everett Sisters, who played at the Orpheum recently, were almost drowned while out sailing at Santa Monica during their Los Angeles engagement. The boat capsized and the three ladies were thrown into the ocean. They were finally rescued and the only loss besides the drenching was that evening's performance.
The Orpheum

The Oberon presents an excellent program this week. Its first appearance of the Mormon nightingale, Miss Josephine Strong, and her voice and songs were very well rendered. Ecstases were hers. Also Miss Jennie Nicholow, a talented society favorite, makes her first appearance here this week and she was well received. Miss Stella Berlin and her sister Minnie gave some excellent solos and duos, and the applause following each one shows what great favorites they have become with the Oberon people. The American Ladies Orchestra, Mr. Louis N. Ritrau, director, are giving some most excellent performances. Paul Hausner being especially well received by the music lovers who nightly gather here. The wonderful Electro-Magnograph presents a series of very interesting views.

The Olympia

An enjoyable program fills the house this week. The Hungarian orchestra under the leadership of conductor Isadore Fenster, is fully up to the standard set by this able director. The overture from Faust's Mignon was especially good. The Gordon Sisters, Delia St. Clair, May Nealon, Lulaine and Darrell, The Black Barons and Oushama, the Japanese acrobat, are still giving good entertainments. Trixeda delights the house with her dancing and singing, which are extraordinarily good. Miss Tiela in her poses plastique adds each week to the interest she has created in her pleasing creations.

Fischer's Concert House

This beautiful hall has jumped at once into great popularity, and well it deserves it. Manager Moorer has worked wonders in the short time it has been running, presenting fine programs to full houses. The program as presented was changed somewhat from that advertised, Act III from Faust being substituted for La Boheme. Signorina Gracchina, Signorine Napoli and Signorine Carducci and Poldelitini were in good voice and gave a fine rendition of this famous opera scene. Signorina Augusta Salvinini is the feature of the week and was received with great denisty of the casa favor. Her duo with Signor Vargas was a great success. Signorina Puererri gave Si Tu Amm'asai, "Tosti," to delighted listeners, singing also a Waltz song from La Boheme. Hiraldo Almirante conducted. Signor Parma, floral music, excellence furnished, Mozart's Overture, Don Giovanni, coming in for a large share of well merited applause. Mr. O. Schlott's Horn solo and Mr. I. S. Holmstrnd's Flute obligato in Titì's Serenade were particularly fine.

The Dewey Theatre

The Wolves of New York is being presented at the Dewey this week. The piece is a first-rate one. Landers Stevens in the leading role, is, as usual, exceptionally clever in his acting and enunciation. He never fails to give life and character to the play. E. J. Holden is the comic role, and their acting and delivery are equally good, showing much versatility. Wm. B. Mack acts the heavy part given him with much realism. The villain is well acted by the genial Carl Birch. Considerable grandeur was displayed by Fanny Gillette. Mandrill, in the character of the blind girl, made a very favorable impression, and the part given to Gracie Plaisted was cleverly acted. The play was "touched up" by the good acting of the following: Maurice Stewart, the comedian, who came in for a good share of the funny business. T. F. O'Malley and Whaler Whipple were also responsible for a number of laughs. Geo. Hermance did his part well and so generally did the remainder of the cast.

Vaudville Notes

Wm. De Bor will open here in July. Waldo and Elliott are in Chicago. Trixedo will open at the Vienna Buffet, Los Angeles, next week. Boyle and Lewis open at the Standard, Bakersfield, next week. Mabel Parrell and My Way open at the Leader, Vallejo, next week. Glouce will shortly be seen at the Chutes.

The Orpheum's New Theatre

The deal in Los Angeles is a fact. The Orpheum people take possession of the City Theatre, and will run it as a combination house, presenting only first-class attractions, keeping its closed when such shows are not available. Charles Strine, who has been spoken of in connection with the management of it, will not have charge; in fact, no one as yet has been decided upon.

Mae Brandon is a favorite with Gem audiences, Missoula, Mont.

Archie Levy is now arranging for the big street Fair at Riverside.

Harry Monroe will shortly be in town. He is the manager of the Monte Carlo Theatre, Telmar, Cal.

Oro, Bernard and Oro will shortly be in this city direct from New York.

Sullivan and Cummings arrived from the Northwest after coming east by the Lincoln Model.

Mae Tессet, a popular vaudeville, is playing at the People's, Seattle, as are the Wilma Sisters.

Lester and Williams, the comedians, made their appearance in Seattle this week, playing the People's.

De Cosco Bros., musical artists, are in the second week of a successful engagement at the People's, Seattle.

Chandler and McPherson are making a bit at the Gem Theatre, Missoula, Mont.

The Glen Sisters open at the Frederick'sburg cafe, Portland, next week.

Mohring Bros. are doing their act at the Bijou, Vancouver, and meeting with their usual great success.

Conlon and Ryder will make their first appearance at the Grand Opera House April 16. Mr. Conlon will play the leading part.

Boggs and Heywood, Hanlon and Sanger, and Frank De Camp and Mrs. De Camp will open at the Chutes April 23.

F. F. Proctor, the Hashtis, and Krautz of Buffalo are fighting the Kiel circuit, and performers in Philadelphia houses are getting a big raise in salaries.

The following people are at the Orpheum Theatre, Dawson City.

Rogers and Forregrt, Cecil Marion Vine, Drummoids Sisters, Billy White, Paul Boardman and Beatrice Lovue.

Ethel Lynwood, the contortionist, arrived last week from the north, after a most successful season in Victoria and Vancouver and Portland. She cancelled dates three months ahead to come here and open the theatre, but her management, Mr. R. Goldberg, is one of the owners.

Mrs. Grazer, Arnold Grazer and Hazel Callahan are once more house from their Eastern vaudeville engagements, having had a most prosperous season. They go in May again. The great success of the children's dancing was due to George Wolfe who invented their ingenious mirror contrivance and worked the lights so skillfully.

Word has been received here of the death in India through black smallpox of Frank Marlow, one of the best horizontal bar performers in Vaudeville. Two years ago he appeared in this city at the Orpheum with Vic Madison. Frank Marlow left here two years ago for Australia, Africa and India. Virginia Arragon, the tightrope walker, is his widow.

Signor Ernesto Balianza was found dead and his body was in the ice box Wednesday morning. He had been feeling unwell for several days past. He had been expected here soon. At one time Balianza was in the front rank of tenors, singing with Patrizi and other notables. Of late he has been singing at the Oberon.
THE SAN FRANCISCO DRAMATIC REVIEW

A New California Farce

by

A California Writer

RICHARD WALTON TULLY

GRAND OPERA HOUSE: Commencing Saturday Matinee, April 7, and Nights of Sat., Mon., Tues., Wed.

Commencing Thursday, April 12 to 14, CALIFORNIA MINSTRELS

Characters by the Students of the University of California

JACK'S WOBBERTS

S. S. BOSTON

NEW YORK

Special Correspondence.

NEW YORK, April 1.—The Sunken Bell, in which Edward H. Sothern and Virginia Harned appeared at the Knickerbocker last week, is famous in its original German by Gerhardt Hauptmann. The translation produced by Mr. Sothern is by H. C. Motett. The story is like those in Grimm's fairy tales. A young Sicilian bell-founder seeks to take a little church in a forest. Stiltchievne woodsprites come to the bell to fall into a lake. He is soon begone and wanders into the mountains, where he encounters a beautiful fairy, who inspires him to reproduce the tone of her voice in a bell. When he goes home he is ill and is nursed by his wife, but it is the fairy which restores him to health. He follows the fairy back to the forest and will not return to his deserted wife and family. While absorbed with the fairy his delusion is destroyed by a vision he sees of his children carrying an urn filled with their mother's tears and he bears the sunken bell struck by her dead hand. Although the psychology intended by the author did not get past the footlights, Mr. Sothern and Miss Harned scored individual successes in their respective roles. Arthur Lawrence and Rebecca Warren were next in the order of prominence. The Sunken Bell is a wondrously interesting play and Mr. Sothern under whose personal direction it was produced, deserves credit for undertaking such a novelty. The representation was good all around.

The Old Curiosity Shop, as dramatized by Dickens by Harry P. Nawauw, was put on at the Herald Square Theatre last week with Mary Sanders as Little Nell and the Marchionsess. Her performance was admirable and she was assisted by a well-selected company including Figman, P. Augustus Anderson, John Jack, William Seymour, Herbert Sparling, Aubrey Restle, Harold Hartell and Anne Cawley. Among the familiar characters introduced besides Little Nell and the Marchionsess were Nick Sparwoller, Quilly, Mr. Garland, Kit Nabbes, Fred Trent, Sampson Brass and Sally Brass. It is always a difficult thing to dramatize Dickens. Each of his books contains too much for any one play and yet when a dramatist leaves out something it displeases some persons who have read the books. But in the present instance the playwright has succeeded beyond expectations.

Twelve Montus Later, which was put on at the Madison Square last week is a sequel to At the White Horse Tavern, which had such a run last season. The new play is the joint production of Daniel and Charles Frohman, which it itself is equivalent to saying that nothing has been left undone to make the presentation perfect. Like its predecessor, Twelve Montus Later has had a long and prosperous run in German on the other side before the Messrs. Frohman brought it out here. It takes up the same characters where they were left at the close of At the White Horse Tavern and shows them in another series of amusing situations.

Leo Dietrichstein, the young Mr. and Elizabeth Tyree were the most prominent members of the cast, which also included Frederick Bond, Charles Bradshaw and Adelaide Keim. Twelve Montus Later leaves everybody happy at the end, and presumably they will remain that way until Blumenadl and Kahladetel trot them out again for a new play which, if it is as successful as their other two, the Frohman will probably goBob up.

The Regatta Girl and the ballet called Progress, now on for a run at the Koster and Bial make one of the most brilliant spectacles in the local theatres. The musical burlesque contains several good songs and two singers of note who don't sing a note. Albert Parr, a high baritone, and Ethel Jackson, a soprano of pleasing personality, are the principal singers, and Giovanni Pernigil and Laura Joyce Bell are the two singers with reputations that don't sing at present. The performance is also peculiar in that two of Lillian Russell's husbands are conspicuously concerned in its success—Ferrugia and John J. Bragham, the leader of the orchestra. Among others who contribute to the fun in The Regatta Girl are Jennie Yeaman, Edie Girard and Amelia Summerville. Nextly every theatre-goer in California remembers The Merry Little Mountain Maid as sung by Miss Summerville with Dixie's Adonis a dozen years ago, but no one to look at her now would recognize her as the same woman. Then she was so fat that she actually looked short, but now, after a severe course of physical culture, she is in such fine physical trim that her real height comes out with great prominence, making her especially useful in comedy. Attalie Claire was another singer in the cast who didn't do much singing, but she is no longer in the show. At rehearsal she lost her temper and slapped Mrs. Bell, and although she afterwards apologized for it, the management had to let Miss Claire go.

ROB ROY.

SALT LAKE Special Correspondence

SALT LAKE CITY, Utah, April 2, Belle Archer appeared at the Salt Lake Theatre March 29-31 in Hoyt's A Contented Woman to fair patronage. The Grand Opera Company filled week 29-31 at the Grand, presenting comic opera to small houses. The company continues week April 5-7.

Tonight West's Minstrels opened at Theatre for two nights' engagement, with large audience. Devil's Auction plays one night only, April 4th. Because She Loved Him So appears May 5-7.

This Conference week and the city will be filled with visitors from outside towns. Both theatres are booked for the entire week and expect heavy patronage.

JOHN KAY HARDY.

MONTANA Special Correspondence.

BUTTE, MONT., March 26.—The Grand Opera House, G. O. McFarland, Manager, Wednesday night, March 21, Miss Sophy Schielch made her appearance before a Butte audience. Hardly half a house greeted her and her excellent support.

March 22 and 24, the Georgia Minstrels entertained the patrons of the Grand to big business. The first night standing room was unobtainable at $9.96. The specialties and musical teams were unusually good.

Harry Courson Clarke, one of Belle's favorites, in What happened to Joans at the Grand, March 25th and 26th, to good business.

Manager McFarland has booked Toll Gate Inn for a return engagement of one night.

ROB ROY.

THE SAN FRANCISCO DRAMATIC REVIEW

April 7, 1900

CANADA Special Correspondence

ST. JOHN, N. B., March 26.—The Valentine Stock returned to the Opera House for three performances 3-21, presenting A Russian Romance, Little Lovel Faustenley and Mam'selle to paying houses.

PEACOCK CARNEHAN.

Personal Mention

MARGARET ANGUS is to create the leading role in a new play entitled The Bugle Call, to be produced at the Empire Theatre, New York, at the conclusion of the run of Brother Officers, which is proving one of the big Metropolitan successes.

JENNY HARTLEY DAVIS, the well-known contralto, will shortly decide what she is to do next season. She has three distinct offers, two from prominent managers in this country, one of whom controls the rights of a prominent operatic success recently produced in Europe. It is more than likely that she will accept this proposition. She also has an offer from London from the foremost operatic manager there, which she has up to the present time not declined.
A List of the Plays that have
Coined the Most Money

It was after the show, and a dozen or more of our popular thespians, actors and managers, had quite by accident met at Zinkand's, all intent on getting a bite to eat. The little preliminaries of getting seated and arranged were soon over, and they fell to discussing the relative drawing power of certain dramas. "What do you regard as the most popular play in existence?" began Howard Scott, addressing Mark Thall, the Alcazar's manager at the opposite end of the table. "How do you mean?" replied Mark. "Do you refer to the successes of the hour, or—?" "No, no," interrupted Scott, "I mean what play of modern times has held the boards longest—drawn the most money—entertained the greatest number of people?" "What play would you think," asked Manager Thall, smiling, "O, I don't know," said the Alcazar's clever character man, "I never gave the subject any thought. 'Camille,' I suppose, must be well toward the head of the list—and what's the matter with Rip Van Winkle'?" "My answer is going to surprise you," said Thall, "but I am simply saying what I know to be a fact. The most popular play ever produced in America and the most popular play in existence at this moment is Ten Nights in a Barroom." "Ten Nights in a Barroom" echoed George Lask and Teddy Hartman of the Tivoli, Selby Oppenheimer of the California, and everybody else about the table; "you're joking!" "Why, that thing is the most awful rot ever written!" exclaimed Demotte in the corner. "It's the worst agglomeration of mand- lin—" "Hold on!" said Manager Mark calmly. "You didn't ask me what I considered the mostarteistic and beautiful play extant. You asked what play had held the boards longest, drawn the most money, and entertained the greatest number of people. I answered Ten Nights in a Barroom, and the cold facts bear me out. Any well-posted theatrical man will tell you the same thing. For over a quarter of a century the production of that piece has been going on continuously to tremendous business all over the country. How many road companies do you think are playing it exclusively right now? At least twenty-five. That's astonishing, but it's true, as you may see by any dramatic journal. Its record as a money maker is so far ahead of any other repertory play that it stands in a class by itself. To what do I attribute all this, did you say? Well, to begin with the story, which was written, you know, by T. S. Arthur, is dear to the memory of almost every middle-aged person in the land. When I was a boy you could find a copy of it in nearly every house, and it was the cornerstone of all the Sunday school libraries. For years and years it was the subject of tableaux given in every entertainment, and I venture the assertion that there is scarcely an amateur actor in the whole United States who has not at some time appeared in a local production. All that counts, and rot or no rot, it is undeniable that the play possesses powerful human interest. It appeals strongly to the common people, and shows no sign of abating in popular interest. There are some of the other productions that have held their own in your experience," here broke in Ernest Hastings, turning to S. H. Friedlander. "Well, next to Ten Nights, I should say," replied the California's wide awake manager, "that East Lynne has undoubtedly made more money than any other play ever produced in America, and, like Ten Nights, it is still as good a drawing card as ever. Properly advertised, it will fill a theatre at popular prices in any city or town in the United States. The stock companies in the larger places never fail to put it on for at least one week every season, and there are today fully two dozen different road organizations playing that one drama and nothing else over the minor circuits. A good many old-timers would probably call me down for giving East Lynne second place as a money maker, and insist that the distinction belonged to Uncle Tom's Cabin. Very likely they are right from a strict standpoint of dollars and cents, but at least half of Uncle Tom shows that have reaped a steady harvest of shekels ever since the war, were given under canvas, and were much more on the order of a circus than a theatrical attraction proper." "I agree with you there, Sam," broke in Billy Warmington, "and considering the fact that the chief actors of such outifts are the donkeys and the bloodhounds, it seems to me a little far-fetched to consider them in connection with popular plays. Still, Uncle Tom has had a marvelous run." "Well, I should say it did have," reflectively spoke up J. Gottlob. "It is looking over a very reliable theatrical gazette the other day I noticed that it was now being played by ten regular road companies and the same number of tent troupes. That means safely that it is being presented to twenty different audiences at least every other night in the year. Yet I dare say most city play-goers remember the vague impression that it was put away on the shelf fully a decade ago."
**EVENTS THAT INTEREST THE PACIFIC COAST**

**LOS ANGELES**
Special Correspondence

**FRESNO**
Special Correspondence

**STOCKTON**
Special Correspondence

**SACRAMENTO**
Special Correspondence

**SACRAMENTO, April 7.—The Clonie had a good house Monday night to see the badly constructed farce, *Have You Seen Smith?* Tonight, the Herbert Kiddor Company in a concert, given by Madame Margaritis, harpist; Marian Barrington, contralto; Harriet Stevens, soprano; Frank Thompson, baritone; the Institute Club Quartet, composed of Lawrence, Tilton, Batchelder and Parent, and Fletcher Tilton as accompanist. The Clonie is fully booked for the concert, Norris and Rowe’s dog and pony show on the 6th and 7th. The attractions for the Clonie for the coming weeks are April 8, On the Susauane River; 9th, Paderewski; 13th and 14th, Willie Collier; 15th, for ten weeks, the Thompson Stock company in repertoire.

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**Bluff, 23-26; Anderson, 27-28; Redding, 30; Keswick, Mountain, 31; Dunsmuir, 4-5; Sisson, 9-10; Yreka, 11-12; Ashland, 14-15; Medford, 16-17; Jacksonvile, 19; Grants Pass, 21-23; Roseberg, 24-26; Cottage Grove, 28-29; Eugene, 30-31; Alaba, 4-6; Corvallis, 7-9.

**On the Road**

**Josie Skiles Company**
San Diego, April 2; Santa Ana, 9
**Daly Stock Company**
Sacramento, March 26; ten nights, Sonora; April 5
**Boston Lyric Opera Co.**
Portland, March 25 to April 7; Walls, Walla, 9-11

**Evil Eye Company**
(Chas. H. Vale, Mgr.)—Boise, 6; Winnovo, 10; Dubuque, 11; Cedar Rapids, 12; Marshalltown, 13; Des Moines, 14; Omaha, 15-18; Denver, 22; San Francisco in May.

**In Darkest Russia**
Fargo, April 16
*Have You Seen Smith?* Salem, 7; Portland, 8-14
**Wille Collier**
Oakland, April 9-10; Sonoma, 11-12; Stockton, 13; Sacramento, 14-15; Portland, 16-18; Tacoma, 19; Victoria, 20; Vancouver, 21; Seattle, 22-24; Spokane, 25-27; Wallace, 28; Butte, 30-May 1-2; Helena, 3; Fargo, 5.

**The Three Musketeers**
Tacoma, 7; Spokane, 9-10; Great Falls, 11; Helena, 13; Anacotna, 14; Butte, 15-16.

**Lyceum Stock Co.**
(Andrew E. Thompson, Mgr.)—Ashburn, 5; Lincoln, 9-10; Wheatland, 11; Oroville, 12-14; Marysville, 16-18; Chico, 19-21; Red Bluff, 23-26; Anderson, 27-28; Redding, 30; Keswick, Mountain, 31; Dunsmuir, 4-5; Sisson, 9-10; Yreka, 11-12; Ashland, 14-15; Medford, 16-17; Jacksonvile, 19; Grants Pass, 21-23; Roseberg, 24-26; Cottage Grove, 28-29; Eugene, 30-31; Alaba, 4-6; Corvallis, 7-9.

**Ward and Vibes Co.**
(E. D. Stair, Mgr.)—Deaver, April 17; Cripple Creek, 8; Pueblo (returned), 9; Cheyenne, 10; Salt Lake, 12-13; Oglen, 14; Virginia City, 16; Carson City, 17; Reno, 19; Sacramento, 19; Stockton, 20; San Jose, 21; Frisco, 25-May 6.

**Sawnee River Co.**
Sacramento, April 8; San Jose, 9; Stockton, 10; Marysville, 11; Eugene City, 13; Salem, 14; Portland, 15-23; Astoria, 24; Olympia, 25; Port Townsend, 26; Tacoma, 27-28; Seattle, 29-May 3.

**San T. Sharr Company**
Chico, 8; week; Vallejo, 15; week.

**Barlow’s Minstrels**
Roseburg, 11.

**Paddlhead Wilson**
Marysville, 7; Siler, 10; Astoria, 11; Portland, 13-14; Tacoma, 16; Seattle, 17.

**Owing to a severe accident to the father of Andrew Thompson who is down with a triple fracture of a leg, the Lyceum Stock Company returned to San Francisco for a week, after which they will proceed North to fill dates.**

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**Mlle. Atlantia**

A clever and interesting feature of the good program furnished by the Chutes this week is the work of Mlle. Atlantia, the revolving globe artist and serpentine dancer. Her work is extremely varied and always graceful, and has been a strong card all the week. In British Columbia and the Northwest, where she filled engagements before coming here, her work was very flatteringly commented upon generally by the newspaper critics.

The Sheriff sold the property of the London Life Company Thursday at auction. Abo7 $3,000.00 worth of stuff was sold to the Chutes for $66.00.

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WM. H. WEST
Who brings his Minstrels to the Columbia next week.
THE COLUMBIA

THE COLUMBIA The ever popular minstrel, Billy West, is to appear here at the Columbia Theatre for two weeks beginning Monday night. Prominent in his company are Carroll Johnson, Richard J. Jose, Fred Warren, the three Lukens, the three Marvilles, Waterbury Brothers and Tenny, Tommy Hayes, and some forty others. There will be many surprises in store for lovers of minstrelsy, for Mr. West will have numerous novelties and features, among them being the spectacular Charge of San Juan Hill. During the engagement of West's Minstrels at the Columbia the special price of scales, $5, 50, 75 cents and $1 will prevail.

THE CALIFORNIA The exceedingly well spoken of Neill Company opens at the California Monday evening for an eight weeks' season, presenting an entertaining list of good plays. The opening play will be Sol Smith Russell's, A Bachelor's Romance. The company is strong and every piece is put on with care and thoroughness.

THE GRAND This (Saturday) afternoon the students of the University of California will commence a series of nine performances, in aid of their track fund. The performances will consist of a laughable farce by Richard Walter Tully, entitled James Wobberts; S. S. Boston, the characters in which will be played by Collegians. Tomorrow (Sunday) afternoon and evening Palmer Cox's Brownies in Fairyland will be the attraction, with the same cast, specialties and effects as recently given at the California Theatre and 200 children on the stage. Monday, Tuesday and Wednesday evenings, the students will repeat James Wobberts; S. S. Boston, and for the balance of the week they will present a minstrel and vaudeville entertainment in which 100 people will take part.

Easter Sunday evening, April 15th, the new Extravaganza Company engaged by Walter Morosco in New York will make their first appearance in David Henderson's famous Oriental Girl and Forty Thieves.

THE ALCACIR The Alcazar is doing business on the sunny side of Easy street this week with its gorgeous production of Henry Sienkiewicz's dramatized novel, Quo Vadis. Standing room every night has been held at a premium, and there are calls for advance seats far in advance of the demands. If that pretty playhouse was twice as large it could not accommodate the numbers that seek admittance to witness Jeremiah Curtin's translation which Jeannette Gilder put into dramatic form. Quo Vadis is a play which appeals to all classes. It has made an instantaneous hit and is certainly down for a long run.

THE TIVOLI The final performance of the musical extravaganza, Manilla Bound, will be given this Sunday evening, and for next week the company will be heard in Balfe's The Bohemian Girl, a generally expressed desire having been made for the presentation. On Monday, April 16, will be produced the famous comic opera, The Wizard of the Nile, and this presentation is likely to eclipse the success of The Idol's Eye written by the same author and composer.

THE ORPHEUM Next week's bill at the Orpheum will be one of the best seen here for some time. The program is such as to suit all healthy tastes. At the head of the bill is Bobby Gaylor, the famous dialect comedian Gaylor's songs and stories have won him fame in three continents, and wherever he appears he is hailed as the king of entertainers. The De Forrests are dancers of the first order, the best equipped and most handsomely costumed entertainers in their line. The Empire Quartet is one of the best musical comedy organizations in the country. Their sketch, Only a Joke, is said to be exceedingly clever. Si Stibbins is another famous entertainer. He is a comedian, a clever monologist, and one of the best sight-of-hand performers. Retained from the last bill are Matthews and Harris, Carrie Behr, Earle and Shephard, A. L. Guille, Harry Cogill and May Arlea. Matinees Wednesday, Saturday and Sunday.

FISCHER'S The quartet of artists from the Lambardi Opera Company have demonstrated their title to a position ranking with the best artists in the musical world. The crowds that have thronged the place nightly still express their surprise at the possibility of presenting such high-class attractions for the low price of admission charged. Hinrich's Orchestra, which is the largest and one of the best in the city, ably secounds the efforts of the artists. Cavallera Rusticanu will be the new Opera next week.

COLUMBIA BEGINNING MONDAY, APRIL 9
WILLIAM H. WEST'S Big Minstrel Jubilee The Most Superb Aggregation of Forest-Cork Artists that has ever appeared in this country.

70—A Magnificent First Part of 18 People—70
Special Prices—$0.00, 75c, 50c, 35c, 25c
Alcazar Theatre,Belasco & Thalli. Managers. PHONE 246.
WEEK OF APRIL 9
HOMES CROWDED NIGHTLY, CONTINUOUS SUCCESS. "Will Make Home Howl!" The Greatest Historical Play Ever Seen
Quo Vadis EVERY EVENING AT 8 P.M
SATURDAY AND SUNDAY AT 2 P.M.
Excellent Prices—5c, 10c, 15c, 25c
Alcazar Theatre.

GRAND OPERA HOUSE
TELEPHONE MAIN 302
COMMENCING SATURDAY AFTERNOON
Richard Walton Tully's Laughable Farcie,
James Wobberts, 1 S. S. Boston
Characters by Invitation of the University of California.
Large Popular Prices

Good Reserved Seat In Orchestra, at all Matinees, 25c
Branch Ticket Office Kippen. EXTRA
SUNDAY AFTERNOON AND EVENING NEXT
Magnificent Production of Palmer Coot's
Brownies in Fairyland
Same Cost and Specialties as recently given at the California Theatre.

J. P. HOWE Manager BEATTLE THEATRE "The Best in the Business"

MARK LEVY
Fashionable Tailor....

Moderate Prices and Guaranteed Fit and Workmanship

22½ Geary St.
Easterbrook Building
LOCAL NOTES

BRITONS GIVE A BENEFIT

Metropolitan temple was crowded to its utmost capacity when a most unma-
cessful benefit was given for the families of British soldiers who fell in the
Boer-British war. Dr. Frederick W. D. Evelyn, Wm. Greer Harrison and others made stirring speeches that were received with tremendous applause and true British enthusiasm.

The program included Robin Adair, Miss Alma Burgland; a Scotch reel in
costume by Duncan Macintosh, Messrs. Adam and Byron Ross and Miss Sybil Campbell.

J. F. Fleming sang the Soldiers of the Queen, making a hit, many voices in the audience joining in the chorus. M. F. Tag-
gert of the Leodhburghers, in his gorgeous red uniform and armed with his rifle, went through the evolu-
tions of the British soldier and excited most enthusiastic applause. Miss Miriam Sydney Smith did a sailor's hornpipe, Sybel Campbell a sword dance, H. M. Fortescue gave a vocal solo, Mrs. John Birmingham rendered Kipling's Absent Minded Beggar.

Henry Holmes, as true a Briton as ever lived, created intense interest in his beautiful violin solos. He is one of the most artistic solos California has known, and was an immense favorite. Miss Grace Davis sang the National Anthem, America. The highland pipes were played by J. S. R. Ferendale, Donald Weir and Adam Ross. The program closed with God Save the Queen, Mrs. Eva Tenny leading; the entire audience, her voice being especially clear and sweet. The success of the evening is due to Wal-
lace Sabin and Dr. H. J. Stewart who managed the interesting affair.

CALIFORNIA SCHOOL OF ORATORY

An artistic entertainment was given in the rooms of the California School of Elocution and Oratory last week which was attended by a number of friends of the pupils of the school.

Recitations and monologues were given by Messrs. Campbell and Gel-

i, Misses Ingle, Pellett, Erikson and Venton. There was a piano solo by Miss O'Brien, violin solo, Miss Winning, vocal solo, Miss Macomber, mandolin and guitar trio, Miss Espl and Messrs. Roedon and Pratt. An

excellent face, Past Friends, was pro-
duced by Misses Haight and Brown, creating much meritment. Miss Emily Curtis, the principal, was highly complimented for the meritorious work of her pupils.

SOROSIS CLUB MUSICAL

Monday afternoon at the Sorosis Club, little Alma Stencel, the clever pupil of Hugo Mansfeldt, gave a piano recital to a greatly interested audience. The day was in charge of Mrs. L. L. Dunbar, and music in charge of Mrs. James Goewey. The little girl has advanced very much since I heard her a few months ago, and I was especially pleased with the improvement of touch and style. She has grown much taller and stronger and as the little fingers have developed in strength she has gained greater delicacy. I was interested in her very way of modu-
lating and her earnestness as she played. Her program included three Etudes of Chopin and Waltz op. 70, No. 1, Galop de Concert [Sauer] and Romance op. 28 No. 2 of Schumann, the latter interesting me particularly, for in it she showed most interpreta-
tion, sweet singing tone and played with excellent expression, showing marked contrast as she went into the lively galop. At the close of the first part of the program the audience en-
joyed a treat of another sort in the reading of an exquisitely pathetic and beautiful Russian story, How Marya Saw the Cow, by Mrs. C. E. Cooper. The picturesque pictures of Russian peasant life were charmingly portrayed and I found myself lying awake that evening thinking of Ivan and little Marya and this pretty, sad romance so lovingly read by Mrs. Cooper. Alma Stencel finished her program with heavier, more brilliant work; playing Rhapsodie Hongroise, the Nightingale-

of Liszt, Hark, Hark, the Lark, [Schubert-Liszt] closing with Tarantelle, Venezia Napoli [Liszt], and sitting near the little player it was a pleasure to watch her fingerling, the firm little wrists and her careful execu-
tion, her smooth runs and bright, clear left hand. Mrs. Dunbar thanked Mrs. Cooper and little Alma for the after-
noon's pleasure, and it was good to see that some musicians in the audi-
ence-did not forget a sincere compli-
ment to Mr. Mansfeldt for his pupil's success.

ACROSS THE BAY

Very interesting musical recitals were a feature of the convention of the Alameda County Teachers' Insti-
tute on Monday, Tuesday and Wednesday of last week. Mrs. Martin Schultz, the Temple Quartet, Robert Lloyd, Mrs. Madden, Clara Atkins, Eva Shorey, A. C. Read, Pauline Collins, Ben Clark, Geo. Clifton and J. R. Lewis participated on Monday and Wednesday. On Tuesday evening the exercises were held at First M. E. Church, Oakland, Alfred Wilkie directing the music throughout the convention and receiving resolutions of thanks at the close for his excellent programs and interest. Tuesday evening's program opened with trio, Memory, by Alfred Wilkie, Mrs. Fan-
nie Dam-Hilton, and her pupil, Mrs. Spence. Mrs. Hilton sang for the first time since her travels abroad, and her reception proved her to be as ever a favorite upon the concert stage, and she looked very womanly and charm-

ing, accepting with quiet grace, the applause of her audience. Her solo, Absent, a very sweet song by Mr. Metcalfe of Oakland, was one of the gems of the program, and as an encore she gave You (Rohyun). She sings with good method and much tender-
ness of expression, and there is a restful ease and refinement that is very charming, and she wins her audience at once. Mrs. Spence has a very good voice and is in good hands with Mrs. Hilton, but through nervousness she was afraid to let it out to its full strength. Alfred Wilkie was most cordially received, his voice being firm and musical, and his num-
bers received most hearty applause. His solo was Queen of the Earth, giv-
ing a merry little encore number, and he also sang with Mrs. Fannie DamHilton duet Eudalean, their voices blending agreeably. Messrs. Wallace van Heems and Ray Jarrell and Miss M. Capell rendered trio—violin, cello and piano — Mendelssohn's Lieder ohne Worte op. 53 and Schumann's Liebesgarten op. 30 No. 1. Miss Capell deserves a special word of praise, for much of the success of the music in the Convention was due to her taste and care as an accompanist.

The Columbia Orchestra of Oak-
land gave their third semi-annual

cast pretentious and responsive audience. The Orchestra, under the intelligent leader-
ship of Mr. A. A. Eichler, gave an

excellent program. Selections from Sousa, Mecham, Berlinger, Laurena-
dean and Beethoven. Miss Florence Rickard sang Millards Waiting with much feeling and expression. Mr. E. M. A. Campbell, baritone, sang Hearst Thou, which was well re-
ceived. Mr. Chas. G. Schwarz, the boy violinist of whom Oakland will hear in the future, played with great expression, Le Revell du Lion [De Koutski] for an encore gave Traumrei, for which he received greater applause if possible. Mr. Schwarz handles the bow with much skill and ability. It is to be hoped that he will turn his entire attention to music, as we predict a great future if such talent be sedulously cultured.

MUSICAL ECHOES

Ignace Paderewski, the pianist, was the guest of Mrs. and Mr. John Parrott at the San Francisco Hotel last week.

Miss Lily Roeder, pupil of Joseph Greven, has accepted an appointment as sopranist soloist in St. Dominic's Church.

Mrs. Anna Von Meyerinck has been appointed musical director of the Cen-
tral Methodist Church where Arthur Fichenschel will officiate as organist.

Miss Isella Van Pelt and Miss Helen Marks, pupils of Mrs. Marri-

er Campbell sang at a concert given at the Mark Hopkins Institute under the

direction of Henry Heyman, who also provided a musical treat this week.

The Aeolian and pianola recitals at Kohler, Chase & Co.'s are attracting

attention, so a gentleman with the firm tells me, since the first report given by the press in the Dramatic Review a few weeks ago.

Alexandre Petschekhoff, the violin-
ist, and Mark Hambourg, the young Russian pianist, will be heard for the first time in this city at the California Theatre in the middle of the month. Aime Lachene, well known here, will act as accompanist and orchestral conductor.

Subscribe for the Dramatic Review.
A musical event of importance will be the first appearance here at the California Theatre of Alexander Peterschmoff, the "tone poet of the violin," and another Russian genius, Mark Hambourg, the "young Siegfried of the piano." The afternoons of April 16, 18, and 20, will be assisted by Aime Lachannoo, who on Monday afternoon will direct a Symphony orchestra in conjunction with the violinist and pianist. The prices will be most reasonable, ranging from fifty cents to a dollar and a half, with box reservations at two dollars apiece. Seats will be on sale next Thursday at the box office.

Whose Picture?
A handsome portrait of Dewey adorns the Barabank box-office. Not long ago an old gentleman apparently from the extreme suburbs (for they have heard of Nellie a long way off), was selecting his seat when his eye fell on the picture. "Who is that picture of?" was his query. The courteous and patriotic treasurer straightened the kinks out of his careworn figure, braced up like a hero to the battle for his eye's wave of the hand, said, "That's Dewey," "Em—well, I don't know many of them folks no-how," was the surburban's reply as he counted his change the fourth time and moved away.—Las Angeles Ex-Change.

L DUVAL
Theatrical Wig Maker
12 East 8th, San Francisco
What is this cut throat courtesy that obtains in the critical world? Let a man put his signature to a trilling mistake, not a featherweight in importance and on the morrow paragraphs acquaint the world with his awful ignorance (?) This time it is the Spring Song. What if he didn’t know it, or the Spinning Song either? Both have been so twitted by the young person; so driven across the brassiest rim of the barrel organ that they have no more classical significance than Annie Rooney. It is almost a distinction not to know them. Ten to one he never wrote it, anyway. Our prints are so different from our writings. I was once made to say of The Bells, “A physiological study is one of the most profitable stage difficulties a man can handle;” and if anything worse than that ever sees daylight over a signature I’ll take off my hat.

I once heard President Eliot of Harvard say, “Why is a teacher supposed to know everything? Let some truth stay in the books, that more important ones may fill the mind. I think if I tried hard, I could bound Massachussets.”

And why should the critic know everything? Great Jove, deliver us from our co-ink-slingers! Fill our jury box with Eliots. If they find us guilty, we’ll die game.

Mr. Smooth is too clever. The play I mean—in its dialogue. I once thought that dialogue should scintillate—that no character should utter a commonplace, but no greater mistake than that could be made. The repartee of Mr. Smooth’s set could not be kept up with. I felt like ten cents in their society, and I could not pass the laughs on over fifters and port wine. They came too fast and hard to lodge in the brain. The story of the bouquet was all I could tell. Could anything in pantomime become perfectly explanatory than the subtraction of that card?

In Buda-Pesth is the most wonderful vaudeville of them all. It is owned and managed by an Hungarian Astorbiilt who counts not the cost and willy-nilly have the best. When an act does not find favor on a first night, it never looks for it again. The salary goes on for the week, but something worthy takes its place. That he may not encourage idleness, this eccentric manager becomes, after the performance, an audience of one, and the failures of the week do their bad specialties for him alone. When I go over the water, I hope I shall meet him. It would be interesting to know a few martyrs personally.

“Blanche Bates, whose prominent characteristic is temperament, needs a strong managerial grip at the rein. Without this and the proper environment for development, she has reached the zenith of her professional career. Her next move lies chiefly outside of herself.” That is what I wrote August 20, 1890. Kind fortune threw the rein to David Belasco and he of all men knows how to grip and guide. If wisely she stays with Mr. Belasco, she will not know herself in five years, and in ten we shall be saying, “May your acting days be long in the land!”

A MIDNIGHT DRESS REHEARSAL OF QUO VADIS

Fifteen miles, the histories give it—the Ostian Way to Rome, I mean, and yet we made it in eight minutes. The iron gates of the city clanged after us, and there we were, prisoners with the crew.

It must have been just after the fire, for upon the ruins of the old city they were building a much finer one on a different plan, and Nero and Petronius and Tigellinus and old Lucan and Acte and Poppaea hovered around the new creation, the green and white and gold-tinted marble palaces, and saw that it was good. And a few Christian dogs huddled apart waiting their time to be crucified or used to light up the imperial gardens. And Mark was in great demand—not Antony but Thall, for this Ostian Way reached from the Louvre to the Aleazar (not lined with villas and tombs, but it has its history) and this Rome was a midnight rehearsal of Quo Vadis. Fun? Well, rather.

The tight and the toga and the other drape swarmed from the stage to the foyer, and before and between the cues, this crowded Via Sacra was a universe invited to a fancy dress ball—in the character as to costume, pretty well out of it as to manners. That was the fun. Had they acted according to their situation, I might have spent a dull night, or rather day of it. (Rome disintegrated at about seven.)

These Alcazarinas are a happy family. A midnight rehearsal after two performances is simply by the way and a signal for merry making. The well-groomed chap who does box office honors day times, got solid with a cook shop hard by and riggled up as a waiter, mingled with the crowd calling, “Smoking sausages! Sweet boiled peas! Honey wine! O honey wine!” (He had coffee and sandwiches, but he was going to be in the period, even if he lied for it.) Up to the third cup I drank because I wanted it. After that, led on by indigitation, I patronized him half burlry, and I haven’t got over it yet. The noble Romans, the Cappadocian slaves, the tattooed Bar- tons and the German Imperial Guard did as I did. But perhaps they are used to it.

Sixty five speaking parts. How am I to remember you all? “Don’t,” said Miss Howe, “pick out some one for the Vadis and call all the rest of us Quo.” Pronounce the last word intentionally and you’ll know why I laughed. Before the matin bells chimed I picked out Mr. Emery. That man has a future, if he will it so. As Vinicius, he stirred me to my toes.

“Who are you?” said I to Miss Keane. “Just scenery—a touch of color, floating Roman drapery, a ship with purple sails—what you please; not dumb, yet speechless. Last week I was leading woman with the Plaster of Paris Company.” The fortunes of the drama! But why link your fortune with plaster of paris? It’s so unreliable—so brittle.

Down the aisle came a tattered thing—the dirtiest creature I have ever been on speaking terms with and almost the ugliest. Was it not written of Cato that he would wander forever on the banks of the Styx, for hell’s sake! Would he be afraid to let him in? This thing with foxy hair and shaggy brows and lost teeth recalled the epigram.

It was Howard Scott as Chilo and his make-up is worthy a long paragraph. “My gown? Made it myself. Costumers just silt things to indicate tatters and use black dais to indicate dirt. Old? No, new, but it’s been going the rounds of the dressing-rooms for a fortnight as a make-up rag. The grease point of the whole company is wiped in its folds.” It looked like the dirt of ages. It was as though a masterpiece were reached by general and gradual laws. Once, when he was young, he washed. He looked frightening, too. One witness to the truth convicted him a pretender. He smelled of Pears’ soap.

“I’m some one else by-and-by and I cannot bring to the character its scenic needs. I must go down tomorrow and buy myself some fatness.” He had plenty of company. I like long trousers rather well, The reason why I will not tell. Mr. Carlyle Moore needed no apology. He was the noblest Roman of them all—a truly heroic magnificent figure.

Upon the stage the beauty and chivalry of the town stood gossiping in front of a street statue with a whole nose. That was a mistake. The gallants in Nero’s time as they reeled home, knocked all the noses off on all the thoroughfares, and this was too pretty a target to spare. “Thou hast an oily tongue,” said old Lucan to Hastings, Petronius, and at every third cue the prompter proved him a liar. But then all poets are liars more or less, and old Lucan hadn’t a club life in the baths and porticos and gymnasia in vain. He did not need to purchase fatness nor yet baldness, for nature fashioned him to fit his lines and his clothes.

Mr. Bryant’s prominent sorrow was the music cue, and he fought for it bravely against the bitter odds of vague pronunciation and inverted sentences. When I see him rehearse, I understand the devotion of the company. Never an angry word and never an omission of please. The human atmosphere he brings to his work is half the battle.

Things were going along seriously and swimmingly to a limelight crisis, when suddenly a slave girl, in unaccustomed tights and not much else bore down upon Lygia Blayney with a golden goblet and a Jug of wine.
Poor thing, she made as if she were the very king of unconcern, and the Irish eye of Lygia B. saw through the pose and it was all up with her and the Quo and me and even Mr. Bryant. I haven’t stopped laughing yet. They might add a ruffle. It’s a bore to be too correct.

When Nero Webster began to roam the city, I kept a sharp eye, for did he not spend his merry nights beating and robbing passengers and breaking into houses? When Poppea Hampton smiled upon him, I wanted to warn her that later on she would be killed with a kick. Mr. Webster always knows his lines. In that way he is a reliable solace to Mr. Bryant. His make-up as Nero was remarkable.

The women did not carry crystal balls in their hands to keep cool for the lack of superfluous petticoat and the excessing decolleté did away with the necessity. Between cues these Romans ran up the centuries after knitted shawls and golf caps, and the hot coffee man was a hero. Petronius covered his toga with a bathrobe and leaned against the morning hours with the languor of a Sybarite. He was gradual and calm, even when the castanets dances echoed in the wings and black-eyed soullettes with billet doux in Greek “winked and walked away.”

Little Miss Crews got the only true kiss of the story, and she looked worthy an encore. She was really a picture. Her feet had been wandering through the temples and her hair swepting the shrines. I know it.

On the Ostian Way I had met Mr. Howell going “to buy blood,” and now he rushed on dressed in his purchase. How beautiful the street life of Christian and Pagan Rome must have been—beautiful through sympathy and love. I wanted to rush to his rescue with a role of antisepic gauntlet and an hour of quiet. “See my physician,” said Petronius, and “I just mention my name.” Even in those days there were pulls with the doctors.

And the scenery was as active as the cat. It flew up and down and in and out and was new as a 1900 dime and not on speaking terms with its sections. But introductions were rapid and by first night, the purple and the wreathes and the eagle of the Caesars will know their places like spokes in a wheel.

First night? You may have it. Give me the dress rehearsal from 12 P.M. to 7 A.M., with all its breaks and mends. I don’t know much about the play. I was too busy with things in general to keep track of it and I had to read the book! Agitation seemed to rush through six acts of riotous energy with occasional ebbs for a wider flow and the passing pictures were beautiful. The noise was magnificent.

This plunge into the past is a personal lark for the Acazzarans and a long run of tights and dragery is the secret hope.

This Rome is a goodly city. The commodities I brought home with me were good nature, good fellowship, patience, a dislike for coffee and the need for sleep I might not take.

C.T.

They Worked for Figer

Sol Bloom and wife, with Kelley and Violette, the well known vaudeville team, were launching at the Union, Chicago, the other day. “Bloom,” said Kelley, “you’ve come to the front pretty rapidly; where did you get your start?”

“The first work he ever did was in a brush factory in San Francisco,” said Mrs. Bloom, laughing.

“Brush factory!” echoed Violette.

“Why, Kelley, you once worked in a San Francisco brush factory,” said Kelley.

“Figer’s.”

“Figer’s!” said Kelley, jumping up and doing an excited dance. “Holy smoke! At you the sawdust-nosed, sawed-off kid that run the whirligig? giving an imitation of a scissors-grinder.

“That’s me, and are you the freckle faced, peaked-headed kid that sandpapered the brush locks?”

“The very same, now singing your music nightly to great applause.”

“Shake.”

“Shake again. It’s twenty years ago, and the world—how small it is.”

Kelley ran away from home and the brush factory and got on the stage. Bloom got a job in a theatre and passed the brushes up forever. Although Kelley has been singing Bloom publications for over a year, and has been a frequent visitor at the Bloom offices, the two never suspected their boyhood acquaintance.

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Side Lights

Monte Cristo is to be rejuvenated. Liebler & Co. and James O'Neill are to give it a spectacular New York production next season.

Waterbury Brothers and Tenney, celebrated musical comedians, are doing a very successful act with West's Big Minstrel Jubilee.

The English ballet novelty, The Right Phases, will appear in the big spectacle of The Evil Eye, at the Columbia Theatre next month.

Coom Town Four Hundred is at the Third Avenue Theatre, Seattle, with Adgie and her Ioss as an added feature.

This is the way the prophets are figuring it—Jessie Bartlett Davis, Pauline Hall and Lulu Glaser will be the magnifies of Francis Wilson's new company.

Ward and Vokes have decided to retain their farce, The Floor Walkers, as their piece for next season, its success being so great as to warrant that move.

The special prices to prevail during the engagements of West's Minstrels, Ward and Vokes and The Evil Eye, at the Columbia, are 25, 50, 75 cents and $1.00.

The New York Lyceum Theatre success, His Excellency The Governor, is to be one of the plays of the coming Henry Miller season at the Columbia Theatre.

The John Drew and Nat Goodwin engagement will precede the much looked for Henry Miller season at the Columbia Theatre. Local amusement seekers have great treats in prospect.

Plans for the summer engagement of a revival of Hoyt's plays at the California are rapidly materializing. In the company will be Eddie Foy, Mathews and Bulger, Mary Marble and Walter Jones, presenting A Rag Baby, A Hole in the Ground and A Tin Soldier.

The Brownies in Fairyland will be produced at the Grand Opera House Sunday afternoon and evening, under the direction of S. H. Friedlander. The same cast of two hundred clever professional and aspiring children who recently delighted large audiences at the California will participate. The demand for seats is immense.

New York is indulging in a little acrimonious row over the first production of Quo Vadis. Jeanette Gilder has a version and so has Stanislaus Stange. The Polish author did not copyright his book outside of Russia, and, therefore, it is legally free for seizure in this country by anybody who wishes to publish it or make a play of it. But Miss Gilder has acquired a clear moral right to it, getting the sanction of Sienkiewics, with whom she is to share the royalties. Stange made his dramatization without authority, and his only argument in support of any privilege is that he was first to put a version on the stage in other cities.

Personal Mention

When Miss Ellen Terry was in Washington recently, she did a very pretty thing. At Kendall Green is a blind asylum, which Miss Terry visited. She became greatly interested in what she saw there, and especially so in the patients. She sent a number of them tickets for one of the performances, in order that they might hear if they could not see her play. But her kindness did not stop there, for when her guests in thanking her expressed the regret they felt that they could not look upon her face, she had medals struck showing her profile and sent one of them to each of her blind guests.
THE SAN FRANCISCO
DRAMATIC REVIEW
A weekly record of Dramatic and Musical Events

No. 6—Vol. II
SAN FRANCISCO, SATURDAY, APRIL 14, 1900
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DARRELL VINTON
They Began in Newspaper Offices

The great number of the bright minds in the managerial field of theatricals, impresses itself most forcibly upon the mind these days. Begin with Marc Klaw, one of the organizers of the syndicate which practically controls the high class attractions of the country. He was a reporter on a Louisville paper not so long ago. He is a brilliant and forceful writer, and could earn a very good salary on a metropolitan newspaper. Daniel Frohman was at one time a valued contributor to the New York Tribune. A. H. Canby was doing newspaper work in Philadelphia before he became associated with Francis Wilson. George Broadhurst was once dramatic critic on the Minneapolis Tribune and Augustus Thomas was a reporter on the St. Louis Post-Dispatch when his little play, Editha’s Burglar, came out. C. B. Dillingham shaved the pencil in Chicago, and Frank L. Perley was a Washington, D. C. reporter before he started in to boom theatricals. Charley Hoyt was a well known figure in Boston newspaper circles before he wrote his first play. Ben Stern used to fill assignments on a daily paper in Buffalo, and A. W. Dillingwall, Jacob Litt’s general manager, was a successful scribe on the Milwaukee Sentinel. Kirk LaShelle was dramatic writer on the Chicago Post at one time and Julian Magnus started in active business life on the St. Louis Post-Dispatch. J. Austin Fynes, Proctor’s general manager, was a shining light on the New York World before he went into the theatrical business, and W. G. Smythe was a hard-worked reporter on a St. Louis journal. E. D. Stair, the latest of the big magnates to come to the front, confesses to having served his time on a small country newspaper.

Rudolph Aronson will bring Edward Strain, the Vienna composer and leader, for 100 concerts for this country next fall. Furthermore Aronson will try to lose some of the money thus gained by bringing Siegfried Wagner out in 1902.

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Joseph Grismer, Capitalist

Last week Jos. R. Grismer, the old Pacific Coast favorite, was quoted as follows:

"I should gather from some of the statements which have recently appeared in print that my interests with Mr. Brady are not very great. As a fact, I am an owner with him in Way Down East, and a full partner in Aunt Hannah, Humanity, A Stranger in a Strange Land, one other play now being successfully presented, and in some enterprises which we shall handle together in future."

Wanted: A Librettist

And he is wanted badly by all kinds of New York managers.

"There's a fortune in New York for some bright Western fellow who can write a burlesque which will make good on the opening night," recently said Alexander Clark.

"No New Yorkers except those corralled by Weber & Fields, and they include the members of the company, seem able to do it. The trouble with nearly every burlesque brought out in New York during the past few years was in trying them on a first night audience, including critics, instead of getting them into shape on the road.

Clever Gertie Carlisle

Patrons of the Tivoli will recall four or five years ago a clever little child actress—who has now grown up. This is what an Eastern writer is saying about her:

"There are few women on the stage from whom an audience would stand 'kid' work, but Gertie Carlisle is so particularly clever in this line that her impersonation of the short skirted youngster is a continual pleasure. She does not play up to her lower limbs, as do most of the vaudeville women who get into baby dresses, but depends upon them for support only in the ordinary fashion. She dances lightly, gracefully and prettily and her songs are new and catchy. The entire turn is a vast relief to the veteran vaudevillers."
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Cycling at the Grand

The Walter Morrisco Cycling Club is an active organization at the Grand Opera House, and is an enthusiastic coterie of cyclists. The officers are: President, Walter Morrisco; Vice-President—Harry Morrisco, Lewis Bishop; Treasurer, Harry Campbell; Secretary, Gerald Dillon; Captain, Jas. S. Cannan; Lieutenant, Fred Cavoury. The active members are those who are not officers, except the last two—while it falls to the lot of the office-holders to furnish the enthusiasm.

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Baby would happen.

Dramatic

Manager

In the absence of Mr. Morris Felder, Jr., of the Orpheum Circuit will shortly leave for Europe, where he goes on a pleasure trip and incidentally in search of vaudeville novelties. He takes with him his family and will be gone about eight months, visiting the Paris Exhibition and other points of interest.

The Wrong Baby

Oliver Morosco, the genial manager of the Los Angeles Burbank Theatre, has a recent addition to his happy family in the shape of a baby boy, and will probably have another in the shape of a suit for damages for having kidnapped a baby of the same persuasion. This is how it happened.

The afroresaid manager has a room in his theatre for the accommodation of small children and their nurses during matinee performances. Recently his better half thought it would be a pious idea to take Oliver Jr., the rightful heir to the manager's estate, to visit his father and incidentally try to impress him with his father's greatness in having a room furnished for the especial comfort of such as he. After explaining the mysteries of theatrical life to the youngster she left him with the matron and went in to witness the performance. The young manager, being in a playful mood conceived the idea that it would be a great April Fool's joke to take the young heir home and show his mother what an abnormally large vein of humor he possessed. He forthwith, in a manner true to the profession, stole into the baby room and seeing a happy cherub in the act of swallowing his fore arm, rescued him from the perilous position and carried him in triumph to his home to await the arrival of the much disturbed Mrs. Morosco. Five o'clock came and with it Mrs. Morosco with a baby very similar to the one the glorious Oliver had brought. Imagine his feelings when he was told he had kidnapped the wrong baby, and the one his wife had brought was the rightful heir to the humorous nature of the rising manager. Mr. Morosco will for a time bar comedy from his playhouse and dig into work to supply the wants of the new addition and lay aside enough of the box office receipts to make a proper defense in the suit that may soon be brought.

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THE Ralston, Rooms Dancer

"Business with big talent" talked the press when Mrs. Ralston, wife of the well-known leading man, was a caller at the Review office this week. Mrs. Ralston was at one time leading woman for Frederick Warde.

PAUL ARTHUR, who used to arouse enthusiasm as the hero in the Stil Alarm with Julia Arthur, is now a big favorite in London, having scored a big hit as Captain Absolute.

L. R. STOCKEWELL and his company playing In Paradise, are meeting with good business in the Northwest. In Astoria, especially, were the critics well pleased, giving both Mr. Stockwell and Mary Scott very handsome notices.

JOHN DREW will bring his entire New York production of Haddin Chambers’ play, The Tyranny of Tears, to the Columbia Theatre. Ida Conquest and Isabelle Irving are among the members of Drew’s company.

RICHARD MANSFIELD saw the curtain go up on such a small house at Louisville last week that he cut the next two performances. His vanity received a terrible shock because press and public were not more enthusiastic.

STANLEY ROSS writes from Jackson: "We (the Dailey Company) are doing the mountain towns and meeting with splendid business at 75 cents and $1 per head. The trip is really delightful, and we are all enjoying it immensely."

NAT GOODWIN and Maxine Elliott have started on their Western tour and will be here shortly with the much talked of success, When We Were Twenty-One. It is said that Maxine Elliott has far surpassed all her brilliant stage work of former times in the presentation of the role of Phyllis Ericsen in the new piece.

Bettina Girard, whose beauty and talents made her a much admired stage figure before she fell from grace through a mania for the gay whirl, has returned to the world from a sanitarium and says she has left the past behind. She is going to take care of herself now for her own and her mother’s sake. She is the daughter of the late General Orway, of the U. S. A.

CHARLES F. ARMSTRONG of Texas, husband of Mme. Melba, the grand opera singer, was granted a divorce at Galveston last week, alleging desolation as the cause. The Armstrongs were married in Australia in 1882, and when the wife’s fame began to increase, the sweet bird of peace flew out of the window.

MAGGIE MOORE, being in town last week, called on her old friend, Mrs. Elizabeth Saunders, and together with Mrs. Alice Kingsbury Cooley, they indulged in pleasant memories of the old California, when the three were members of that renowned organization.

FREDERICK PAULING, who has achieved for the Tannhäuser stock in Milwaukee an unprecedented success in the presentation of farces, comedies and Shakespearean productions, will remain another year there as stage director.

BILLY BARLOW (S. H.) will take charge of the United States tour of Ernest Hogan’s minstrels as soon as they get in from Honolulu. They will probably play the Northwest.

SANFORD B. RICABY, General Manager of West’s Minstrel Jubilee, is in the city, happy over the big business of his company.

Darrell Vinton

The first page of the REVIEW this week shows the scholarly face of Darrell Vinton, one of the best of our legitimate actors equally well known in leading theatres of the East and West. Mr. Vinton’s talents have fitted him for exceptional success in a most varied range of parts. He has made successful appearances in Monte Cristo, Michael Strogoff, Francesca de Rimini, The Two Orphans, Hazel Kirke, Jim the Pennman, and a hundred other well-known dramas of intense interest. Perhaps the most significant and interesting part of his career is not the general run of uncommon strength he invests his different characters with, but the extreme range of his versatile talents. Like the elder Davenport he can give us superb comedy trifles, and from that character of acting can give strong dramatic impersonations of the first rank. In the last few years he has been a steady producer of the Shakespearean drama, winning notable success in Richard III and Hamlet. His following on the Pacific Coast, where he has been for several years past, is probably greater than that of any other leading man, and the name of Darrell Vinton on a play bill carries great weight with Pacific Coast theatre-goers.

A Perfect Devil

Richard Walton Tully’s clever farce, James Wobberts, 1 S. S., will soon go out for a road tour, after being revised somewhat, under the name of A Perfect Devil. The company will include some of the student amateurs, but professionals will be engaged for the leading characters.

Shirley’s Good Business

C. F. Railton, the Jessie Shirley Co.’s manager, writes to the REVIEW from San Diego: “Business here continues good, and next Monday we will start on our way North again.”

Bellman & Moore

At the Orpheum

OAHAMA

FOOT JUGGLER AND EQUILIBRIST... THE CHUTE...
The Columbia

West's minstrel groups are deservedly playing to crowded houses at the Columbia this week. An up-to-date minstrel show is always a delight. One gives up to jollity and drops conventionality for once, and with these people can laugh and laugh and be a villain still. The usual introductory performance is up to West's usual high standard, each and every participant being well received. All the old jokes as well as the new ones being accorded the utmost cordial applause. Carroll Johnson is certainly a man of grace and perfection in his specialties, and his costumes are the most fetching imaginable. John P. Rodgers is in good voice. His bass solos are fine. Richard Joe's voice is as clear, sweet and high as when we first heard him in years gone by. Ernest Tenney's jokes are killing, and he is all right. The Luten Brothers, acrobats, give the most perfect and finished performance of the kind ever seen here. Signal Lights, a railroad scene whose only light is that flashed from the many lanterns of the railroad cars is a thing of beauty. The Waterbury Brothers and Tenney were a constant wonder with cornets, flagerolet and musical tumbler, producing a stream of rhythm of melody which came to a close all too soon. Mr. H. West is famous for his marches, and these are no exception. The precision and perfect military tactics displayed are enthralling to behold. The closing tableau, Dewey, is beautifully set and receives rounds of applause.

Grand Opera House

For the first time in the theatrical history of the United States, a leading university has been actively identified with theatrical management. The students of the University of California have this week, under the stage direction of Charles Bryant, been presenting their Junior Day, and the results have been wonderful. Charles Bryant, who has before showed unusual aptitude for stage direction, has proved the possession of positive genius in putting on the present piece, and it will be a long while before he does anything to eclipse his present efforts. The performances are running very smoothly now, and the piece is really worth seeing more than once.

At the rehearsal, Stage manager—"What! You laugh while supposed to be dying?" Actor—"Certainly. At the wages you pay, why shouldn't death be greeted with joy?"—Filicide Blatter.

The Alcazar

Quo Vadis still claims large audiences and goes on night by night to what will be the longest run in the history of the Alcazar save perhaps the long and prosperous run of The First Born. As one sees the general excellence of the production and admires the individual and ensemble work of the actors, it is only natural to marvel that such an adequate performance is given on a stage of such limited advantages. But stage operators, stage carpenter and scenic artists have worked wonders. Charles Bryant who has before showed unusual aptitude for stage direction, has proved the possession of positive genius in putting on the present piece, and it will be a long while before he does anything to eclipse his present efforts. The performances are running very smoothly now, and the piece is really worth seeing more than once.

At rehearsal: Stage manager—"What! You laugh while supposed to be dying?" Actor—"Certainly. At the wages you pay, why shouldn't death be greeted with joy?"—Filicide Blatter.

The California

It marked the beginning of Holy Week, supposedly the dullest in the theatrical calendar—yet they filled the house. In other words, the first appearance of the Nelli Company in San Francisco was in every way an auspicious occasion. They presented Sol. Smith Russell's charming little comedy of human sentiment, A Bachelor's Romance, and they did it with exceeding charm. The author, Martha Morton, has worked out a very enjoyable story concerning the awakening of the absorbed literary recluse, who rather unexpectedly to himself, but to no one else, falls in love with his ward. During the course of the play are evolved a couple of other love affairs and two bits of capital character work are made to stand out through the sheer ability of the two men handling them, and the occasion, as a whole, demonstrated most clearly that the Nelli Company has the art and the intelligence to use it, and that every production will evidently be marked by the greatest attention to detail—the latter point being in refreshing every house scene of the play—where we are given interiors that are what they are supposed to represent—the furnished rooms of people of means and refinement. James Nell was David Holmes' literary critic, and whether the character brought out was only an accentuation of the quiet, genial, kindly nature of the actor, or a skillful stage conception, it really does not matter, for it was thoroughly good and enjoyable, made so in a very great measure by an attractive presence and a most expressive voice. Benjamin Howard, as Gerald Holmes, the younger brother, the typical man of fashion and ennui, showed that he was an artist, every inch of his handsome, graceful self. He evidently has studied long in the Nell school, for he achieves his best efforts by easy, natural methods, and invests his characters with a completeness that is satisfying. Emmett Shackelford, as an old literary hack, gave a thorough and artistic little bit of work; and John W. Barton, as Mulierry, the literary antiqué, was responsible for another artistic triumph—quaint and convincing. Robert Morris and George Bloomquest gave an idea of two struggling young literary workers, and the latter, particularly, who displayed a most engaging, ingenuous coquetry, and a good nature, were still not very much to be desired in, in this amateur production. The force is bright and clever, lively and entertaining and may very well take rank with many plays that have been turned out by professional and experienced playwrights. The author, Richard Walton Tully, while not wishing anything new in the way of situations has worked them out with considerable originality and has shown that with more practical experience in stage work, he can be relied upon to produce stage literature of decided merit. The cast displayed considerable ability and one real actor in particular, James Bennett Southard, who made a pronounced success as Tom Harrington, captain of the football team, Mr. Southard has a capital idea of comedy, and an assured manner and delightful stage presence and is good enough for professional work right now. The author Richard Tully, took care of Wobbert's, very creditably; and John Butler was good as Dan Danevant, the miner. Milton H. Schwartz, impersonating Professor James, was exceedingly droll and his acting had very much of the professional flavor. Alexander Gardenker was a perfect Japanese school boy servant and the young ladies were charming—notably Ella Pathana, whose grace of manner and petite beauty were accomplishments to some charming vivacious acting.

The Tivolli

Balfy's Bohemian Girl is so antique the a steady that mention of its reproduction at the Tivolli would be an unnecessary employment of space were it not for the fact that the Tivolli singers are giving its witching airs so very charming a rendition. Miss Graham must have been more than pleased with her reception Monday night, when numerous recalls emphasized the appreciation of her song, Bliss Forever Past. William Schuster's Arnhelm was good, as his parts generally are, and Tom Greene was marked as a special favorite. Jullie Cotte alternates with Annie Meyers as Arline. A new piece is in preparation for next week, The Wizard of the Nile.

Mr. Halpin, Papinta's husband and manager, is organizing a vaudeville company for a short tour of the Pacific Coast, with Mexico to follow. Deets & Don, Asher and others now on the Orpheum circuit have been engaged. The plan was encouraged by Papinta receiving a good offer from the National Opera Company in the City of Mexico to give her dances in connection with the opera season there.
The Orpheum

The usual big crowds here and a hill very entertaining. Of the new comers the Empire Comedy Four proved a strong attraction. In singing and in a display of humor they caught the house's fancy. Bobby Gaylor, everybody's friend, was the same old cheerful magnetic Irish comedian that used to be with us before he drew quite as large a salary as he commands now. The whirlywind dancers the De Forrests, were popular. Si Stebbens the hayseed conjurer and humorist was a pleasing entertainer. Guille, the little pudgy tenor, sang and sang and still the audience wanted more. Will Matthews and Nellie Harris, in their farcical creation, Adam the Second; Carrie Behr, the singing soubrette; Vashti Earl and Lulu Shepherd, comedienne's, and Harry Cogill and May Arias, in their musical comedy sketch, A Warm Lunch, completed the bill.

The Olympia

The able management at the Olympia present a good program this week. Its the first appearance of Josie Mills, the New York danceuse, who receives nightly great applause. Thelma Wakefield, the violinist, on her initial appearance is recalled often for her excellent handling of the bow. Hattie Ward's ballads are sweet and pretty, Alice Raymond delights the audience with her cornet solos. Mlle. Thelma and Trixeda are still the leading attractions. The holdovers, Gordon Strong, Vaclav Voles, Nealson, Louise & Darrell and the Black Barons are all good, and the Hungarian Orchestra, with Leader Isidore Fenster, are doing more than well with their musical selections. They present an unusually attractive program this week.

The Chutes

There is a catchy bill at the Chutes this week. Annie and Maud Kramer in some good Irish songs and dances. Mlle. Atlanta in her skirt dance on a revolving globe is a great favorite. Ann Fletcher is an excellent male impersonator. The hit of the week is the presentation by De Camp and Murdock of a picturesque and enjoyable sketch founded on the beautiful mythological story of Galates, which is cleverly done and receives rounds of applause. Miss Edna Thorn, the contralto, is heard to advantage in operatic selections. Hanlon and Singer, the Roman ring experts, do some skillful work in a graceful way that is thoroughly enjoyable. The animato-

scope presents new pictures of much interest. The amateurs at the handicap Thursday night filled the house with laughter. Miss Ella Bost curts the chutes to the delight of watching crowds. Tonight a grand prize cake-walk will be a drawing card.

The Oberon

Miss ANNETTE GEORGE's tableau, The Living Flag of All Nations, that has raised hopes so high for several weeks, fully meets all expectations and was a most decided hit from the start, being a beautiful living picture to dream of. Miss Helen Mackey, the sweet contralto, is the other new attraction, and with Miss Jennie Nicholson, sings well in grand opera selections. Miss Josephine Strong, the Mormon nightingale, gives some lovely songs. Miss Blanche Reynolds brings down the house with her finely rendered trombone solos. The orchestra among other excellent selections gave The Gypsy Baron Waltzes by Strauss, much to the pleasure, as manifested, of the audience.

Fischer's Concert House

This well-named "House of Melody" has already scored a great success, and the crowds who nightly throng the place prove its popularity—a musical treat of a high order every evening and at a price within the reach of all—10 cents. It's no wonder that music lovers flock to it until standing room only can be found. It's a beautiful Hall, too, so artistic in arrangement, finish and adornment. This week Cavalieria Rusticana is being most delightfully sung by the members of the Lombardi Opera Company. Many are the encores for the fine singing of Senoritas Barduici and Pollettini as Santuzza and Lola, and Senor Badaracco as Turridu. The beautiful Salvini has many recalls. Baby Ruth is very clever and makes a great hit. Conductor August Hinrichs is making a hit with his most excellent orchestra.

Vaudeville Notes

Maud Mullery will shortly play the entire Northwest Circuit.

Dora Merygin opened at the Vienna Buffet, Los Angeles, this week.

Carlton and Royce are a big hit at the Vienna Buffet, Los Angeles.

The Davenport Sisters are on the way to San Francisco direct from the East.

Josephine Strong is a big hit at the Oberon.

Deets and Don will shortly appear in this city.

Lillian Stan is a hit at the People's Theatre, Seattle.

The Healy Sisters will shortly be in town direct from the East.

Zelma Rawlston will soon be one of the Orpheum's new offerings.

Matt Reek opens at the Standard Theatre, Bakersfield, next week.

The Tremont Sisters open at Monte Carlo Theatre, Taylor, next week.

The Glenn Sisters open in Seattle at the People's Theatre, next week.

Blanche LeClaire Sloan and Triexda are at the Vienna Buffet, Los Angeles.

Yoyoano opened at the Orpheum Theatre, Randsburg, Cal., this week.

At Oakland Park—Gertie Blake, Rafferty and McDermott, and Annie Berg.

Frosto and Wardo will appear at the Chutes shortly direct from the East.

Baby Ruth is a clever youngster at the Fischer Concert House, and is very much appreciated.

Gertie Ansell, Felice, De Moras, Williams and Lester, are at the People's Theatre, Seattle.

Fred Gambold and the Gordon Sisters open at the Tivoli Theatre, Stockton, next week.

Sullivan and Cummings, Romala Brothers and Gertie Getchell will appear at the Olympia.

Mae Stanley, who as a buck and wing dancer has few equals, is on the hill at the Savoy, Vancouver.

Clarisse St. Clair, the descriptive balladist, is holding forth at the Vancouver Savoy to many admirers.

Major Mite has deserted the Clutes for a while and is now entertaining patrons of the Los Angeles Orpheum.

Marion Blake, Murphy and Raymond, Snowie May Belle, Dutch Walton and Minnie Ellisworth will be the new faces at Knapp & Streets next week.

Dick Mack and Amy and Fred Gottloib have joined the Pajinta Vaudeville Company to open at the Loring Opera House, Riverside, April 14.

Archie Levy, with a large company of vaudeville performers, left San Francisco to open at the Riverside Street Fair. Mr. Levy will be gone about ten days.

Will H. Hill, the high wire king, left Thursday for the Riverside carnival to fill a two weeks' engagement. After that he will give his performance at the Sacramento State Fair.

Katherine Osterman has a press agent. If you don't believe it, just pick up any of the Eastern papers now that she has returned home, and see what nice things she is having said of her Western success.

Fanny Fields, "The Happy German Girl" who made quite a hit at the Orpheum recently, met while here Mr. Fields of the old favorites, Fields & Harris. It was a case of "love at first sight" and they have concluded to take on the matrimonial yoke, which will probably mean a dissolution of partnership of Fields & Harris and the appearance of a new team known as Fields & Fields.

Clara Ward, the former Princess Chimay, and Janezi Rigo, the Hungarian violinist, for whom she left her husband, are going to appear in New York. They are now appearing in London, their company including eight Arabian performers and a Hungarian orchestra, which Rigo conducts. The performance is based upon the incident which gave the princess notoriety when she left the Prince Chimay in his Belgian castle and went away with Rigo.
EASTERN DIVERS

Correspondence and Comments

NEW YORK

April 8—Two plays were brought out by Charles Frohman at the Empire Theatre at every performance last week. The first was A Man and His Wife and the second The Bugle Call. The objection to two plays on the same stage in one evening which arises from the employment of the same actors in both plays, was overcome by having different actors in the principal roles in each play. Thus in A Man and His Wife the principal trio consisted of William Faversham, Jeanie Millard and G. Standing, and in The Bugle Call the trio were Edw. St. George, the old Tiroll favorite, and Garet Angel and Joseph Wheelock, Jr. A Man and His Wife might have had its title extended to include "and his nearest friend." This play deals with a favorite character of the dramatist—a wife tempted but saved. Mr. Faversham was the husband and G. Standing the friend. One of the scenes is in the friend's house. The wife called to tell him that something peculiar was going on in the house. The husband was about to go away, the friend turned to say good-bye. It was seen that the friend is a woman's husband and that she might still care for her friend's ways on his mind. While in Australia a mine is filling up and the rescue party needs a leader. The husband was the dangerous duty and when he returned the reception he got convinced him that his wife really loved him. His friend meanwhile had risked and lost his life. This kind of happiness could be attained in no other way.

The Bugle Call was a shorter play than A Man and His Wife. It told of a girl who loved a Lieutenant in the British Army, and of the efforts of the mother to marry her off to a millionaire. Of course, the millionaire gets her, and the poor lieutenant gets the girl—or at least when the bugle called him away he went away with her promise. Let us hope that he did not go to the Transvaal and get shot by the Boers. But The Bugle Call was a simple, neat, short play containing nothing forced. Miss Anglia was the girl, Mr. Wheelock the lieutenant and Mr. Stevens the disappointed millionaire. Poor Mr. Stevens! He seems to have been running lately to hard-luck millionaires. In Brother Officers he was a blackguard Australian millionaire. But Stevens is all right.

John and Emma Ray, who for many years have been successful in cheap theatres, Brazil, Miss Mildred was the bugle call, Old Time to Hammeister's Victoria last week. The show was of course simply a collection of ordinary anachronistic songs. Old Time was a noisy affair, and it is a question whether the Broadway theatre patrons will take kindly to this kind of amusement.

The supplemental opera season by the Granu Grand Opera Company started out with a fire in Faust. Calve was to have been in this production but Miss Van Dyke, who was to have sung Faust early in the regular season kept his word and left an impression which it will be a long time to eradicate. Mr. Van Dyke showed that he could not keep on the key. When he sang pianissimo his efforts were less distressing than when he attempted to let his voice keep pace with his dramatic action. Manager Granu has certainly played in hard luck with grand opera this season, in attempting to pull through without a tenor like Jean de Reske or Tomagou.

Koster & Bial’s had a negro show for its principal attraction last week, followed by the ballet called Progress which formerly was produced as The Regatta Girl, which went into bankruptcy. Williams & Walker, real negroes, who have been successful as vaudeville performers, brought the negro music hall in The Policy Players. It consumed two thirds of the evening’s entertainment. The box was followed.

The fighting which is going on over Ovadis shows that the theatrical managers have decided to take over the reins of any of the religions fervor which inspired Henry Sienkiewicz’s famous novel. To-morrow night two productions of Ovadis will occur. Stanislaus Stange’s unauthorized version will be produced at the New York Theatre by W. C. Whitney’s Company, headed by Joseph Hawes, and Gilder’s version, by permission of the author, has been pushed for all it was worth in order to counteract a simultaneous production at the Herald Square, and its cast includes Edward J. Morgan, John Blair, Bion Fernandez and William Herbert. They have rehearsing a night and day under Engene W. Presbrey and Napier Lothian. Whitney’s Company has the advantage of having already played a long engagement in Chicago and Philadelphia. He was in hopes of being first in New York, but when he heard that the Gilder version was to be cut out, he cancelled dates elsewhere and decided to go to town the same night the other company opened. If the Russian author could only have foreseen how popular his novel was going to be, and had it copy-righted outside, as well as inside of his own country, he could have avoided all the waste of energy which is now going on. But as it is any one may chop the book up to suit himself, and the result has been that inferior productions are going all over the country. Whitney feels that he has the right of priority in this country, and Miss Gilder feels that she has the better moral claim. Both parties got permission from the author with whom she has promised to divide the royalties.

There was great rejoicing in Olga Nether- selsor's camp last Thursday afternoon when the twelve good men and true decided that she was not going to be married. Her baptism was an immobile play. The acquittal carried with it the acquittal of the proprietor of Wail- ston’s Theatre also her leading, and as well as Marcus Mayer, her manager. As a result of the acquittal the manager immediately announced that Sapho would re-open last Saturday evening. Miss Van Dyke was selling tickets for the grand spring opening of Sapho. With the unprecedented adver- tisement, however, and attention the Women’s Christian Temperance Union and kindred societies gave the play by their public disagreeable, and the arrest order was not the complaint of a World reporter because he was afraid a Journal reporter would arrest Miss Nethersol. Sapho starts out with her second wind for a long run. One of the peculiarities which came to light in the course of the trial was that the foreman of the grand jury which indicted Miss Nethersol, George Haver Putnam, as the head of the good old publishing house of Putnam & Son, has been selling Sapho in book form for years. It can be said in all sincerity that public sym- pathy was entirely on the side of the accused. There was reservations of opinion that no play which did not point a moral story could succeed in one of New York’s most respectable theatres.

Sells Brothers and Adam Forepaugh’s combined shows have been doing a land office business at Madison Square Garden every Saturday night for weeks. It is of no surprise that Sells Brothers have ever played their big show in New York, although everybody who lives here has been pronouncing New York to be the best that Barnum ever turned out. ROBERT ROY.

DENVER

April 5—The Lynx Company, the company produced Grand Opera the last night before a large and appreciative audience. The play went very well indeed. The honours were carried off by Messers. Hallett Thompson, Rosbert Becket and Charles Abbe. Mr. Thompson played the part of Petronius with much manliness, and Mr. Becket gave a good character, as Chito. At the Tabor we have that jolly pair, Ward and Yokes, in The Floor Walkers, or to be more exact we have Happy Ward and an excellent company; but unfortunately Mr. Yokes is "laying off" just at present with a spinal ankle. His place is being taken by Wil West who is very clever. The play is laughable from start to finish, and there is plenty of good singing and dancing. Next week Belle Nielsen in A Contended Woman. The Den- ver this week is offering a congestion under called Little Miss Frisco. As I don’t want to cast reflections on anything suggestive of your beautiful city, I will say nothing further on this subject. * There was an immense audience at the Broadway last night to see James O’Neill in The Three Guardsmen. The play and the company made a splendid impression. Peter McConor has gone to Havana, Cuba. He will return in January. The A. W. Freeman Company has closed its season and are taking a much needed rest. * Frank Reidneck’s Black Chick Company are laying over for two weeks.

BOB BELL.
THE SAN FRANCISCO DRAMATIC REVIEW

April 14, 1900

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April 14, 1900

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tele that blood thirsty, thrilling melodrama, A Romance of Coal Hollow. It is suffi-
ciently revolting to suit the Revolutions.

Col. Hopkins stock company has returned to its native heath at the Imperial Theatre, after a successful season in the West. They are giving us a new play by a local author entitled the Osarks. It will have to be rewritten and pruned by an experienced playwright before it will ever taken on the road. Lionel Hazly, who has just recently returned to St. Louis, is doing a vaudeville skit with Victory histeman this week at the imperial.

The following vaudeville make up on a strong continuous bill at the Columbus this week. The O'Kaye Japs, T. W. Eckert and Emma Berg, Walter Le Roy and Florence Claytoy, Charles A. Carver, Andy Oomo and Florence Hartley, May Wootsworth, O'Brien and Buckley, Harris and Fieldland Jim and Fanny Donvem. Jacob and Lowery's Merry Maidens bur-

thequers are again at the Standard. Their burlesque on Sapho is the most sensational and risque ever produced in St. Louis. It would even make Fred Foster blush in the palely days of the old Bella Union in San Francisco.

The Castle Square Opera Company are resting this week, as is Andrew Mack. This business during the past week by the Castle Square Company has been a severe one this season. The underlings for next week are Tannhauser at the Music Hall, Because She Loved Him So at the Olympic, The Belle of New York at the Century. The Merchant of Venice at the Hopkins Imperial Theatre, Her Bait at the United States. At the Little Host at Grand and The London Belles at the Standard. Gaty Pallen.

MONTANA

Special Correspondence.

BUTTE, Mont., April 9—The Grand Opera House, G. O. McAuliffe, Manager. —The attractions at the Grand last week were not of a character to draw a big house. Who Is Who for the first three nights of the week was not a fair house and gave a good performance. The remaining nights of the week was filled by the pictorial review of the Jeffries-Shakie affair. Attendance fair.

April 8—9 to 10 Darkest Ruma played to good houses, however the performer was enjoyed. Harry Glaster in The Three Musketeers is booked for April 15. Ped-

erewski will be at the Grand Thursday, April 12.

HONOLULU

Special Correspondence.

HONOLULU, H. I., March 29.—Former Hogan's Minstrels at the Orpheum are draw-

ing large houses. Hogan has become a great favorite. The prices of admission have been slightly raised but this does not interfere with the sale of tickets. Each night in the week sees a well filled house, Saturday night standing room only. Speculators are on hand Saturday nights with tickets, selling them for a good price after the play.

This is about the first instance where ticket specu-

lation has been done in Honolulu. Hogan has been two weeks more to fill. Most likely the company will be re-engaged for an additional week or so. This kind of a show always has been a money maker and so there is no use of giving up as long as it keeps on drawing.

With a change of program semi-weekly, a very fair show is put on, and even longer and varied.

F. A. FRANKEN

The celebrated English Phantasia Troop of eight young women is one of the many special attractions with Yale's big spectacle, The Evil Eye, which is to be seen at the Col-

umbia Theatre next month.
Pacific Coast
Correspondence

LOUIS ANGELES Special Correspondence

LOUIS ANGELES, April 10.—The Burbank and Orpheum Theatres did good business the past week. Los Angeles Theatre dark and counter productions small. The Passion Play will begin an extended engagement at the Los Angeles Theatre the 15th week, and will be warmly welcomed by their many admirers in this city.

Lew Bloom, the famous tramp impersonator, was the star from consumption in this city, and the doctors hold out no hopes of his recovery. Mr. Bloom was a great favorite on the Orpheum circuit and a natural humorist.

The Morosco Opera Company of San Francisco opened an engagement at Morosco's Burbank Theatre the 8th inst., with El Capitan. The properties, scenery and costumes were all brought from San Fran-

SACRAMENTO Special Correspondence

SACRAMENTO, April 9.—The Chunce was dark last week, in consequence of Paderewski refusing to play a poor house. There was great disappointment to a number of people who were lucky enough of our city to hear him, Willie Collier in Mr. Smoother at the Chunce 13-14. On the 15th the Thompson Stock Company begins the summer season in Monte Cristo, with Darrel Vinton as leading man. The engagement is for ten weeks. Quite a number of specialty people have been engaged to appear in the Midway Shows during the State Fair, which opens Monday April 10.

PORTLAND Special Correspondence

PORTLAND, April 7.—Marquian Grand—This theatre was dark all last week, with the exception of two performances of Theresina, by Harry Glazer and company. Nothing is billed for the ensuing week nor is any announcement made for next week so far.

Cordray's Theatre.—The Boston Lyric Opera Company closed a very successful two weeks' engagement last Saturday and were followed by Have You Seen Smith? a so-called comedy interpreted by a very medi-

The Woodmen of the World had a benefit performance at the Orpheum the 17th inst., and a thoroughly enjoyable performance was given in honor of the occasion. 

HERBERT L. CORWIN.

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THE COLUMBIA

Wm. H. West's Big Minstrel Jubilee will continue for another week. No mean success has attended the presentation of this attraction. The list of comedians, singers, dancers and vaudeville artists with the organization includes some of the very best talent that can be secured at the present day. The special prices of 25, 35, 50, 75 cents and $1 will prevail through this and the coming engagement of Ward and Vokes and their forty associate fun makers, booked for two weeks, beginning April 23d. The Floor Walkers is the titular hand of their new vehicle, and is an elaboration of the one act portion of their ten weeks run in Chicago last summer. It's a muss cal farce of great merit.

THE ALCAZAR

A Christian play for Christian people and object lesson in self-denial, truth, honor and loyalty for the young and a review of the past and present standing of Christianity in the community, for those of mature years, is what can be said of Quo Vadis, now about to enter its third successful week at the Alcazar. Messrs. Belasco and Thall have set aside Thursday evening, April 19th, and have issued neatly printed invitations to the clergy of all denominations requesting their attendance, and making of it a pastoral evening whereat those learned people can witness a series of animated pictures of the birth of Christianity.

THE GRAND

The new company engaged by Walter Morosco will make its first appearance tomorrow evening in David Henderson's famous extravaganza, An Arabian Girl, or Ali Baba and the Forty Thieves. The cast will be a very strong one and will include: Louise Royce, Ida Hawley, Blanche Chapman, Michel Russell, Isabelle Underwood, Ella Aubry, Chris Bruno, Douglas Flint, Harry C. Caskman, George C. Lyding, Richard C. Newcastle, Clarence Hammel and W. C. Ballyntyne. Edith Cranke, so successfully associated with Henderson's productions, has been engaged as premiere danseuse, and W. H. Batchelor, to whose ability Henderson owes nearly all his success, has been secured as Musical Director. Charles H. Jones, the stage manager, has reorganized the feminine chorus and increased its number to fifty. The new scenery, including a beautiful Transformation entitled Venus Under the Sea, has been painted by Frank King, and gorgeous and magnificent costumes have been specially made by Anderson & Co. for this production. There is an immense demand for seats and every indication for a brilliantly successful season.

COLUMBIA

TO-NIGHT, SUNDAY NIGHT AND ALL NEXT WEEK

WILLIAM H. WEST'S

Big Minstrel Jubilee

The greatest offering in years. It's a hit from beginning to end.

MONDAY, APRIL, 23d

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Special Prices—$1.00, 75c, 50c. 35c, 25c

Alcazar Theatre

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QUO VADIS

MIFFINES SATURDAY AND SUNDAY. Curtain Rising up during the Quo Vadis Season at 2 f. M. and evenings at 8 P. M. sharp. Seats on Sale Five Days in Advance.

Alcazar Prices—$1.00, 75c, 50c, 35c

GRAND OPERA HOUSE

TELEPHONE MAI 252

THIS AFTERNOON AND EVENING

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COMMENCING TOMORROW AT

APRIL 13th, First Appearance of our NEW YORK EXTRAVAGANZA Co. in a Gorgeous and Costly Production of DAVID HENDERSON’S

Famous Version of

"AN ARABIAN GIRL"

— or —

"Ali Baba and the Forty Thieves"

Magnificent Costumes, Scenery, Balletts and Marches, Everything New and Up to Date. Concluding April 20th, and continuing thereafter, Scenery, as grand, cost $10,000. Prices will be moderate.

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MARK LEVY

The Dramatic Review

L. DUVAL

Theatrical Wig Maker

116 Eddy St., San Francisco

THE SAN FRANCISCO DRAMATIC REVIEW

APRIL 14, 1900
LOCAL NOTES

BOHEMIANS OF AMERICA

A delightful informal evening was spent in the attractive, home-like quarters of the Bohemians of America on Mason Street near Eddy, it being the first ladies' night of this growing and popular organization. There was most cordial hospitality and cheerful Bohemian spirit and the guests enjoyed every moment until midnight and dainty refreshments brought the evening to a close. The guests were welcomed in an address by Mr. Crowley, chairman of the evening, who in his pleasant, bright way kept things lively. Miss Davies, a young girl of considerable musical talent, added much to the pleasure of the entertainment by her piano solos and accompaniments. Her style is rather dashingly brilliant. Mrs. Dickey was in excellent voice, giving several solos, including Il Bacio and Chaminade, Summer. A flute solo was gracefully given by Mr. Faircloth, accompanied by Homer Touflee, who also rendered some piano solos, among them the Nordic Waltz, his own composition. An amusing story was told by Baron von Johannesen that kept his audience laughing as he recited the difficulties that beset the path of a young man courting a girl with a large family to please. Emilio Lastretto and Mr. Crowley gave the quarrel scene from Julius Caesar, the reconciliation being touchingly complete as Brutus and Cassius chucked one another under the chin, thus improving upon Shakespeare. A treat of the evening was the recitation, St. Leon's Toast, by Mr. Courolboy, who also sang Clang of the Forge. Mr. Brandus read a clever little story, receiving much applause. Mr. Eric Francis, an enthusiastic member of the order, assisted in receiving the guests and in providing the program. Miss Davies, a young girl pianist of undeniable ability, who would do excellent work with cultivation, was warmly thanked for her piano solos and accompaniments. The first ladies' night was a complete success.

OAKLAND EXCEPTION

Mr. and Mrs. Alfred Wilkie gave a charming reception at their Oakland residence on a recent Sunday evening in honor of Mrs. H. M. Rucker, J. F. Lilley and J. W. Robertson, and Masonic brethren, in appreciation of their kindness during Mr. Wilkie's late illness. There were toasts and speeches and a merry time enjoyed in the prettily decorated rooms, Mr. Wilkie proposing a toast to Dr. Butue, without which we fear his intended European trip, Mr. and Mrs. Ben Clark, G. H. Carlton, Miss Wilson, Mr. Tully, Mrs. Dr. Butue, Mr. Alfred Wilkie and son contributed to an excellent musical program.

PADEREWSKI'S LAST APPEARANCE

An enthusiastic audience filled the California Theatre last Sunday evening, when Paderewski gave his farewell concert. His program was Chopin's Sonata in B flat minor, op. 35, Beethoven's Sonata, op. 53, Liszt's Etude de Concert, Schumann's Carnaval, Schubert's Impromptu, Liszt's Rhapsody Hongroise No. 10, and Paderewski's own composition in G flat.

BENEFIT ENTERTAINMENT

An interesting program was enjoyed in Y. M. C. A. Auditorium Monday night in aid of the widows and orphans of the British heroes who fell in the South African War. The program was Bag-pipe Selections, I. S. R. Tinvendale and Adam Ross; Star Spangled Banner and Auld Lang Syne, Mrs. Eva Tenney; vocal numbers, Miss Beaton; bass solo, Clang of the Forge, L. A. Larsen; violin solo, Miss Zinnen; Sailor's Hornpipe, Prof. Findley; recitation, Miss Willis; song, The Absent Minded Beggar, Mrs. Tenney; cornet solo, Mrs. L. A. Larsen; song, Mrs. McClade; piano solo, Miss Gretchen; E. Sichian's song, Soldiers of the Queen, Robert Lloyd; Let Me As A Soldier Fall, Herbert Williams; address, Dr. Frederic d'Evelyn.

HOPKINS' INSTITUTE OF ART

Thursday evening of last week Henry Heyman directed an enjoyable musical program at the Mark Hopkins Institute of Art including Organ Overture Rosamunde (Schubert), Marche Heroique Angelus (Wareing). Canonotta (Godard), rendered by Mr. Emil Cruels who was also the accompanist of the evening doing most praiseworthy work, the organ solos sounding very beautiful in the splendid building. Mr. Maurice Rose, a pupil of Henry Heyman, pleased his audience in violin solos Haydn [Wieniaowski], showing considerable fire and grace for a young player, giving also Nocturne op. 9, No. 2 ([Chopin-Wilhelsmy]). Mr. Wm. O'Brien was deterred from appearing through illness. Madame Elizabeth Regina Mowry was an especial favorite in her vocal solos Ballata—II Guarany [Gomez], and Aria—Sam-Samson and Delilah [Saint-Saens], Mr. Coen Souyr. She has a powerful voice that quite filled the large building, and a very imposing stage presence. Madame Mowry was at her best in her second appearance, and her voice gained very much in sweetness, and she showed true musical feeling.

MAHEL A. RICHARDSON

One of the brightest young teachers in California is Miss Mahel A. Richardson, daughter of H. D. Richardson, who holds a government position at Mare Island and is prominently known as an Odd Fellow, Grand Army man and Mason, and formerly as a journalist, his clever pen having contributed to the leading dailies of the State. When hardly out of her teens, Miss Richardson had placed her feet upon the ladder of success as a dramatic reader, teacher of elocution and physical culture. She has promising classes in Vallejo and Napa and also taught in Sacramento, lately extending her field to San Francisco, where the presentation of The Lotus Eaters by her pupils in Golden Gate Hall some time ago, and her recent readings with the Daughters of the American Revolution, Vermonters, National Union Society, and other entertainments won her favorable criticism from the press. The writer became interested in her through a reading of Coriolanus or How a Mother's Love Saved Rome. The grace of a pure spirit and well balanced intellectual shone in her sweet face and she won her audience with her strong personal magnetism. There was a depth and pathos in the lines, a striking contrast in the mother's gentle pleading and the firm resolution of the son, who yielded at last his patriotism to her tears. In her encore, Granny Brown, she rocked a baby to sleep, singing and crouching over it, and some one afterwards remarked her naturalness. "I put a child to sleep to teach me that!" she replied simply. There was the Art! her true adhesion to the great school of nature. While addressing Vallejo, the writer was the writer's privilege to see Miss Richardson at work among her students, and she displayed the gift of imparting to a marked degree. The exercises in breathing and physical culture and recitations were very interesting, the young teacher holding the enthusiasm and deference of her pupils, many of whom are years her senior. Her infant talent is inherited from both sides of the family. When only five years of age she attended a political meeting with her mother and heard Nellie Holbrook-Blain read Barbara Fritchie. This was the awakening of the spark of genius, for little Mahel became strangely excited and returning home mounted a chair, giving a dramatic imitation of the speaker's gestures and telling the story of Barbara Fritchie in her own baby language, to the amazement of her parents, and from the age of seven, she was sought for entertainments in her native town. Miss Richardson was trained in her art by Mrs. Louise Humphrey-Smith, who stands at the head of her profession, completing her studies in a course at the Boston School of Expression under Dr. S. S. Curry. While in the East, Miss Richardson made an excellent impression as a reader in Boston, Buffalo, Battle Creek, Michigan, and other cities, returning to California to begin her serious work as a teacher. She
plays and often accompanies her recitations. Her sweet musical voice is being trained by Mrs. Fannie Dam-Hilton, vocalist, who, with Louise Humphrey-Smith, have induced her to form a class in San Francisco. Miss Richardson has a bright future before her, and will doubtless succeed here as she has done in the interior.

MUSICAL ECHOES

Report says that Miss Adelaide Roddy, who appeared recently at the concert of Alfred Farland, the banjo virtuoso, has plans for entering the operatic stage and will give a concert next week, assisted by Bernhard Walter and Roscoe Warren Lucy. Mrs. Fannie Dam-Hilton is entitled to the credit of training Miss Roddy's voice, although Madame Rosewald and a local vocal master through some mistake are receiving the recognition. Miss Roddy began her study with Mrs. Hilton, who is one of the most conscientious teachers in California, and while Mrs. Hilton was in Europe she was placed with Mme. Rosewald, resuming her study with Mrs. Hilton upon her return and continuing with her to the present time. The local master mentioned, while a very fine teacher, had no opportunity to show his worth, as she had only a very few lessons from him. As I know this from Miss Roddy's lips, I take the liberty of correcting a mistake, feeling certain she desires the credit of her training to be given rightfully to Mrs. Fannie Dam-Hilton, who has shown a faithful interest in every step of her career.

Miss Carpenter, the music teacher of the public schools, will soon conduct a rehearsal of a grand chorus of 6,300 voices that will be heard at the annual May day exercises at Glen Park.

Monday evening Samuel Adelstein's Mandolin Orchestra gave a rehearsal at his studio. The orchestra will be an interesting one, as Mr. Adelstein is an enthusiastic and thorough artist.

Miss Jessie Foster gave another charming evening in her studio Tuesday night, when she was assisted in her song recital by Mrs. Arthur Lewis pianist and L. Waterman, 'cellist.

An interesting evening was spent Friday of last week in the Y. M. C. A. Auditorium of Oakland, when Alex. Stewart's violin pupils, assisted by vocal students of Clement Rowland and piano pupils of Miss Esta Marvin, participated.

Services in commemoration of the passion of our Most Sacred Redeemer were celebrated at St. Stephen's Church last week, a large congregation enjoying the music. A choral litany and the crucifixion music by John Stainer were rendered by the choir under the direction of Roscoe Warren Lucy.

Madame Ellen Coursey-Rockel and Miss Eleanor Rockel gave a song recital in Kolber and Chase Hall Saturday afternoon that I failed to attend through being out of town. Two more recitals will be given during the month.

Friday of last week Mr. Bremner, Dr. Shields, Mrs. Singer, Mrs. Woods and others contributed to a program given at the First Baptist Church on Eddy Street, the evening being under the auspices of the Ladies' Missionary Society.

-Marie Frances Francis.

ON THE ROAD.

Harry Carson Clarke Co.
Seattle, April 15-16-17; Olympia, 18; Portland, 19-20-21; Boise City, 21; Park City, 23; Salt Lake City, 26-27-28; Aspen, 30; Leadville, May 7; Cripple Creek, 4; Victor, 3; Pueblo, 4; Colo. Springs, 5; Denver, 6, week.

Johnny Ray, who was well known here before he made his big Eastern hit, is now one of the prosperous ones, and entertains royally at a fine residence at Bath Beach, New York.

There will be a regular performance by West's Minstrels at the Columbia Theatre on Sunday night.

The Neil Company gave a professional matinee Thursday.

BEAUTIFUL EASTER

things at Magnin's—Children's handsome Headwear, Capes, Jackets. Misses' Suits and an extensive assortment of CONFIRMATION DRESSES

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The only First-class Theater and Largest Variety Theater in Bakersfield. All communications regarding engagements and bookings to be addressed to M. C., Carrillo, Bakersfield, or "Daisy" to the right. Bookings advanced to Agents of Reputations to any part of the State.
Two New Broadhurst Plays

"Yes, I'm hard at work; in fact, finishing two plays for next season, but I can't tell you their names nor the character of them," said George Broadhurst, the successful young playwright, to a Dramatic Review man last Saturday, and all this was because every title that had originated in the clever Broadhurst brain had hardly been allowed to be born when it was seized upon and made to do service by the closest kind of imitation for another play of little or no merit.

Active war is to be made upon managers who have been putting out plays that too closely resemble the popular successes. The first move has been made during the past week by the Broadhurst firm, who have sent out letters to out-of-town managers to the effect that if they play the spurious first then they play none of the genuine. The wind-up of the circular letter is as follows:

"In order to protect ourselves and the managers of the houses we play during the coming season, and believing that it will be to our mutual advantage, we shall require all managers booking What Happened to Jones and Why Smith Left Home, to agree not to play any other Jones or Smith show before the appearance of our attractions, and shall insert a clause to this effect in our contracts."

"One reason why this letter was brought out," said Mr. Broadhurst, was the existence of that brilliant classic, Have You Seen Smith? When I am accused of fathering that production, I think it is about time to enter my little protest. I have been accused of many things, but that is the limit."

A Scenic Triumph

The scenic effects of the Alcazar in Quo Vadis surpass anything ever attempted before by any stock company in the West since the days of the old California Theatre. By actual measurement there are 20,000 square feet of canvas used. Edward Williams, the Alcazar's scenic artist, has achieved in this production one of the most striking successes ever recorded in San Francisco, and it is but giving merited acknowledgment to say that many people have recognized the cleverness of the pictorial work, notably in the fourth act.

Three hundred thousand people have seen Ben Hur at the New York Broadway, the attendance averaging 2000, and no falling off is noticed.

Eczema Positively Cured

Dr. H. C. Redman, of the San Francisco dispensary, announced that a little child of eight years, suffering from eczema, has been entirely cured by his treatment, and has been free from any signs of recurrence for the last four weeks.

The American Girl Barred

Captain A. H. Mattos, press representative of the United States Commission to the Paris Exposition, said last Monday:

"The $150,000 gold statue of Maud Adams, the actress, typifying The American Girl, will not be exhibited at the Paris Exposition. Miss Adams' statue will not be admitted on the ground that the exhibit is a personal one. The only American statue to be shown will be that of Lafayette, the money for which was subscribed by the Government and children of the public schools.

Charles Schimpf's Will

The will of Charles Schimpf, who died April 4, was filed for probate Monday. Decedent bequeaths the bulk of his estate, which is valued at $50,000, to his widow, Adeline Mary Schimpf. The testator in addition to large real estate interests, held stock in the Walter Orpheum Company. This stock he bequeaths to his brother, Max A. Schimpf. His father and other brothers are not mentioned in the will.

The Mechanics Institute has awarded diploma for superior work to Mr. Louis Thorn, Photographer, 826 Market St.

Sapho O. K. Says Jury

Sapho has been vindicated before the last, and on Saturday will resume business to crowded houses at the old stand. The jury formed in Justice Fursman's court for the trial of Olga Nethersole, Hamilton Revell, Marcus Mayer and others, accused of offending public decency by producing Duclot's unclean story, was given the case late in the afternoon, and on one ballot that took twelve minutes to record, brought in a verdict of not guilty. Nethersole broke down over the return of her peers, and wept tears that made her eyes red and ugly, and there was a noisy demonstration in court that had to be suppressed. There was another scene in the street when the actress left with Attorneys Howe and Hummel. She was followed by a cheering crowd that numbered 2,000, and was not satisfied until she had taken off her pretty hat and waved it over her head and yelled her thanks.

The Alcazar management will set aside next week Thursday evening as a night when all of the clergy of this city will be specially invited to attend the performance of Quo Vadis.

The wonderful acrobatics presented by the Luken Brothers, with West's Minstrel Jubilee at the Columbia Theatre, has seldom if ever, been equalled in this city.
The Dewey Theatre

A GRAND PRODUCTION of The Plunger, by Oliver Byrons, is be-
ing presented at the Dewey this week, to large and appreciative audi-
cences. The cast, an exceptionally strong one, is headed by the clever actor and man-
ger, Landers Stevens. He plays the part of Dexter Digit in a very gen-
ial style. Carl Birch as usual plays the villain and the character of his acting
suggests a "bad man" in every way. E. J. Holden makes a typical gambler,
and the character of Walter Glyndor is portrayed by Wm. H. Mack with all
the spirit and vivacity the part calls for. Billy Spive, the tramp, is played by
Maurice Stewart, who brings in quite a bit of eccentric comedy. His
make-up was a triumph. Fanny Gil-
ette and Maud Miller are good. They
can always be relied upon. Geo. M.
Hermance, T. F. O'Malley and Walter
F. Whipple made much of their small
parts. The play was elaborately

Mary Hampton Closes

Mary Hampton, the handsome and
talented leading woman of the Alca-
zar Stock Company, will close her
engagement at that theatre in two
weeks, somewhat earlier than was
originally intended, owing to a severe
bronchial effect that has clung to
her persistently for several months. Miss
Hampton will leave for her coun-
try home near Boston at the conclu-
sion of her Alcazar work. Irene
Everett, who has appeared at the
Alcazar before, will fill in the time
before the special Florence Roberts
season, as leading woman.

Messes. Belasco and Thall have se-
cured the coast rights to 'The Heart of
Maryland.'

Ernest Hastings
Leading Man, Alcazar Stock Company.

MARY SCOTT
Leading Woman, Stockwell Co.

MAY BLAYNEY
LEADING JUVENILE
Alcazar Stock Company

W. F. WHIPPLE
Characters, Dewey Theatre, Oakland, Cal.

Geo. M. Hermance
Dewey Theatre, Oakland, Cal.

FRED B. ESMELTON
Juniors and Heavies, Thompson Stock Co.

F. F. O'Malley
Stage Director, Dewey Theatre, Oakland

EUNICE MURDOCK
Characters and Heavies

Blanche La Mar
Characters

Reginald Travers
With Frawley Co.

ARTHUR BOYCE
Tenor, Tivoli Opera House

C. W. PYNE
Pianist and Instruction

STANLEY ROSS
Alcazar Theatre

C. F. RALSTON
Representing the Jewel Shirley Co.

OLIVER MOROSCO
Manager BURLINGTON THEATRE

FRANK DE CAMP
Stage Manager and Characters

C ROY FLEMING
Thompson Stock Co.

MME. MALCOLM
Robes of All Descriptions

THE SAN FRANCISCO DRAMATIC REVIEW
Western Amusement Exchange

E. W. FROST, President and Manager

143 Powell Street, San Francisco

Conducting and arranging every feature pertaining to the amusement world.
Companies organized and routed. Vaudeville houses furnished with talent. Sketches and plays furnished, rewritten and revised.


There is no proposition in the amusement world too gigantic for us to undertake. Best service at closest figures.

If your program is not complete in any particular consult us, and we will gladly send you a list of our best. A number of features are controlled by us. Complete casts furnished if desired.

Good acts can be placed by us at any time. Wire or write.

Performers please send open time, complete description of acts, photos, newspaper clippings, billing and lowest salary immediately. No charge for registering.

Interior managers wishing attractions please send open time.

Connected with this exchange is a conservatory of stage technique. Pupils instructed in all branches of the dramatic art by competent teachers.

Western Amusement Exchange

E. W. Frost, the well known theatrical man, has established the Western Amusement Exchange at 143 Powell St. Mr. Frost will have with him Horace Ewing, who has had a wide managerial and stage experience. The new exchange has started with handsome and commodious offices in a very central location in the heart of the theatrical district.

Mr. Frost, we are sure, will make the venture succeed, for he is a hustler; he knows the business from A to Z and is thoroughly reliable. The exchange will book towns, engage actors for companies and theatres and will also conduct a school of acting.

The Amateurs

The popular Betta Sigina Dramatic Club will play the comedy drama, Beautiful Forever, at the Third Congregational Church next Friday evening.

The orchestra of this club plays for the Columbia Boys' Club next Wednesday evening.

Denis O'Sullivan

The latest item of interest from Denis O'Sullivan, the well known operatic baritone and San Francisco boy, is the account of his singing on the 12th of March at the Crystal Palace, London. His reception was most enthusiastic.

The audience showed its approval by cheering even in the midst of his songs, and ended by following him to the stage. He has been invited to sing at the Fies Coel Musical Festival in Dublin, this being the third time he has been so honored.

The American production of Quo Vadis has reached London and there is the same bitter rivalry there over its production.

Framleys in Passing

The Framley Company got in from Seattle Thursday morning on their way to Los Angeles. They came by boat, and with the exception of T. Daniel, Harrington Reynolds and Frank Murray, about the whole company were laid out with seasickness.

Grass Valley Theatre

Plans for the new Grass Valley theatre have been approved and the contract let for the building. The theatre will have one gallery and will seat about 1,000 people.

A paralyzed audience: When the curtain had fallen on the last act, the multitude mobbed the manager of the show. "Where is he?" they hoarsely clamored, "Is the one continuous laugh which you advertised? "Search me," protested the manager. "Ah, possibly it is on us!" explained the multitude, starting violently, and regarding each other suspiciously, while sickening doubts gnawed at their hearts.—Detroit Journal.

TOM GREENE

THE TIVOLI

COLUMBIA THE LEADING THEATRE

To-night and all Next Week.

WILLIAM H. WEST'S

Big Minstrel Jubilee

THE BIG FUN SHOW

A Great List of Top Notchers

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June, July, August, 1900.

THE SAN FRANCISCO DRAMATIC REVIEW April 14, 1900
Atlantis at the Chutes

Standing on a globe, which she keeps in constant motion, the graceful Atlantis gives a beautiful exhibition on the lines of Loie Fuller and Papista, and well worth a visit to the Chutes to witness. Its a marvel how she keeps her equilibrium, and as the colored lights flash out, throwing pictures and brilliant colorings over her ever waving, moving form, you are deeply interested and particularly pleased as the picture of the butterfly is apparently infused with life by the insinuating, undulating movement of her flowing drapery. For one so young she has accomplished much artistically. Such close application to every detail must bring its own reward and the attention and applause of an amusement-loving public, who are ever looking for the new and wonderful, which they certainly have in this charming performance of Atlantis. We predict for her a bright and prosperous future.

Pinero's Way

The way a successful playwright works, is always of interest. On this subject A. W. Pinero has been talking to a reporter of a London newspaper. He said: "I never begin with a plot. The plot grows out of the men and women I conjure up. I expect them to tell me the story." He then went on to declare that he writes mostly at nights, and sometimes for into the early hours, but has worked as much on his bicycle or when walking as at his desk, for he never sits down until he has everything "cut and dried" in his mind.

A New Movement

Nixon & Zimmerman, of Philadelphia, apparently do not intend to confine their attention exclusively to the regulation business of running a high class syndicate against the one already established, from which their business arrangements cease at the end of next season. They have made overtures to a number of big attractions, and it is stated that they intended to break into the music hall field in earnest.

The declaration has been made in the most circumstantial manner that Nixon & Zimmerman would become the proprietors of the Schley Music Hall in New York, and would establish similar amusement places in Boston, Philadelphia and Chicago. In the last mentioned city, according to this apparently authoritative report, they will be associated in some measure with Dунке & Ryley, the managers of Mathews and Bulger. Nixon & Zimmerman's contemplated launching of a circuit of their own among the first class theatres at the end of their contract with the existing syndicate, involves several problems, the most important of which is the securing of desirable attractions.

Aside from their own star, Francis Wilson, and the productions of Liebler & Co. and Kirke La Shelle, they will rely upon such individual attractions as may come their way.

Melbourne McDowell Ill

Melbourne McDowell broke down in the third act of Fedora in Sioux City April 17th. The curtain was rung down and the money was refunded to the audience at the door. The company, with McDowell and Blanche Walsh as co-stars, were presenting their repertoire. That night, while in the midst of his lines in the third act, McDowell hesitated and stopped. He paid no attention to the prompter or Miss Walsh, but came down the stage and said: "Ladies and gentlemen, Miss Walsh called him back and the curtain was rung down. After a rest of two days Mr. McDowell resumed his work, almost completely recovered.

Jefferson's Opinion

During a performance of The Rivals, in which Joe Jefferson played Bob Acres, the actor rendering Falkland was inadequate to the role. In the scene in which Falkland, Captain Absolute and Bob Acres have a woody altercation, Falkland ranted violently, raised his voice to an unnecessary pitch, and finally, in a burst of anger, slammed a door as he made his exit. It is part of the business for Captain Absolute to say at this juncture, "Poor Falkland!" He did so, and Mr. Jefferson promptly replied, "The poorest I ever saw!"

Mrs. Kendal's Little Letter

Mrs. Kendal in a late New York address on the subject of the drama said: "I received a letter from a young woman the other day asking me to tell her the qualifications for a successful actress. It is the easiest thing in the world, I wrote back. You must be a marvel of patience, have the figure of a Greek statue, the temper of an angel, the face of a god, and the skin of a rhinoceros."

Subscribe for The Dramatic Review.
LIVE TOPICS ABOUT TOWN

The actors driven away from their customary stand on Fourteenth street the other day are not of the class of giants of the profession who gathered there fifteen years ago and made the place the first Rialto ever known in New York. At that time many of the dramatic exchanges were situated in Union Square, and on the sidewalk in front of the Union Square Theatre, as well as on the opposite side of the street near the Steinway Building the great men of the profession used to congregate. It became known as the Rialto and was the first to have that name. A few years afterward, following the course of the theatres up-town, the gathering place of the actors in their periods of idleness was near Twenty-third street; it continued northward, and the nearest approach to a Rialto that New York possesses today is to be found during the summer months on the east side of Broadway, from Thirty-sixth street to Forty-first. Actors are less in the habit of spending their vacations in New York than they were formerly. Many of them find employment in the stock companies during the summer seasons, or, as the class has become more provident, go to some of the summer resorts. The actors who have recently interfered with traffic on Fourteenth street belong to that class of the profession which appears only in the variety theatres. The headquarters of the agents in this line of the business are still on Fourteenth street near Fourth avenue. It is now a waiting call for their services that they add picturesqueness among some other less agreeable elements, to the street.—N. Y. Sun.

COMPANIES CLOSING

The Sam Shaw Company playing Vallejo this week closes tonight after a long and prosperous season. Mr. Shaw will go East next week to look over some new plays and new people for next season's tour.

The Jessie Shirley Company closes in Santa Cruz, May 21, and will come back to town to reorganize for a new season, with new pieces and probably most of the old company who have made a fine impression on the road and have coined money for Manager Harry Smith.

THE BIJOU CLOSES

The new concert house on O'Farrell street, the Bijou, has closed its doors after a few performances. A bad location, and quite enough already in the field tell the reason why. It is said that an elderly lady played the angel to the tune of $1500 and then decided to get out of the show business.

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FRANK DE CAMP
Stage Manager and Characters

TOM GREENE
The Tivoli

C. ROY FLEMING
Thompson Stock Co.
The intellectual is altogether pencil. Such "roast," will blighting this most Company, short temper, suppose York, York. Another Dickens' stage failure. Old Curiosity Shop, presented in New York, with Mary Saunders playing Neill and the Marchioness, has met with a blighting frost after a very short run.

San Francisco will present the most inviting field in the United States this summer to theatre-goers. Four stock companies—Henry Miller at the Columbia, Prosecy at the Alhambra, Neill at the California and Florence Roberts at the Alcazar, will produce the best and most varied programs ever offered in any city—and yet, we suppose there will be some kickers. But every ordinarily intelligent person will join with us in saying that San Francisco has no cause for complaint, especially when we add to this formidable list, the new season's opening of the Great Opera Company at Mountain's, with all the stars of the regular New York company.

It seems a pity that the so-called dramatic critics of the daily newspapers throughout the country seldom encourage the young professional, no matter what the evidence of talent. The spirit appears to be to "roast, roast and roast." How many hundreds of professionals have been discouraged by this style of criticism—how many talented people driven from the stage altogether! The presence of talent should be encouraged. Of course, there are many mechanical actors upon the stage who have no temperament and but little acquired power, yet they should not be treated by dramatic critics as fools. Their errors should be pointed out in at least a gentlemanly manner. There is never an excuse for vile names in a newspaper.

When Mrs. James Brown Potter went on the stage, the wise fellows shook their heads—a more hopeless case could not be imagined. But she proved her ability and shrewdness by making a name and compelling recognition, and lately in quite another direction she has proved the possession of a large quantity of American arabesque by speculating in London largely in stocks, and has had remarkable fortune. General report has it that she has been immensely successful with American securities, and has added greatly to her bank account. She is also interested, it is said, in a certain brand of champagne, which she recommends widely and constantly to whatever fashionable friends she meets.

While the following paragraph from an article on art in the current Scribner's is applied particularly to the painter, it also holds good, to a certain extent, with respect to other critics and subjects of criticism. What it says may be fitted to actor and musician as well as to the sculptor and the manipulator of colors and brush: "It is altogether notorious that the artist, even more than most workers in intellectual fields, cares nothing about criticism, or even suggestion, from outside. Moreover, there is absolutely no person who, having devoted himself to studying the world of art, past and present, with such success that he is fit to write about its ancient and its modern manifestations, has also the immediate and minute knowledge fitting him to say to this sculptor and that decorative painter that he, the artist, might have found a better or an easier way of doing what he undertook to do. Such knowledge is too great for man. The only criticism (if that be still the word) which the artist cares about at all is that which is contained in the half hints and the guarded suggestions of his brother artist, who, looking over his shoulder or standing in front of his abandoned drawing board, says three words of enlightening comment, or takes up a pencil and scratches a possible combination. Such criticism as that does indeed exist."

An unkind paragrapher writes: "Jennie Yeamses declares that she intends staring in a musical comedy next season. She likewise makes the usual assertion that she will be "surrounded by a large and brilliant company." If Miss Yeamses continues to take on weight it will require several people to surround her, but they need not necessarily be brilliant."

Subscribe for the Dramatic Review.
Blanche Bates sails May 4th for a summer in England and France.

George and Fred Cooper have left Harry Corson Clarke.

Lewis Morrison is en route to the Coast from the East.

Melville Marx has been in Los Angeles this week on a business trip.

Walter Jones and Norma Whalley have separated. Miss Whalley is now in town for a few days’ stay.

White Whittlesey will be Miss Florence Roberts’ leading support when she appears at the Alcazar.

Will J. Jarvis of the Alcazar leaves for the East next week. His place in Quo Vadis will be taken by Jack Morris.

W. H. Leahy of the Tivoli left Wednesday for Europe, to gather his new singers for the Tivoli grand opera season.

Miss Jeannette Kahn, mother of the actor-legislator, Congressman Julius Kahn, was buried Friday of last week.

Lucchesi, the West’s music roaster, has lost his job, and in consequence there is great sorrow (al) around the Tivoli.

Francis Lafayette has retired from the Thompson Stock Company, now playing a lengthy engagement in Sacramento at the Clunie.

J. Lou Hallett, who used to conduct a theatrical exchange here, is now conducting a similar institution in the Mirror Building, New York.

James A. Herne has laid Sag Harbor away for a time. Play a big winner—but an amputated toe interfered with the piece’s prosperous run.

Victor Herbert and Harry B. Smith have settled their differences and together will prepare a new opera for Alice Nielsen which is to be produced in the West during next season.

The Union Male Quartet Company during their Martinez engagement, played to a packed crowd at the Opera House. Manager Henley is receiving offers from other theater managers.

William Faversham, one of Chas. Frohman’s leading lights, is going in for fancy horsemanship. Last week in New York he paid $150 for three magnificent blooded animals.

N. C. Goodwin and his wife, Maxine Elliott, will sail for England July 4th for the summer, returning in October for a six months’ tour of America.

Joseph Jefferson will appear as one of the grave diggers in Hamlet at a benefit for Marion R. Caras, the blind newspaper man, in New York, April 22.

The theatrical season is said to be very dull indeed in New York. The managers of all the metropolitan theaters have found fault with the Lutenist and his associates.

May and Flo Irwin have become sadly estranged over the court warfare indulged in about The Swell Miss Fitzwill. Jolly May Irwin does not look kindly upon the effort to star her sister in the piece.

Gustave Brodhurst said last week to a Dramatic Review man that in the future the plays that he writes will all be produced under his management, instead of leasing some to road companies.

Sam Shaw, whose prosperous season is now over, has not been in the best of health for some time, and the wind-up of the season’s work comes just in the nick of time for a complete rest.

Charles Astor Parker, general manager of the James Neill Company, has been down to Seattle to attend to details connected with the new theater to be built for the Neill Company in that city.

George Sidney, with Ward and Vokes’ production of the musical farce, The Floor Walkers, is a Hebrew dialect comedian of unusual ability. His performance is said to make a big hit.

Ida Gertrude Banning got into town this week from the north, where she has been with Harry Corson Clarke’s Company. Miss Banning has been doing very successful work since the company went out.

That sylph-like grace that used to characterize Mary Mannering is no more, alas! Mary is getting fat. A fashion writer in New York, in commenting on this, says the charming Mary has now arrived at the stage when she wears princess dresses to give herself a perpendicular effect.

Mary Hampton retired from the Alcazar cast of Quo Vadis Friday of last week, and her place was taken at short notice by Irene Ivrett. Miss Ivrett did wonderfully well with the part of Poppaea, making a highly dramatic figure, and giving to the role much else than dignity.

Samuel Kuehler, the much-advertised chorus girl of the Tivoli, has made up with her father, so report has it, and will retire from the stage. Her father, whose name is E. G. Woodruff, is a South African mining engineer, and is reported to be wealthy.

The report that Nat Goodwin and Florence Ziegfeld, Jr., contemplate securing a New York theater is supplan ted by a rumor that they are going to have a theater in London, in which they will appear with Mr. and Mrs. Goodwin in their plays and Anna Held.

Edward Morgan has scored his second failure this season. He made a lamentable fiasco of Ben Hur and last week proved a very inadequate Petronius in Quo Vadis. Mr. Morgan is not the man for the Herald Square production. Mr. Morgan’s unfortunate managements of speech and carriage seem to grow upon him, to the great disillusions of his popularity.

Nance O’Neill in Australia

Sydney papers at hand tell of the triumph of Nance O’Neill in Magda. The Sydney Herald comments that Nance O’Neill has captured the Sydney audience and says: “In one word, Miss O’Neill is a remarkable artist.”

McKee Rankin comes in for some good notices, as do Clay Clement and Barton Hill.

Zaza in London

Both authors and actors must have been fully satisfied with the reception given David Belasco’s Zaza at the Garrick Theatre, London, under the management of Charles Frohman. The performance went without a hitch, and after a slight hesitation on the part of the audience during Mr. Dressing-room scene in the first act the play “caught on.”

Mrs. Leslie Carter was in excellent spirits, and her clever and artistic rendering of her realistic role promises to make it popular in London. After the second, third, and especially the fourth acts, Mrs. Carter was most enthusiastically applauded, and at the close she and Mr. Belasco were called repeatedly before the curtain.

The performance meets with a varying reception at the hands of the critics. The Daily Telegraph and the Standard regard the play as “too realistic, rather than vulgar.” Several papers are inclined to be rather severe in their criticism, but almost all admit the great strength of Mrs. Carter’s acting. The Daily Mail says that Zaza will draw the town. The Daily Chronicle says: “The play jars the moral sense, but it is saved by Mrs. Carter’s consummate skill.”

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THE NEW YORK DRAMATIC REVIEW

SAN FRANCISCO, WED., APRIL 21, 1900

JUST OF PASSING INTEREST
w The Columbia

WEST'S Minstrel Jubilee is repeating its last week's performance in pleasing and in drawing good houses. Carroll Johnson is one of the most pleasing features of the first part and his singing, dancing and stories are taking wonderfully well. Dick Jones, with that high tenor voice of his, wears well and Charles Weber does some agreeable vocalizing. The second part, devoted to specialties, including W. H. West's magnificent marches, is really the strong feature of the Jubilee. The Laken Brothers, acrobats, are of the first rank, and the Three Marvilles are the equal of any body twisters in the business. Waterbury Brothers and Tenny, in their musical act, give a very pleasing entertainment. Everything about the company is first-class and it is about the best minstrel performance that could be gotten together.

Grand Opera House

WALTER MOROSCO'S new extra-ganza organization shed its resplendent light on San Francisco theatregoers Sunday night to the biggest house in local theatrical history. The company is a burlesque organization, pure and simple, and the lack of singing voices is balanced by the cleverness of the different people. The chorus is particularly fetching and agreeable to look at, and it constitutes a good part of the show. An Arabian Girl, the initial offering, changed and remodeled and twisted around from the original Ali Baba, affords merely a vehicle for clever specialties, brilliant displays of the human form divine and much scenic splendor. Chris Bruno displayed some marvelous dancing, and Harry Cashman, late a favorite of Hoyt's forces, showed himself to be a bright comedian. Douglas Flint had the ungrateful task of producing fun from lines that were not at all funny. Mabel Russell did a highly successful cake-walk, and Isabelle Underwood sang some well-received contralto songs. Louise Royce, as shapely and handsome as of old, made herself an instant favorite. Edith Craske, the premier danceuse, danced with volatile ease and grace. The whole production has evidently been worked up with every care, and is mounted and costumed lavishly. It will run for several weeks.

The Alcazar

The third week of Jeannette Gilder's dramatization of the famous historical novel, "Quo Vadis," is filling this popular theatre every night. The more than usually good performance given by the Alcazar Stock Company in "Quo Vadis" is the subject of favorable comment in all quarters. Its great pity that more such work cannot be given us instead of week society plays that really interest no one, except perhaps for the moment. The intense interest in the rendition of this great play never ceases from the rear of the curtain on the first act to its unexpected fall at the close of the last thrilling scene. Miss Irene Everett, the recent acquisition to the Alcazar force, plays the part of Poppea, the wicked Empress, with considerable force. Her personality is charming and her dressing for this part is exquisite and true to the raiment of that period. Laura Crews is a sweet Eunice, and her scenes with Petronius are beautifully done. Marie Howe carries out her character of Acte with grace and thoughtful care. Miss Blayney is a source of constant surprise even to her friends for the power she is manifesting in this new role.

Emery as Vinicius and Hastings as Petronius are each adding to their laurels. Hastings certainly carries out the thought of the calm philosopher who realizes that he daily works upon the crust of a volcano that is liable to burst at any moment and hurl him from power and from life. Geo. Webster as Nero has made the hit of his life and in his time he has made many.

The California

GOOD BUSINESS characterized the second week's presentation by the Neill Company of Sol Smith Russell's pretty play, "A Bachelor's Romance." Mr. Neill, as David Holmes, was the droll, quaint middle-aged bachelor to a fault, and his work is highly commendable. Miss Chapman is deserving of praise for the clever part of the widowed but vivacious sister, and Julia Dean as Sylvia was certainly in her element. Benjamin Houard repeats his success of last week and the entire male support is admirable. Indeed, the whole company is first-class, and it should become very popular during its six weeks' stay. It is seldom that San Francisco has the opportunity of being entertained by so talented a repertoire company.

The Tivoli

THE Wizard of the Nile—a more tuneful, but not a howling decocation of fun, as was "The Idol's Eye," made its first bow to a Tivoli audience Monday night. Like every Tivoli production it was mounted splendidly and costumed richly and has been drawing well all week. Ferris Hartman, as Kibosh, a Persian magician, did not have the opportunity accorded him by the other Daniels' opera, "The Idol's Eye," and while he was funny—he never falls short of that—he could not infuse any too much hilarity into the role. The same thing may be said of Wheeler, only he had no show at all. The surprise of the performance is furnished by Wm. Schuster, who unlimbers and lets loose a hitherto totally unexpected volatility. Schuster has got up many of those old time characters that used to characterize him and he in this week, with that splendid voice of his, one of the most useful singers in opera, either comic or grand. Tom Greene, in several solos, shows what a magnificent organ he possesses, and Frances Graham, as the Queen of Egypt, looked queenly and sang divinely. Annie Myers, who has a much better voice than is generally given singing comedians, had several opportunities to show just how good it is and she took care of those opportunities with very satisfactory results. Helen Merrill was a pleasing and charming figure as Cleopatra. The chorus seemed unusually pretty and vivacious, and the performance will undoubtedly draw well for some time.

The Dewey Theatre

A MAGNIFICENT PRODUCTION of "Around the World in Eighty Days" is being presented at the Dewey this week.

Phileas Fogg, the leading character, is taken by Landers Stevens, in his usual artistic style. E. J. Holden has the part of John A. Fix, the detective, and a clever impersonation of the Frenchman, Jean Passepartout, is given by Maurice Stewart. Mr. Birkenhead has the two parts given him equally well, and so did T. F. O'Malley.

Panny Gillette, the leading woman, was as stunning as ever, in the character of Aouda, an East Indian Princess, and her acting was up to the standard. Ayesta, her sister, was cleverly acted by Grace Addison, and Maud Miller took the small part of Nancy very well. Geo. Hermance and Walter F. Whipple came in for a good bit of the favor. During the action of the play Syama and Syama gave a specialty act of globe balancing, dancing and contortion act.

Fred and Emma Hewitt

Out at the Chutes, presenting a very attractive act, are two particularly well-known theatrical people. Fred and Emma Hewitt, who were closely associated with the boom days of theatrical prosperity in this State, particularly in the southern end. During the time in Los Angeles, some fourteen years ago, when Harry Wyatt was managing the Grand Opera House and crowding his theatre to the doors and spending most of his forty or fifty thousand per year on good living at his South Pasadena villa, and in a race horse or two, Fred was the managerial right hand, smiling, courteous and exceedingly well liked and a tower of strength to the Grand. Since those good old days Fred and the handsome Mrs. Fred have drifted into vaudeville. Mr. and Mrs. have been gratifyingly successful, playing in all the first class Eastern theatres. They have a charming home in Oroville and at the conclusion of their present engagement they spend quite a vacation there.

This engagement is announced of George Bloomquest, Juvenile of the Neill Co., to Rose Swain, a non-professional.
Vaudeville Notes

Derenda and Breen open in London May 7th.

Kessing and Ralston open at the Oberon next week.

Florrence Brooks is doing well at the Savoy Theatre, Vancouver, B. C.

The Le Roy Sisters will shortly appear in a local music hall.

Lillie Edgerton and Bella Baya are in Skaguay at Clancy's Theatre.

Stella Raye, Madge Hall and Dell La Favor open at the Standard Theatre, Bakersfield, next week.

The Davenport Sisters open at the Chutes next week.

Adgie and her lions are at the Ceur D'Alene Theatre, Spokane.

Darrell and Inlane will open at Portland next week.

Coilon and Ryder will shortly go East.

Rogers and Adair are at the Mascot Theatre, Seattle.

Marie Doyle is at the Ceur D'Alene Theatre, Spokane.

The Clark Sisters are at the People's Theatre, Seattle.

Dumas and Waidland will open at the Chutes next week.

Williams and Bissell are at the Mascot Theatre, Seattle.

The De Elbert Sisters are pleasing at the Comique, Lewiston, Idaho.

The Dockmanns will shortly make their first San Francisco appearance.

Frosta and Warda will open at the Chutes shortly.

Post and Ashley and Dave Marion are at Savoy Theatre, Vancouver, B. C.

The Glenn Sisters are meeting with success at the People's Theatre, Seattle.

Iza Miller joins her husband, Junie McCree, next season with Lawrence Weber's Company.

Mabel Livingstone made a hit at the Frederick's Music Hall, Portland, this week.

Harry Gilbert Castle is on his way to this city to open at the Chutes. Mr. Castle has been gone for years.

Walther and De Forrest have arrived in this city from their successful northern engagement.

Lillian Walther has returned to San Francisco after her long engagement at Vancouver and Victoria.

Sullivan and Cummings made their first San Francisco appearance at the Olympia this week and scored a big hit. They are Native Daughters.

The Riverside Street Fair, under the management of Archie Levy, has the following people: The Leon, Ouhama, Marco and W. H. Hill.

JACKSON HEARD, the clever creole specialty performer, has arrived from Hilo, H. I., and is one of a very strong bill at the Chutes.

Baby Ruth Roland, that phenomenally gifted child performer, left Wednesday to fill a Honolulu engagement.

DON MEADE, the Chutes' stage manager, will take a vacation during the Sacramento Street Fair, and will exhibit his famous marionettes.

DODSON, the female impersonator, is a new feature booked by Resident Manager Stone for the Honolulu Opera House. He left by Wednesday's steamer.

Papina Vaudeville Company, now playing the Loring Opera House, Riverside, has the following people: Dick Mack, The Gottobes, Michelsen Bros., Margie Vancead and Dees & Don.

Archie Marvelle, one of the three great acrobats with West's Minstrels, had the misfortune Monday night after finishing his act, while on his way to his dressing-room, to stumble against a stage prop and break his nose. The injury, while painful, has not kept Archie from performing nightly.

Something is wrong in Los Angeles, for the critics are saying things like this: "Major Mite should be spanked and sent to bed for the wrong he does an innocent public. Major Mite is a mistake. Most any one, it seems to me, could tell that by merely looking at him."

Attorney M. L. Sullivan, on behalf of Marie D. Woods, brought suit last week against the Olympia Amusement Company and Albert Walterstein for $25,000. This suit is the outgrowth of the trouble at the Olympia about three months ago when Miss Wood had a little argument with Max Has, the floor walker. With the result she was laid out with an injured back.

Side Lights

The University week at the Grand netted the track team $300.00.

George Vanders in will be an early production at the Alacaz.

Sue, from Bret Hartie's novel, will follow Quo Vadis at the Alacaz.

Yale's big trick spectacle, The Evil Eye, is announced to follow Ward and Vokes at the Columbia Theatre.

The Dailey Company have been playing the Nevada towns this week to good business.

The Great Diamond Robbery, one of A. L. Palmer's most successful melodramas, will shortly be produced at the Alacaz.

The Thompson Stock Company's presentation of Monte Cristo in Sacramento seems to have aroused considerable interest. Of Darrell Vinton's assumption of Edmond Dantes, the Bee says: "Darrell Vinton, the leading man of the company, plays the part of Edmond Dantes in an excellent manner."

Subscribe for The Dramatic Review.
NEW YORK

New York, April 15.—Two rival companies produced Quo Vadis in this city last Monday night. The version of Henryk Sienkiewicz's novel at the Herald Square was by Jeanette L. Gilder, and that at the New York Theatre was by Stachus Stange. Both versions embodied The Sign of the Cross which had previously been seen and which was also inspired by the same novel. At each play house the drama was accompanied by a speech. Miss Gilder did not respond, but Mr. Stange did. In the course of his remarks he said that he had as much right to dramatize the novel as any one else, but that neither he nor Miss Gilder had any particular authority to do so. Miss Gilder's version was called, in electric light letters over the Herald Square, "the authorized version." It is hard to make comparisons. Somebody has said that to like Miss Gilder's version better than that of Mr. Stange's, but Mr. Stange had the advantage of having his version produced by actors who had ample time in which to get up in their parts. The Gilder version suffered somewhat at the opening performance—people of the most noise. The following actors are opposed to each other in thirteen of the roles in the two plays: (Herald Square first, and New York second in each instance): John Blair and Joseph Haworth, Edward J. Morgen and Arthur Forrest, Bijou Fernandez and Roselle Kimball, Hattie Liberty and Alice Fisher, Frank J. Currie and Horace Lewis, Harrison Armstrong and Elia Granam, H. V. Raunson and W. T. Malville, Willard Simpson and Edwin Varzy, Edgar Summer and Carolyn Kenyon, Robert Flitcher and Frederick E. Lyons, T. B. Brandwalt and William P. Clifton, William Herbert and Leonard Walker, Grace Scott and Mamie Peady.

The Bostonians who have already been seen in San Francisco in The Viceroys opened at the Knickerbocker in that one of Harry B. Smith and Victor Herbert's operas. Some of the critics here do not think The Viceroys is up to the standard of the Bostonian operas. Nevertheless, on the opening night they got a good reception. Victor Herbert himself conducted the orchestra, and that fact added interest to the performance. Harry Smith left last week for Liverpool. His physician said that if he remained in New York he could write another opera for a month. So he took his typewriter and started aboard the steamship and it is said he made a wager with Oscar Hammerstein that he would on the way over to England complete three new operas—one for Alice Nielsen, one for George Ledderer and one for Jerome Sykes. It is said that Victor Herbert is getting busy—he has composed but four scores within a year.

A duel with knives between Eliza Proctor Otis and Mabel Eaton is one of the features of Woman and Wine, a melodrama which William A. Brady brought out at the Manhattan Theatre last Wednesday night. It was a realistic scrap with cold steel which ended by the death of Min Otis (in the play only). The two women were playing the parts of Parian outcasts. There is no missing the fact that Woman and Wine is a powerful and blood-currying melodrama, and in bringing it to an upper Broadway Theatre, Mr. Brady has merely followed the example of the late Augustus Daly when he brought out The Great Ruby at Daly's Theatre. George Osborne, the California favorite, is the principal male figure. He enacts the part of blind father. The scenes include a race course with a four-in-hand, a dance house with revelry in full blast, and a courtly justice.

The Great Ruby is packing the Fourteenth street. Even in Holy Week the attendance was all that the management could have dreamed. Miss Coghlan in the cast the evening of the day on which her younger sister, Elly Coghlan, the singer, was buried. She and her husband, John T. Sullivan, gave an amusing American version of Mme. Seligman, in her favorite role of the adventures, showed that she still possessed all that fire and charm which made her reputation as an actress before she and Robert Cutting decided to form an alliance between society and the stage. Both of them having regretted their early endeavors, she is now free to devote all of her time to art, and it may be said that as an adventuress she has worn an American costume and made handsome Louis Masson, formerly husband of Marie Barrouquis, was conspicuous as the enigmatic merchant who owns the great ruby. Miss Ola Humphrey, a pretty Oak- land girl, has the leading ingenue role, and acquits herself admirably.

James K. Hackett, in The Pride of Jennico, is playing to excellent business at the Critic Theatre. All the girls who admired him in the Princess of Zululand will rave over him again when he goes to California. The Pride of Jennico gives him a splendid opportunity for love and heroic action. Leonard had very little effect on the theatres in this city until perhaps, Holy Week, when there was a slight falling off in attendance, so that some of the theatres which have been jampacked for several months were last week merely filled comfortably.

Uncle Tom's Cabin has at last gone and done it. It has gone into the vaudeville, not the continuous, it is true—but nevertheless the vaudeville. The hazardous attempt was made by Harry Welber at Mine's 39th Street Theatre. The version lasted for three-quarters of an hour.

The Viceroys, with California's favorite actress, Phoebe Davies, as the heroine, continues to crowd the big Academy of Music. It looks as though Try Down East were going to give The Old Houstenite a tight race for the longest record in the Academy. Joseph Grinnier, the author and manager of the play, has a gold mine in it. Although it does not in any way attempt to imitate The Old Homestead in plot, it is a strong rural drama which appeals to every one and is never satisfied until he has seen it several times.

Tim Murphy in The Carpebagther, who was recently forced out of the Fourteenth Street Theatre on account of a previous engagement of The Great Ruby, that house, returned last week to the city, having secured more time at the Bijou. This play by Frank Pixley out of Ogil Read's writings, contains abundant material for the display of Mr. Murphy's humor. The phase of political life which the play portrays is thoroughly new. It is produced by people who were never in the South in the days of the re-construction, but it is true to life and very interesting from a historical standpoint, besides being laughable from start to finish.

Terawley of the Wells was revived at Daly's last week with the same players which made it a success in its former presentation. It contains much shop talk and action about actors and actresses. There was no performance at Daly's on Good Friday, although no other New York theatre closed for that night. Daniel Frohman is having a series of revivals. Tomorrow night he starts Wheels Within Wheels for three nights only and on Thursday night will give Mansever's of Jane another run.

Reports from Rochester, N. Y., where David Harman was tried on the dog by William Crane last week say that the play founded on the novel will be a great success. All of the funny speeches of David Harman have been transplanted into the play and in fact nearly every funny incident which was written in with surprisingly few liberties. On the opening night Crane had to respond to eight curtain calls. Among those who shared the honors with Crane was Miss Percy Haskell.

Oiga Netherole resumed her production of Sopho with crowded houses. Later in the week there was not the rush which had characterized the performance when the police were threatening to stop the play. But it is certain that Miss Netherole and her managers will coin much out of the unsuccessful efforts of the various societies for the suppression of vice to suppress her and her play. In this connection it may be noted that William A. Brady and some other managers have bought the property of several owners and lessees of theatres in other parts of the country for having cancelled Sopho engagements merely because the New York police arrested Miss Netherole. The plaintiffs have the best of the argument, especially if Sopho never violates the cities in which it was to have played. But if it does go to some of the quiet cities from which the theatrical managers have bought the property and gains certain principles that the owners were justified in cancelling the engagement until after the trial of Miss Netherole.}

DENVER

Special Correspondence.

Denver, Colo., April 10.—Sapho is here and she ought to be ashamed of herself, to come to a nice clean moral little city like Denver, and shock the morals of our unsuspecting public, who turned out en masse, so many of them that hundreds were compelled to return home disappointed, for the theatre only seats one thousand. I am glad to see the management of the Lyceum get something that could wake them up, but for their sake I wish it was something besides Sopho, for I am really afraid it will hurt their business, but if it is for the company, it is the very best thing they have done since their arrival. Every part in the play is well done, and the Sopho of Miss Hope was perfection, she looking and acting the part with a perfect naturalness.

At the Tabor, we have pretty Belle Archer in A Contested Woman. The house was full to overflowing and the audience enjoyed the witty lines and funny business of the play. Miss Archer will enjoy a good week, as being a favorite of long standing in Denver. Next week The Grand Opera Company.

Little Miss Prisco was so bad that the management of the Denver Theatre shut the company out after Wednesday night. The theatre remained closed until Sunday, when Quo Vadis was put on by the Riggs Company. The scenery is splendid, but the company only fair. Next week, Hann. Hansen. Charles Frohman's company opened the Broadway Theatre last night in William Gillette's comedy, Because She Loved Him So, and got the best of satisfaction. House dark next Wednesday.

Los Bill.

NORTH DAKOTA

Special Correspondence.

Fargo, April 9.—Richard and Pringle's Minstrels played to rather small audience April 10. Who is Who drew a large house April 13. The performance was just fair.

C.

SALT LAKE

Special Correspondence.


John K. Hardy.

HONOLULU

Special Correspondence.

Honolulu, H. I., April 9.—Hogan's Min- strels expect to leave for British Columbia on the 15th, provided the captain of the steamer will take passengers from this port. Allan Dunn leaves with them as manager, having been engaged by Hogan and Dante, proprietors, shortly after their arrival here. Dunn will fill the bill in first class order. * Uncle Tom's Cabin was put on by the minstrels at the Orpheum 5th to 7th with
Hogan as Uncle Tom, carrying out the character in good shape. Crowded houses still prevail with him.

Manager Joe Cohen of the Orpheum, and wife, Rhel Dixon, leave for San Francisco en the Australia on the 17th. Manager Cohen expects to do some good bookings for his house for the coming season. One of the companies to come will be as opera troops, probably the Grand Opera Company.

H. A. PRASON

Some Big Benefits

The presence of the veteran manager, John Maguire, in New York on a visit, recalls the big benefit given him in 1885 when his theatre burned down in Butte, Mont. That Mr. Maguire was highly regarded in that locality may be inferred from the fact that the benefit tendered him, when his theatre in Butte, Mont., burned down in 1885, nettéd him $30,000. Not so bad for Butte, Mont. The Nellie Farren benefit in London nettéd about $66,000. Henry E. Abbey realized $12,000 out of this testimonial, and the Walleck benefit nettéd $66,000. But these affairs were given in the two greatest cities in the world, and the Maguire testimonial, occurring, as it did, in the far West, supported principally by Montanas friends to the beneficié, may be regarded as unique in the history of theatricals. The performance took place at the race track in Butte. The bellés of the town acted as waitresses on that occasion, bank clerks washed dishes, and a supreme court judge was on the business staff of the committee in charge. Every establishment of importance in Butte was closed on the afternoon the benefit took place, but all employees received their wages for the full day. Maguire's theatre was not insured and $65,000 worth of property went up in smoke. The benefit giving the returning California Volunteers, at the Orpheum several months ago, was quite successful, nettéd over $1,000.

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FRESNO
Special Correspondence.
FRESNO, April 18.—There seems to be a wide difference of opinion regarding the merits of the Jessie Shirley Company that is playing here this week, but the majority seem to believe it is one of the best of the so-called popular-price shows that have been here this season, and I quite agree with the majority, except as so far as Tuesday night's performance is concerned. That showed very plainly that the company is deficient in the taste for, or else the ability to success-fully interpret a play like The Woman at the White Lion. I think that it is rather well presented. Mr. Smoother at the Atchison Theatre last Monday night that pleased every pianist and lover of music who was so fortunate as to hear it. It gave more satisfaction than any recital that has been given here in a long time.

TACOMA
Special Correspondence.
TACOMA, Wash, April 15.—Willie Collier will give a concert at Arney Hall last night that pleased every pianist and lover of music who was so fortunate as to hear it. It gave more satisfaction than any recital that has been given here in a long time.

SACRAMENTO
Special Correspondence.
SACRAMENTO, April 14.—Frank Thompson's Stock Company opened at the Clinton Sunday night for the summer season, in Monte Cristo. The opening was a success, the company of players performing their parts well, while Darrell Vincent could not be improved upon as leading man for the company. Michael Stroopp is to be the attraction to next week. Ward and Vokes in The Floor Walkers on the 19th.

Eastern Correspondence
(Continued)

MONTANA
Special Correspondence.
BUFFALO, MONTANA, April 16.—Holy Week in Butte saw several productions of the drama. The D'Artagnan as played by Mr. Glizer is certainly a very finished piece of acting, and the work of Mr. Barnett is worthy of special mention.

The production of Sappho by the company now playing at Sutton's, is the best that has appeared at that play house this season, and the management certainly deserves great credit for the successful rendering of the play. Harry Willey has certainly shown ability in the staging of the piece. Mr. Selley is stage manager at The Family, and makes an excellent piece of business in which he handles his people as well as scenery. Sappho will run the balance of the week and cannot fail to draw well.

Coming Thursday night, April 21st, is Paderewski April 19th, Ward & Vokes in The Floor Walker and Willie Collier in Mr. Smoother.

ST. LOUIS
Special Correspondence.
ST. LOUIS, April 15.—Ideal Easter weather greeted the visiting thespians in Corinne this week, and each company were favored with crowded houses.

William Gillette's comedy, Because She Loved Him So, is Manager Pat Short's offering at the Olympic. J. E. Dodson, Francis Carlisle and Annie Irish head a cast of talented individuals.

A riot of pretty girls, a tumult of soft-laces and gay colored stuffs, a clashing of music and a whitewash of dancing is an appropriate paragraph in reference to The Belle of New York. She is at the Century this week. Adele Ritchie, Ida Doerge, E. J. Condon, George Hawley, W. H. Carlton, Tobie Clase, Jan. Dare, Jos. Kane and William Cameron are the darling mirth-makers.

Manager Charles Southwell's delightful lyrics after a short rest opened tonight at the Music Hall in a magnificent production of Tannhauser. Yvonne de Treville, Selma Kroux, Adelaide Norwood, Rose Cecilia Shay, Della Niven, Harry Lockstone, E. N. Knight, Baron Berthold, W. H. Clarke, Francis Boyle, Miro Delmarra, Rhys Thomas, W. H. Hendshaw, Frank Belcher and Francis J. Boyle are in the cast.

The Castle Square Company close their engagement next week with repertoire of their best works.

Col. John J. Hopkins' Stock Company at the Imperial are giving a creditable production of The Merchant of Venice. Lawrence Hotley is playing Shylock, Maurice Freeman, Sessano, and Victor Bateman, Portia. Corinna, in Dell's Head musical comedy, The Jolly Little Host, is pleasing the patrons of the Grand Opera House this week. She is assisted by E. E. Graham, Louis Delia, John Hall, Robert Readick, Genevieve Reynolds, Emily Francis and the Keystone Quartet.

Lincoln J. Carter's spectacular melodrama, The Heart of Chicago, is enchanting the gallery gods at Havlin's. Like all of Carter's productions, the scenic effects are the feature.

Clifford and Huth, Patrons, Mrs. Felix Morris, De Witt and Burns, Mr. and Mrs. Dan Hatt, Ray Barton, Tenge and Daniel, Kelly and Davis, Leovy Millard, Warren and Howard, and Howard and Moore, make up an attractive continuance program at the Columbia this week.

Manager James Butler's offering at the Standard this week is Rose Sydelle's London lilters. These burlesques on To Tell those sufficiently colorful to please the Standard's clientele.

The rehearsals for next week are Annie Russell at the Century, Julia Strathe at the Olympic, Caprice at the Imperial, My Innocent Boy at the Grand, How Hopper Was Sidekicked the Havlin's at the Vanity Fair burlesquers at the Standard.

The new Delmar Garden will open May 26. The show will be a full revue. E. E. Rice will preside Evangelium for the first week, and later on will produce The Girl from Paris and other productions. The Summer Garden will throw open their gates May 20. The usual minstrel first part will again be featured. Carroll Johnson, Fred Warren, Lew Selby, Toney and Al Blanchard will be the comedians.

The Bills will have a monster benefit next Thursday night at the Olsom. The local members will give a minstrel first part.

The St. Louis Transmat Company, that owns the only street car line in the city, until the end of the week, have leased the Exposition and Music Hall. They will have a winter circus in the Coliseum, a stock company in one hall and opera in the Music Hall. It will be con-ducted like Humperdinck's Olympia in New York yesterday.

GATV FALLEN.
DENVER
Special Correspondence.
DENVER, Colo, April 17.—There is nothing startling in the theatrical line this week. We still have that immovable lady Sappho with us. She opened her second week at the Lyceum on Sunday night to a good house, and as the time passes she gets a little older. After this week the company will go on the road for one week, and show the innocent people of our mountain town what a bad woman can do. She wanted to play her part in the good people of the Mormon City refused to allow her to con- tammate the morals of their people. Mr. Rewer is blessed just now with several of those young mountains.

Mr. Readick is a fellow that call themselves managers, who delight in taking a company of poor actors out of the country and leave them to get back the best way they can. Well, there are three such companies rehearsing in Den- ver at the present time, and the funny part of it all is that all have the Sappho fever. Each one has a version of their own, where he is the man and a murderer. It is a shame that there is not a law to punish such people, for they are not theatrical people, but Real. The White Witch. They are only bastards that are a disgrace to the profession. At the Tabor Grand the Grau Opera Company opened to a week's engagement on Sunday to a good house. They gave a good performance. It will be better when some of the principals get over their colds. Next week The Evil Eye. James T. McAlpin as Hans Hanson is the attraction at the Denver this week. Mr. McAlpin is a clever comedian and is surrounded by a good company. Miss Dolly Foster deserves special mention for her excellent acting. Business is about the average. Next week Michael Stroopp. Broadway Theatre dark. Frank Rendick has given up the management of the Denver Theatre. The house is now under the man- agement of Dan Burton. The professional friends of Mrs. Robt. E. Bell will be pleased to see her sons, Howard and Elmer, both about after a month's illness. Ben Bell.

Benjamin Howard

The former leading man of the MacDonough Stock Co., who in the short time of that company's existence made himself a pronounced favorite with theatre goers, is now doing leading business with the plainsong organization, and will be seen here during the lengthy engagement of the company in a wide range of parts. Besides being a splendid interpreter of the higher drama, Mr. Howard has decided musical talent and has ap- peared with great success in musical comedy.

Side Lights

Leo Cooper, the well-known dra- matic teacher, and Henry Fairweather, the well-known stage and literary recital recent to the faculty and students of Stanford University that is already present. Mr. Fairweather sang and Mr. Cooper recited, ending the pro- duction of the play. The premier of Scene of The Silent System, assisted by May Sullivan. The little sketch was handled very ably and pleased im- mensely.

Johnny Ray and his wife, who used to be stars at the old Bella Union, are at Humperdinck's new theatre, New York. This is the way one of the New York papers comments upon the astounding state of affairs: "In its prismatic splendor, a Hot Old Time, their play, would have qualified Selden who originally wrote it, for the first row in any respectable street assembly for the insane. After Cohan, who revised it, had done his worst, it was left the most horrible collection of idiotic drivel that has ever been foisted upon a long suffering and unintelligent public. It is one of the mysteries of the year, and while Oscar Hammer- stein surprise, he is making the Broadway hit because he is clever."

IDA HAWLEY
Premier Dameeuse, Grand Opera House

LOUISE ROYCE
Prima Donna, Grand Opera House
THE COLUMBIA

Ward and Vokes, who are best remembered for their amusing production of A Run On The Bank, are coming to the Columbia Theatre for two weeks, opening Monday, April 23, with their musical farce review. The Floor Walkers. We believe that the patrons of the Columbia are to see an entertainment made up exclusively of nonsense, music, singing and fun presented by a company of forty people with the most costly scenic and costume accessories ever carried by a similar organization. The special sale of prices, 25 cts., 35 cts., 50 cts., 75 cts. and $1 will prevail.

THE ALCAZAR

Quo Vadis, during its Alcazaran run, has been seen by thousands of people, in a greater number by two-fold than has ever congregated within that pretty play house in the given time. Quo Vadis, with spectacular embellishments of the most gorgeous type and animated by some sixty people, is a play which surely ranks high in the contemproarv drama. It is strong in plot and effective in dialogue, and in it scope is given for the display of historic talent of some thirty speaking characters. Quo Vadis will continue another week at the Alcazar, which will positively be its last, and Sue, a beautiful play of early days in California, will follow.

THE GRAND

The theatrical sensation of this week is undoubtedly David Henderson's famous extravaganza, An Arabian Girl, or, Ali Baba and The Forty Thieves, in which Mr. Morosco introduces his specially engaged New York Company. Every night the Grand is packed to the doors and the standing room sign is conspicuously visible. The scene on the occasion of their first appearance on Sunday evening was most remarkable. The theatre contained the largest number of people it has ever held, and the enthusiasm was extraordinary. We have no space to go into detail on the merits of the performance. Suffice to say that the company achieved an individual, collective and unqualified success, and that the production is the most rich and beautiful ever presented in this city. Scenery, costumes, baiets, marches and transformation dazzle the eye with their brilliancy and superb harmony of colors. That an Arabian Girl will run for many weeks to come to crowded houses may be regarded as a certainty. We honestly commend it to our readers as worthy of their patronage, and call attention to the fact that there will be matinees Saturday and Sunday, on both of which occasions a good reserved seat will be obtainable in the orchestra for 25 cents.

THE ORPHEUM

The new bill at the Orpheum promises to be one of the best on record. Last week's bill was acknowledged to be one of the best in months, but the new one will be even better. The Hopkins' Transoceanic Vaudeville Company will enter on its second and last week with an entirely new program. Chief of the newcomers is Digby Bell the famous comedian. He comes here in a new role. Since entering vaudeville he has made an enviable name for himself as a monologist. Mildred Stotter is a pretty comedian. Rae and Bro sche will present a skit. Too Much Woman, which is said to be one of the cleverest productions of years. Mile. Photo is a wonderful famous toe dancer. That has been brought here specially for this engagement. The holdovers are: Mile. Marzella and her wonderful performing birds; Guitanos; Falke and Senon; A. O. Duncan and Bellman and Moore. Matinees Wednesday, Saturday and Sunday.

THE TIVOLI

The Tivoli Opera House scored a big success this week with The Wizard of the Nile. The many thousands who saw the work of the Tivoli Company, and in particular its Idol's Eye, are evidently eager to see what the company can do with The Wizard of the Nile. The comic opera has crowded the theatre this week, and already for next week the advance sale of seats is reported to be large. Nothing more complete in the way of stage pictures has ever been seen in this city than the series of glowing Egyptian episodes which are nightly to be seen on the Tivoli's stage. To those who like lots of fun, there is plenty of it at the Tivoli, while lovers of music will find in The Wizard of the Nile some of the most dainty and pleasing work ever achieved by Victor Herbert.

FISCHER'S

La Traviata is the opera selected as the closing feature of the bill at Fischer's Concert House for the coming week. Miss Lillian Sherwood, one of San Francisco's many beautiful women will make her debut, and the bill abounds in numbers, orchestral and vocal, that are arranged to suit all tastes. The last act of Rigoletto is in preparation for the following week, and will be preceded by a feature with Signor Abramoff, who is well known to the music loving public of San Francisco, as Sparuch. The last act of Faust will also be presented with Signor Abramoff as Mephisto.
LOCAL NOTES

NATIONAL UNION ENTERTAINMENT

Monday evening the National Union Social and Literary Club gave a pleasant entertainment at Odd Fellows' Hall that was attended by the usual large audience. Berhard Wallther's violin solos were a special attraction. Miss Millie Flynn, Harry Wood Brown and Frederick Purdy contributed vocal numbers. Sichet's orchestra, Prof. Henry and Miss Carita also lending their aid in making the evening a success. W. W. Healy, E. A. Kidd, F. H. Hastings and J. N. Bunting constituted the committee.

HENRY HEYMAN'S CONCERT

Under the direction of Henry Heyman a concert was given Thursday of last week at the Mark Hopkins' Institute of Art. Mr. Emil Cruells rendered organ overture La Dame Blanche [Boldieu], Cou Amore [Beaumont], Prayer [Meyerbeer], and a march of Handel also accompanying the singers. Mr. and Mrs. G. Cadenasso rendered duet L'Addio [Nicola], and Una Notte a Venezia [Ardisi]. Angels' Serenade was sung by Mrs. Cadenasso with violin obligato by Mr. Clement, Mr. Cadenasso giving solo Arioio-Paglialo [Leoncavallo]. Mr. Jabilh Clement and Miss Clement played Rubinstein's Sonata op. 15 for violin and piano, Mr. Clement also giving violin solo Freitalied, from the Meistingers.

SONG RECITAL

Miss Jessie Foster gave a song recital in her studio last week before an audience of invited friends. The program was, Who is Sylvia-Impatience [Schubert, Across the Dee [Cook], He Loves Me and Nocturne [Chadwick], A Lovely Evening, The First Primrose [Grieg], and Nymphas and Fawnas [Bemerg]. Mrs. Arthur Lewis was the pianist and Mr. L. Waterman rendered solos on the violincello.

OAKLAND CONCERT

Miss Fern Frost, pianist, pupil of Elizabeth Westgate, and Mr. W. Finkeldiy, violinist, gave a concert at the First Methodist Church of Oakland on Thursday evening. The piano numbers were Valse op. 70 No. 1, Etudes op. 16 No. 3 and op. 25 No. 9 of Chopin, Campanello [Liszt]. Album Leaf [Miss John C. Walling, Cascade du Chardon [Benedti] violin solo, The Swan [St. Saens], Alla Mazurka [Palaschiok], Introduction and Polonaise [Chas. Allen]; violin and piano, Two Spanish Dances [Mosekowski], Aus der Heimat No. 2 [Smotnian], Miss Mabel Gray, contralto, rendered Sweet and Low [Wallace] and Who Knows [Tosti]. Miss Alexander Elliott was the accompanist.

HAMBOURG AND PETSCHIKOFF

The Russian celebrities Mark Hambourg, pianist, and Petschikoff, the violinist, assisted by Lachamme, who made such an excellent impression here when appearing with Martean, gave a concert Monday afternoon in the California Theatre that was a musical feast, the violinist especially creating little short of a sensation. Aside from his masterly style and superb technical excellence there is a warmth and beauty in his tones that holds the listener's deepest admiration and interest. Tschaikowsky's D Major Concerto was exquisitely rendered and the applause most genuine and prolonged. Hambourg is a player of four-octaves character and excelled in his rendition of Liszt's Rhapsodie No. 2, giving also Chopin Etudes and Nocturne in G, and appeared in his first number with Rubinstein's Concerto in D minor. The concertos of both players were rendered with orchestral accompaniment, Lachamme coming in for his share of praise with the gifted young artists.

ADELAIDE RODDY'S CONCERT

Miss Adelaide Roddy's concert in Sherman Clay Hall Tuesday evening passed off very successfully before a good audience. The young girl is a singer of much promise, her voice clear, sweet and well placed, Mrs. Fanny Dan-Hiltou having devoted much care to her training and she shows a musical temperament that will awaken to its broadest possibilities with the experiences of life. One must know real joy and the softening influences of sorrow to be a truly soulful musician. The voice is only a mirror, after all, in which the emotions of the heart are reflected. In the years to come, with the development of character, Miss Roddy's voice will gain an added charm that cultivation and musical training will profit. It was a pleasure to bear the correctness and grace with which she sang, and perhaps the presence of Mrs. Hilton was an inspiration to the success she achieved, and she has certainly broadened in her work of late. Mallnata and Spring of Tosti were her first numbers, in which she showed taste and feeling. Haydn's On Mighty Pes from the Creation, contained many delicate and lovely effects and was artistically rendered. One of her numbers, sung with flute obligato by Mr. Rodeman, created a favorable impression and an encore was demanded, when she rendered Bird in the Wood, Ave Maria [Gomnol] with violin obbligato by Berhard Wallther, was perhaps one of her best efforts, for she sang that with increased fervor and very good interpretation, and again her audience asked an encore number. Berhard Wallther, violinist, was as usual a favorite with his careful tasteful renderings. He and Mr. Roscoe Warren Lucy played Greig's Sonata in C minor op. 15, for violin and piano, showing particular warmth and grace and especially in the second movement. The Sarasate Romance is always welcome to Mr. Walther's audiences and I never heard him play it so beautifully as upon this occasion for power and poetry were hand in hand. Mr. Walther is an earnest musician and his easy refined manner wins friends wherever he appears. Roscoe Warren Lucy proved himself an ideal accompanist and many were the expressions of praise for his artistic and graceful support to Miss Roddy's voice and Mr. Walther's violin.

MUSICAL ECHOES

One morning lately I spent a pleasant half hour with Elizabeth Regina Mowry, and we had a delightful chat over her scrap book containing many charming notices of her career as a singer, and letters of congratulation. In addition to her voice, Mrs. Mowry has a fine presence and a manner so winning and sweet that one is drawn to her immediately. She is devoting all her time to her profession now and will doubtless be a favorite in concert and at the prominent clubs next season.

The San Francisco Conservatory of Music will give a concert at Metropolita Temple next Thursday evening, for which an excellent program has been arranged. Several piano pupils of Prof. Bonelli will appear and the String Orchestra and Mandolin Club will render selections, violin and vocal solos will be given, an interesting feature of the evening being an original sketch, The Studio, by Cyrus Browntree Newton, in which several of his pupils will participate.

Miss Margaretha Brunsch was the contralto soloist at St. Francis de Sales Oakland, Easter Sunday. Chimaro's Military Mass was sung.

Samuel Adelestein rendered some solos at the special services at the Congregational Church of Alameda, Easter Sunday evening.

Elizabeth Westgate's bright pen in the Alameda Argus says that Mr. Putnam Griswold, a singer who was highly thought of across the bay, is meeting with success in London.

Interesting services were held two Sundays ago at the Unitarian Church of Alameda, when Mrs. Edith Klock, pupil of Mrs. Marriner-Campbell, and Mr. Hugo Herzer sang.

The death of Chevalier Anton De Koutski, the celebrated pianist and composer of some three hundred compositions, among them the Awakening of the Lion, is a matter of wide spread regret to many, among them Madame Spitz of San Francisco, in whose voice he showed much interest dedicating to her his beautiful composition, Ave Verum, which was sung by her recently at the Spanish Church creating a splendid impression. Madame Spitz also contributed a solo at the special Easter services of the Church, her sweet voice being an added attraction to the Choir.

The first piano manufactured in America was made by John Behrent, on Third Street, below Brown, in Philadelphia. He advertised in 1777 that he had "just finished an extraordinary instrument by the name of piano-forte, made in mahogany, being in the nature of a harpsichord, with hammers and several changes."

Subscribe for The Dramatic Review.
Mr. Geo. Hammersmith will appear this evening for the Stanford Parlor jinks. Next Wednesday he will entertain the guests of the Olympic Club on Ladies' Night, and the following Saturday is engaged for the opening jinks at Tiburon.

—Mary Frances Francis.

The Right Strain

The prosecution of Olga Nethersole in New York has lead Critic Glover of the Chicago Times Herald to wake up, and he does so in a most commendable manner. His opinions as set forth in the following will be applauded by all who know what is good and what is bad upon the stage:

"A thoughtful and honest desire for improvement in the moral tone of theatrical representations is certain to be applauded by all friends of the theater. But a movement in this direction should begin with the enactment of proper laws and ordinances which will guide public officials and prevent such rotten discrimination as has just been observed in New York.

It may not be advisable to establish a censorship, but it should be made impossible for a dozen undeniably vulgar plays to pass unscathed, and then visit the terrors of the law upon a play the value or impurity of which is at least debatable. Censorship by ignorant policemen who know nothing either of literature or art, by provincial mayors of uncertain attainments, by elderly ladies who have never attended the theatre and are ignorant of its scope and purpose, or by the average license clerk in a municipal office, is an absurdity. Knowledge, morality, experience and good judgment should be considered essential to those who are to determine the propriety of any play or performance, and none of these qualities was observed in the case of those who engineered this recent attack upon Olga Nethersole. Raking up an old ordinance which was intended to restrict the operation of infamous persons, they railroaded her into court in a manner destitute of common decency, subjected her to the humiliation and disgrace which the grossest offenders had escaped, and then skulked out of sight without having provided the slightest proof of their accusations.

"Such gratuitous assaults upon personal character and private business should be impossible, and probably will be after municipalities have been made to pay damages for the luxury of being used as an instrument of oppression by persons who can disclose no honest motive.

"In this connection it may be said that the excessive license of newspaper comment has worked evil in this case as in many others. It has been the custom of sensational sheets and of other publications that hire inexperienced and unfit youths to pass judgment upon matters about which they know nothing at all, to carp, quibble, gossip and snarl over any actor who has lifted his head above mediocrity.

"Mary Anderson was driven from the stage at the very moment of meager maturity by the abuse of personal comment indulged in by irresponsible writers, who, in their anxiety to turn a smart paragraph, were quite indifferent to consequences. Edwin Booth was hunted into practical retirement at one period by insinuating gossips. Joseph Jefferson has for years been subjected to attacks from this most querulous set. He has been persistently ridiculed as penurious and lacking in enterprise, although as every fairly intelligent man understands well enough, he has clung to Rip Van Winkle for the reason that the public insisted, and does insist to this day, in constant repetitions of that character. Richard Mansfield, who has never been inclined, as small souls are, to bend the pregnant hinges of the knee, was long ago singled out as the target for the sneering lies and reckless insinuations of these journalistic free-booters, who have also made merry in their clumsy way over Bernhardt, Duse and all others sufficiently out of the commonplace to excite their jealous enmity."
And in his ravings by mistake
A solemn truth the madman spake.

"In the asylum—back next week.
C. T."

That was the line I sent the editor to explain a period of vagabond joy and no "copy." Then I kept away from the office and reproach and went on my vagabond way rejoicing—
thinking it all a great joke. His re-
venge was next and prompt. He published it! I shall have to catch up
with the world if I want to teach it
tricks. Mr. Editor, I take off my
hat. I should like your autograph,
"There shall be no more cakes and
ale." Holidays are obsolete.

**

This is a charitable age and there
are so many ways of letting the actor
down easily in the prints that its
dependence is convenient to hurt his feel-
ings. But really, when he steps out
of his character between speeches to
stare into the boxes and flirt openly
with the willing, it is time to call
names. But I can't think of any bad
enough.

**

In the old Nevada days when he
was blacksmithing, Richard Jose was
plain Dick Jose [one syllable], and
everybody loved him for his genial
ways and musical voice. He danced
as well as he sang, and always sang
while he danced. To be in his set
in a quadrille was equivalent to a promen-
de concert, and had division been
desse in the fashion, he might have had three
partners to each tune. He had a
prettv custom of singing through the
town on New Year's Eve, and
now sweeter good-bye to the old, no hap-
piest ringing in of the new has ever been
thought of. His place in the
city has never been filled—certainly
not in bulk.

Another of Mr. West's people well
worthy of special mention is Mr.
Tenny, a comedian of the first class.
I don't think he knows himself what
he could do with opportunity and
effort.

**

SOCIETY PLAYS

Society plays—some are worse
than others, but all are bad enough. A
bold and pessimistic beginning is it
not? But true.

The unblushing spread-outness of
them—about two ideas stretched to
the limit and eased up with rugs,
cushions, dim lights, clothes, poses
and cheap philosophy. Nothing
seems to be written in dead earnest.
There are some comings and goings,
a great deal of behavior, some kæde-
scopic sensation and some blissful
system or result, some festivities and
awkward lively to indicate wealth,
and some men in the dumps and with-
out visions to indicate degeneracy.
Ach Gott! Not a brain in the crowd.

**

Now society is a magnificent field
to prospect. Its possibilities are in-
finitive, but the prospector can't squint
sidewise and expect to find
gold in paying quantities. And
the trouble is that most society
plays seem to be written with
one knowledge of the subject
—hence are they limp, colorless and
unconvincing. A half of half formed
impressions go drifting through three
or four acts, playing bo-peep with
satire, religion, diseased fiction and
the last bad, like yards of unattached pas-
ted colored fringe looking for a lost
fabric.

In the centre of this society (?) is
a gibbering type of female, who couldn't
attract a mosquito, who never could
be socially effective and who in real life
would be socially crucified.
If perchance a fine serviceable life
creeps in—it creeps. A man with a
sober thought is not allowed to move
fast enough to catch up with an ear
that could understand what his words
contain—and he wouldn't if he could.

The vital interest of most of the
characters pictured is to be entertained
and yet they choose to live in an
atmosphere where would bore a philos-
opher. Choose? Oh no, there is
nothing so positive as choice. Every-
thing is negative—themes undevel-
oped, inferences that can't be clinched.
In the midst of it, good acting going
to waste.

**

Dialogue? There is none. Just
mystic monologue, and the characters
seem touched and surprised when any-
body takes interest enough to answer
them. They ought to be. Really, if
some of us could drop in upon our
plays about a year after first night we
should fetch up with a sore conscience
and "Never Again!"

Society? It is merely a tilt at
society, wherein the sparing middle
class way of three course dinners and
the street car is never allowed a
possible existence. Cafe frappe—vol au
vent. Wafer! Fetch cutlets and
potatoes.

**

Good-morning, Mr. Neill and all
your company. Here are both my
hands. That is all, until a longer
and a closer look. Says about a week.

**

At the Columbia, Nat Goodwin,
Maxine Elliott and John Drew. Is
this a dream? O, do not wake me.
Mr. Colby, if the public does not
shove the orchestra under the stage,
arrange for fours and time. An empty
chair will be an actionable offense.

**

THE STAGE BEAUTY

I searched my lady's face to find
Wherein the witchery lay. It
Was not in her beetle brows
Though arched and fine were they.
It was not in her damask cheek,
Nor in her alabaster hair,
Nor in her alabaster throat,
So smooth and round and fair.
But in I looked, the answer came:
Her dimples, heaven sent!
My gaze had found a resting place,
And nestled there content.
I followed her behind the scenes;
Again it came to pass,
That things are seldom what they seem—
She sits before her glass,
And washed away her beetle brows,
And laid aside her hair;
Her beautiful alabaster throat
Was anything but fair,
Her ruby lips, her damask cheeks
Were faded in a rag.
But what of that? Her dimples,
mHer dimples were my brag.
Great Heaven! and I rubbed my eyes,
Also it was too true—
Ah Himmie! Oh dear me! Mon Dieu!
The dimples wiped off too.

**

FLORENCE ROBERTS

Let me print a paragraph from the
pen of a San Francisco, now in New
York—an invertebrate theatre-goer:
"Just in from Madame Butterfly, Bel-
asco's newest success. It is wonder-
ful. The First Born pales. Can I
say more of the play? Just beyond
my natural reach an idea kept float-
ing, and now a jump has reached it—
Florences Roberts in the part would
be ideal. That little woman is an angel
of sincerity and latent possibility.
Keep the managerial eye upon her,
it is my advice to the syndicate and
the renegades."

And there is every possibility of her
doing Madame Butterfly during her
coming season at the Alcazar. I have
it from the source.

She opens in Carmen, follows it with
Prou Frou, and then in rapid succes-
ion come Comedy and Tragedy and
The Country Girl, Adrienne Lecouv-
near, Romeo and Juliet, Camille, two
new plays—first productions, Miss
Milton and perhaps Under Two Flags.
I overhauled her new wardrobe, or
part of it duplicated since the fire and
oh, oh, such dreams of gowns and
cloaks and hats. "A thrill is untrans-
latable."

**

AT THE ELBOW OF THE COLUMBIA DOORKEEPER.

The doorkeeper at the Columbia
Theatre can see nothing funny in
the entrance of a matinee audience. He
told me so himself. He is no judge;
the scene is grown common by cus-
tom as all scenes but cathedrals and
mountain heights are wont to do.

I leave it to the pier glass, shoved
up by a kind but careless management
to the very frame of the entrance door.
Given a crowd of women and all you
as well get entertainment as you drift.
Stand on the prudent edge and hear
the women talk. Has such music
always been in the world and have I
but just heard it? You see I grew up
with an ear full of hymn tunes.
I know now how to mix Martinis,’
which rouge is the most natural,
the value of Creme de Lis over Oriental,
while Christian Science is foolish, who
pays Mrs. Chiffon’s bills, who’d like to
why Sapho is moral, why it is not,
why Dora broke her engagement,
all about the Brazen-Dare Case (the half
was never told), whose father was a
cook and whose mother a tinker—
everything in fact not worth knowing
except ‘who killed cock robin’—that
I couldn’t find out. Murder was
fought shy of.
In the box office, Mr. Joseph Gott-
lab played little dramas with the pass
seekers and rang down a quick cur-
tain when he could. When he could.
There’s the rub. Your pass seeker is
in no hurry, especially if she be an
‘at liberty” actress. The out-of-
town journalists (?) all asked for Mr.
Pincus and claimed entrance by right
of connection with the Deadtown Fly-
spek, having had a want ‘ad’ publi-
ished in its columns. Mr. J. J. Gott-
lab and Mr. Marx discreetly evaporate after luncheon, to re-appear
when danger is past. A good job,
too, why not for unhappiness?
Inside, at the doorkeeper’s elbow,
trying to look as if I were not look-
ing. I came a little nearer to being
actively aware that woman is not the
great thought, greatly executed, that
the poets paint her. A woman with a
check has one requisite for the artist
nature—she can abstract herself from
her surroundings so completely that
Mr. Falk, the head usher (known profes-
sionally as Mr. Smooth) can’t make
her see the difference between right
and left nor the need of stairs to a
balcony. Her sweet insouciance is
a flipp to his industry and in his young
enthusiasm his collar wilt and his
eyes chasse—still the balcony
became, and a large and the orchestra
right is in the dress-circle, decidedly
left.
One woman wanted her ticket torn
so that the price showed. If the com-
mercial side of things appeals to her
so strongly, why doesn’t she leave the
tags on her garments? Three Califor-
nia tickets, one Alcazar and four
Orpheum tried to get through but
didn’t insist. The world is simple
and ignorant to quite an alarming
extent. I saw an old lady of the gen-
tlest description had her ticket in a
bag and two envelopes, the last one
sealed. She was the only one worth
waiting for, and the only one hustled
on by the taffeta, percale, rustle
money behind. Any retainer will
do to hoist the aged. Why should they
to move on?
One-third of the house was late and
biff, bang against the three
doors they hunge before the entrance
is opened, if a sign points it out but
the cultured won’t be beconked—
it’s vulgar.) It opens on walling
hinges, and if I were the management

I’d encourage it to sing on. Why is
it that a crowd of men pass the tickets
around, one aces, side in as the
arrive and find each other in the
orchestra while the women leave them
all with Annabel and wait for her fi-
teen minutes on the outside? Why is
a comfortable family silence so restful
after the maturae?

C. T.

A $55,000 House

The largest sum of money ever
taken in at any concert was undoubt-
edly the fifty-five thousand dollars
paid at the war concert in London the
other day. The London Truth says
regarding it: ‘When Mr. Alfred
Rothschild takes a work of charity in
hand and calls to his assistance
wealthy men like Lord Rothschild,
Sir Edward Sassoon, Sir Thomas Lip-
ton, Sir Samuel Montagu, Mr. Oppen-
heim, Mr. J. B. Robinson, and Mr.
Arthur Beit, it would be hard indeed if
financial success were not achieved.
Accordingly, the Patti concert given
in aid of the officers’ wives and famil-
ies’ fund at the opera house on
Thursday realized the ‘record’ total of
over eleven thousand pounds. Money
was certainly not spared by any of
those engaged in the work. Mr. ‘Alfred,’
indeed, is just now, I should
imagine, the most popular of the habi-
tues of Covent Garden. He paid a
fancy price for his box. By giving
twenty pounds for his program, he de-
lighted the heart of one of the pretty
vivandieres who (each attended by a
drummer-boy or fifer) vended such
tings to charitable gentlemen. He
induced his many friends to buy tickets
at prices which, had the occasion not
been for a charity, would have made
the late Sir Augustus Harris green
with envy. He saw after the per-
formance that everybody, down to the
humblest carpenter and bardsman,
was entertained in royal fashion.
Hearing that it was the custom to ad-
mist the press gratuitously, he resolved
that the charity should not suffer, and
put down five hundred pounds for
stakes for the critics, some of whom it
was amusing, though not perhaps
altogether untruthfully, said were not
worth the money. It was owing to
Mr. ‘Alfred’ that,) Mme. Patti was
asked (and readily consented) to break
through her rule not to sing for any
but local Welsh charities. It is, of
course, only fair to say that he was
very strongly and enthusiastically sup-
ported by a large number of noble-
men, gentlemen and ladies, among
whom Lady Lansdowne was one of
their most energetic.”

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Santa Barbara, 16, week.

Girl from Chili
San Diego, 26.

Eredi Eye Company
(Chas. H. Yale, Mgr.)—Denver, 22; San Francisco in May.

In Darkest Russia
Dubuque, 21; Calumet, 21; Houghton, 24.

Have You Seen Smith?
Tacoma, 21-22; Seattle, 22-28; Ellensburg, 30; North Yakima, May 1; Spokane, 1; Walla Walla, 3; Missoula, 4.

Willy Collier
Vancouver, 21; Seattle, 22-24; Spokane, 26-27; Walla Walla, 28; Butte, 30-May 1-2; Helena, 3; Fargo, 5.

Word and Notes Co.
(R. D. Stair, Mgr.)—San Jose, 27; Price, 23-May 6.

Swansea River Co.
Portland, 15-24; Astoria, 24; Olympia, 25; Port Townsend, 26; Tacoma, 27-28; Seattle, 29-May 5.

Sam T. Shaw Company
Vallejo, 13, week.

Puddledown Wilson
Fargo, May 2.

Frawley Company
Los Angeles, April 8, six weeks.

Morose Opera Company
Los Angeles, April 8, indefinitely.

Frawley-St Stockwell in Paradise Co.
Brookston, 21.

Boston Lyric Opera Company
Tacoma, 20-31; Vancouver, 23-35; New Westminster, 30; Nanaimo, May 1; Victoria, 23-25; Seattle, 6-15; Walla Walla, 17; Spokane, 16-19.

Harry Carson Clarke Co.
Portland, 19-20-21; Boise City, 31; Park City, 23; Salt Lake City, 26-27-28; Aspen, 30; Leadville, May 1; Cripple Creek, 2; Victor, 2; Pueblo, 4; Culo. Springs, 5; Denver, 6, week.

Daily Stock Company
Nevada City, 16, week; Grass Valley, 23, week; Reno, April 30-May 6; Virginia, 7-13; Carson, 14-20; Auburn, 21-27.

Wes't Minstrel Jubilee
S. B. Riceby, General Manager—Oakland, April 23-24; Marysville, 25; Portland, 27-28; Victoria, 30; Vancouver, May 1; Seattle, Oakl. 5,okane, 7-8; Anacortes, 10; Butte, 11-12.

Imperial Stock Company
Ford H. Keith sends to the Review the following roster of the Imperial Stock Company, which goes out on tour, opening at Auburn, April 30: John Abbott, Harriette Lee, Ford H. Keith, Alec Cochran, Joseph Finney, William Townshend, Herbert Jones, John Carey, Maggie Francis Leavy. Following Auburn, they play Nevada City, week of May 6; Reno, Nev., week of May 13; Virginia City, week of May 20; Carson City, week of May 27.

Oberon Changes Hands
Dr. De Kennett has retired from the Oberon management, having sold out to Mrs. Minnie Joerdens and Henry Joerdens, and the firm name will now be Joerdens & Martin. Dr. De Kennett goes to Europe to visit his father, who is seriously ill, and on his return, after seeing the Exposition, avers that he will bring out a novel attraction, unlike anything ever seen here.

New Theatre for Seattle

A corporation called the Pacific Amusement Company, of which John Cort is president, has been formed, for the purpose of building a new theatre in Seattle on Cherry Street, between Second and Third Avenues. The capital, $50,000, has been subscribed by the stockholders, most of whom are local men. One of the stockholders however, is a Dawson theatrical manager who made a large fortune in the Klondike. The theatre will be a four-story structure of Moorish architecture. It will be built of pressed brick with stone trimmings and will cost when completed about $15,000. Its seating capacity will be 2,100. The plans are for a three-story building to seat 1,400 and to cost about $50,000.

The promoters of the new theatre announce that it will be finished by September 1. The main entrance will be 120 feet. The stage will be 70 feet wide by 40 feet deep. The foyer will be elaborately decorated. The vestibule will have a tiled floor and be wainscoted with Washington marble. Mr. Cort has already begun negotiating for attractions. Only traveling companies will be contracted with, and both first-class and popular-price attractions will be played.

Sunday night’s crowd at the Grand was the biggest assemblage in the theatrical history of this city. People were simply packed—aisles and every available foot of space filled.

Next Year's Big Farce Comedy Show

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Collier's System

Visiting thespians have been especially attracted to Oakland and Tamalpais tracks this season, and most of them have dropped considerable money. Willie Collier, who, during his visit here took great pleasure in watching the ponies run, used to explain his system of quite extensive betting. He told it this way:

"What system do I play? I play the can't system. I back horses that can't go the route, that can't pack weight, that can't four oaks at one meal, that can't sleep well, that can't swim across the bay, for they like a dry track.

"It is a strange fact, but nevertheless true, the moment you hear men begin to tell what a horse can't do it goes right off and does it. In this respect a horse is like a mule; it is obstinate. If you let a horse alone and don't talk scandalously about it, it will race well. It will do all you ask of it. But start in and roast a horse and you are in trouble. When you bet on it, it will lose, and when you withhold your cash and bet on something else it will win.

"I don't blame a horse a bit; on the other hand, I admire him for it. In making this study of a horse's disposition I have been able to beat the horses every day for a week. Whenever you hear one of these horsemen say a horse 'can't' recite the Lord's Prayer backwards, tell me and I'll put a hundred on it."

Zaza Shocks 'Em

The second opinions of Zaza are coming to light, and the following will show how London is becoming stirred up over the play: "The Lord Chamberlain, the Earl of Hopetoun, has received a number of letters within the past few days complaining of the immorality of the play, Zaza, in which Mrs. Leslie Carter is appearing at the Garrick Theatre. Last Saturday, therefore, he sent a peremptory message to G. W. Redford, the examiner of plays, demanding an explanation. Redford replied that he had carefully read Belasco's play when it was submitted to him and found nothing in it which could be regarded as offensive to public decency. The general story, he said, was as old as the hills, and the final whitewashing of Zaza completely nullified the effect of the earlier scenes. The Lord Chamberlain was not satisfied, however, and thought a further investigation was necessary. He sent for Buckwell, the lessee of the Garrick, and had a long talk with him. The upshot of the matter was that Buckwell and Lestoeq were required to fabricate Redford with a copy of the book of the play as now acted and the copy, which was originally submitted to him."

Kate Castleton's Estate

Over the estate of the late Kate Castleton, whose famous song, For Goodness Sake Don't Say I Told You, is still remembered by many of the California play-goers of ten years ago, there promises are long to be an interesting legal fight in the courts of Oakland against Joseph H. Hoadley, the executor, who is now in New York City, the heirs of the actress who liven in Oakland making damaging charges. They are anxious for an accounting of the valuable property placed in his hands in 1892, and unless it is forthcoming, attorneys will institute proceedings to have the letters testamentary issued to Hoadley when the will was admitted to probate, revoked.

Mrs. Jennie Elizabeth H. Phillips, who on the stage was Kate Castleton, died at Warwick, Rhode Island, on July 10, 1892, leaving an estate valued at $50,000, consisting chiefly of personal property. But including one valuable piece of realty in Oakland,

The devises under the will were:

Mrs. Elizabeth Freeman, mother of the deceased; Ada Castle Bridges, a niece; and William, Charles and Ada Freeman and Mrs. Kate Alder, brothers and sisters. The real property in Oakland was left to the mother, and in the event of her death to the niece, Ada Castle Bridges. The personal property was also to be given to the mother to be held in trust and at her death to be distributed to the surviving brothers and sisters share and share alike.

It is the contention of the heirs that ever since the death of the actress they have been after the executor for some kind of accounting, but so far have failed to get any satisfaction. They allege that he holds something like $12,000 worth of valuable jewelry, besides other property and that by reason of his negligence in attending to the affairs of the estate the East Oakland property, a valuable home place, is now almost in ruins.

Many Have Passed Away

Herbert Grossham, the leading comedian of May Irwin's company, is an actor of excellent abilities. He has been born and brought up in the profession, and, although still a young man, is most intimate with stage ethics, its culture and history of its advancement. The constant changing and passing away of celebrated favorites gave occasion for some recollections a few days since of some of the stars of long ago.

"The star actors of twenty years ago," he said, "like their sisters of the profession, have largely left the scene of their fame, the names of many of them being now enrolled among the illustrious dead. All of them in turn have visited the West, each one the favorite of the hour among the theatre-goers. Booth,
THE number Business was *for April great ¥ be Boston ROB critical went of Company, the York. second appointment CHAS. the New York. slates those The supplied Hekk genius whom New York has advertised at the trade San Francisco, Apr. 15th, 1898, and is known at the weekly issue of the American Dramatic Review. Ten Cents a Copy—$5.00 per Year

The Review has the largest circulation of any theatrical paper in the United States outside of New York.

The Review is entered at the post-office at San Francisco as second-class matter and is supplied to the trade by the San Francisco News Company, 363 Geary Street.

Here is another unknown husband of a well-known wife, Fred, Tiu, husband of Edith May, the most extensively advertised chorus girl in the history of the stage, has applied for appointment on the bicycle corps of the New York police.

**The Spiritual Temple in Boston went in for dramatists last week and performed a play called Retribution. The first act showed the leading woman upon a Southern plantation before the war and she reappeared in the second as a spirit. Here's novelty for you.**

**London is becoming a great field for the American stage folk. On the St. Paul when it sailed over a week ago there were over 100 theatrical people. Many of them were managers in search of material, others were players off on a vacation, and still others were those who go to appear on the London stage.**

**It is apparent in the belated critiques that are now reaching the country that Sara Bernhardt's critical countrymen do not exactly coincide with the first cable reports that were sent out concerning her new play by Edward Ros- tond, L'Aiglon. The best critics say that while the exuberant first-night audience waxed enthusiastic over it, the play has not the elements to please the playgoers. The plot is but poorly defined, they assert, and the last three acts are markedly tedious. Not even the genius of Bernhardt, they say, was compensation. The fault is not entirely with the play; it would seem. A prominent critic says that Bernhardt's constitution is beginning to show the mark of age. The writer also doubts if an actress of genius, approaching her sixtieth birthday, can satisfactorily portray youthful roles.**

**It is quite a human weakness to venture on prophecy where there is little or no knowledge, and we all remember some time ago how it was freely predicted by many knowing ones that within three years there would not be three places in this country devoted to the stock company idea. It is hardly necessary to say that this prophecy has not been fulfilled. On the contrary, there are now half a dozen stock companies where at that time there was but one. In fact, there are scores of cities in which stock companies are now successfully operating, and these are towns which have for a number of years been regarded as poor stands. The growth of the idea has been a potent factor in the general theatrical prosperity, for it has induced many new people to become regular theatrical attendants now that they can see so much for so little money. The growth of theatrical going is so marked that the increase of theatres the country over is something startling. Recently in one week we noted that eleven new houses to be devoted to dramatic entertainment were going up in various parts of the Union. Plainly, the national impression is that plenty of work and no play might tend to make Uncle Sam's offspring dull boys.**

**Wright Huntington will re-enter vaudeville May 12th, having signed with Hyde's Comedians for thirty straight weeks. Mr. Huntington's last matinee performance in the Woodward Stock, Kansas City week before last, was marked by a novel and interesting occurrence. The matinee girls were there in force and they called him before the curtain for a speech, presenting him at the same time with a beautiful sash pillow, on one side the design of a bicycle wheel worked in silk and between the spokes the cards of sixty-three girls written and worked in colored silks by themselves. On the other side was written and worked in silk, "To Wright Huntington, Our Favorite. From the Matinee Girls of Kansas City."**

**The new song by James Hamilton Howe and S. Homer Henley, entitled, A Song of War, is now off the press, and will be put on the market about May 1. It is a song of such fire and dash that it is sure of a rousing encore on any program, and is bound to have a great run.**

**George Cooper has rejoined Harry Corson Clarke. Fred Cooper is visiting in Portland.**
FRED KAVANAUGH of the Tivoli has written a strong drama that is now being considered by Wilton Lackaye.

ALBERT J. WATSON, who has been one of the Shaw Company's successful comedians the past season, is in town.

LANSING ROWAN, will be a member of Dunn & Ryker's force at the California this summer.

Ernest Hastings has received a very generous offer to take the title role in Ben Hur at the conclusion of his Alcazar engagement.

Mr. and Mrs. Sam Shaw left for the East Thursday evening. They will be away from the Coast two months.

Thrope Power, and Ethel Crane, former Frawley favorites, are playing with J. C. Williamson's Company in Sydney, in Trilby and Henry V.

George Sidney's Hebrews are received with rounds of laughter in the Ward and Voiles production of the Floor Walkers at the Columbia.

Dr. H. H. James and R. W. Copeland, who have been with Harry Corson Clarke's Company, as advance agent and manager, go to home in May.

Arthur Wooley, Wm. Wolff, Thomas Perse and Hattie Bell Ridd are receiving some very pleasant roles from the Los Angeles press.

Leonard Grover, Jr., and May Noble, who used to run the Alcazar before the present successful managers, are members of Denman Thompson's Our Minister Co.

Carroll Johnson, Bobby Gayler, The Empire Quartet and Si Stebbins were among the professional talent that assisted at the Stanford Parlor, N. S. G. W., Jinks last week.

Ada Rehan has taken to literature. She has written an introduction to a new edition of The Taming of the Shrew, issued by Doubleday, Page & Co.

George Broadhurst put the finishing touches to his new farce last Tuesday. He is well pleased with it, and thinks it is better than anything he has written.

Ed Gifford, the handsome and affable guardian of the California Theatre door, is on duty again, after a couple of weeks of fishing and pleasant idling on the Russian River.

Frank Lamp, who was here last season with Henry Miller's company, comes with John Drew's production of The Tyranny of Tears. Another very clever actor, Harry Harwood, is also with the piece.

It is said that Yvette Guilbert, the famous French singer, will never again be seen upon the stage. She has been the victim of a succession of serious diseases, and it is rumored that she cannot recover.

J. Duke Murray got in from Butte Monday, where he left Paderewski, after having successfully piloted him so far. Mrs. Murray (Mary Davenport) is quite ill, suffering from a severe recurrent attack of the grippe.

W. A. Brady, manager of theatres and sports, is to go into politics. It is said that his friends in Tammany will have him nominated for the New York State Senate as representative from the Fifteenth district.

Alice Nielsen is planning to spend her summer in California, under the shadows of Mt. Shasta, where she has acquired a ranch and is now having built a roomy and commodious bungalow. Ida Valerga, the old operatic favorite, will be Miss Nielsen's guest this summer.

At a little supper the other night in New York, at which were collected a rare assortment of celebrities, actors, managers and men-about-town, Edouard de Rezeck got away from his grand opera dignity long enough to convince his auditors with a magnificent rendition of My Honolulu Lady.

NANCE O'NEIL is presenting among other plays in Australia, Peg Woffington, Macbeth and The Jewess. She is proving a big card in the land of the kangaroo. Clay Clement is with her company and is playing the leading male roles.

With Yale's production of the spectacle The Ryel Eye, comes Miss Lillian Wrenn, who was specially engaged for George Coghill's English company which produced In Town. Miss Wrenn is described as a very handsome woman and possesses a soprano voice of great compass.

FRANK COTTER, who came to the coast ahead of London Life, is playing the role of Tigellinus in Quo Vadis at the Alcazar. Mr. Cotter is an old-time actor, having played in the Shakespearean drama with all the notables.

IDA HAWLEY, prima donna of the new Mosoro Company, has been al-most an invalid since her arrival, having suffered with a severe throat affliction. Having recovered in a measure, Miss Hawley has been this week giving theatre-goers a taste of what they may expect when she has become perfectly acclimated.

Frank McGivens, who is here with theNeill Company, is a well-known English actor who has appeared in quite a number of the Pinero dramas in London. Only recently Mr. McGivens received an offer to create a prominent part in a new Pinero play soon to be brought out in London.

Harry P. Coghill and May Arla, who have just concluded a successful engagement at the Orpheum, left for Australia on the last steamer. Mr. Coghill is a native of San Francisco, having left here fifteen years ago for the Antipodes with Emerson's Min-strels. He will return next year with his own company. His visit to his old home at this time was to renew old acquaintances and to see his mother who resides in the city.

RETA VILLIERS, who was Fred-erick Warde's leading woman three seasons ago, has been engaged for the same line of business with the Tomp-son Co. Of her work this week in Michael Strogoff, in Sacramento, the Record Union says: 'Miss Villiers made her first appearance, and as Marfa was strongly emotional, tragically-vigorous, and in the softer parts womanly, tender and moving. The new leading lady of the company achieved entire success.'

FRANK CONANT, the well-known theatrical advance agent, who was out on the coast with Shore Acres, is in Los Angeles. Mr. Conant has suffered from a bronchial trouble for years and gets back to the coast whenever he can. Frank started in the business in Los Angeles, being closely associated with Harry Wyatt in the early thea-trical history of Los Angeles. Besides being well known for a never failing urbanity and most enjoyable personality, Frank is celebrated as the original discoverer of the wonders and delights of Catalina.

T. DANIEL FRAWLEY far up from Los Angeles last Saturday for a very brief stay to attend to some business. He says the business of his company has been immense and one of the purposes of his visit was to see if some arrangements might be made to postpone his appearance here to the Alhambra on the 20th, as he would like to extend his Los Angeles engagement. Regarding that, we quote from one of our friends: 'We see that the Locksley Company was welcomed with open arms on its return to this city last Sunday night and the Los Angeles theatre has been taxed to its back capacity every evening since. The members of the company have been played in this city so often that a personal interest in each one by the audience has its due weight in attracting the crowd.'
The Columbia

Ward and Vokes, as the Floor Walkers, with their large company, presented a very amusing and lively entertainment at the Columbia this week. It is a combination of a vaudeville show and a comic opera. The stage effects and the costumes were strikingly handsome. A great deal of merriment is created by the Dusty Rhodes and Weary Willie, characters who do the trump act to perfection. The Hebrew character of Isy Mark provokes many a laugh, and is a realistically act of hit of low comedy. Margaret Daly Vokes displays much talent in her splendid character work. Lucy Daly is very entertaining and a little and graceful dancer. Bertha Hollenbeck, Josephine Comstock, Sadie L. Farley and Alice Merrill Raymond, composing the Chicago Ladies' Quartet, rendered several selections which were warmly encored by enthusiastic audiences.

The California

The Nells have been giving us Marguerite Merrington's little comedy, Captain Letterblair this week to a succession of well-filled houses. The personality of the company, which was made most pleasantly manifest during the previous two weeks, was evidently the reason for this good attendance, as the play, while agreeable and pleasant, is not in any way particularly striking. It does, though, give an opportunity to Miss Chapman to demonstrate her decided ability and for Mr. Neil to live up to the claim of versatility that has become associated with the mention of his name. Mr. Neil assumes the role of Captain Letterblair Lynton, of the Royal Irish Fusiliers. His cheerful and kindly Irish heart goes out to Fanny Hadden, the niece of Dean Ambrose. A debt of honor, a legacy from a dead father, cries out for him tostrip himself of his possessions to satisfy the claim and in consequence to resign his commission, as it is well-known a fine broth of an Irish lad could not very well keep his position on nothing. It is also well-known—in plays, principally—that no spirited young fellow in his position could propose to a rich girl, so off to the war he goes and comes back with the Victoria Cross. And after more or less circumlocation he ends his miseries, by an acknowledgement.

In the meantime, the villain appears—in this instance, a remarkably life-like, plausible villain, who talks and acts quite as we would expect a real sour, disgruntled villain of a suitor to. He wears an auburn wig and as several enthusiastic femininitudes were heard to utter, his villainy was done so smoothly that it was hard to believe he was a villain. So while Benjamin Howard did the character very well, the matinee girl's refuse to accept him in such wise, Miss Chapman, in a favorite part, made a most charming Fanny Hadden, and in the scene in the Captain's room, where her dress becomes caught in the door, she certainly exhibited much appreciation of the possibilities of the situation, and made a decided success of the scene, being most artistically natural, if the term may be used. Mr. Neil's brogue was rich and facile, and it would not take much to believe with our friends in Victoria, who will not be convinced that Neil the man, is not every bit as Irish as Neil the name. Frank MacVicars, as the Dean, gave a most agreeable and artistic impersonation, and Robert Morris was a well-executed, well-executed Mr. Seton, the lawyer. John W. Burton handled very effectively the part of Smithers, the cookney law clerk; Emmet Shackelford as Jorkins; George Bloomquist, as Pinckney; Julia Dean, as Polly Messiter, and Lillian Andrews, as Miss Hyacinth Messiter, completed the cast.

Grand Opera House

The second week of Morosco's new opera company has clearly demonstrated its popularity, for the attendance seems to be on the increase. Taken as a whole, absolutely no fault can be found with it, and the individual singers are received with more enthusiasm each evening. Especially has this been the case with Louise Royce, Ida Havelry, Mabel Russell and Blanche Chapman. Miss Havelry is particularly striking as Virginia in the Arabian Girl this week and Miss Russell and Chris Bruno made a great hit in a cake walk done as the French dancers would do it. Mr. Cashman and Mr. Lyding each scored a success in solo parts. But the chorus and the ballets! San Francisco has never seen anything like them. They are simply "great," and Stage Director Jones should be complimented on his ability to pick and judge good voices and divinely human figures. The new company should last a year without tiring, and we believe it will. The pieces themselves staged at the Grand are put on with magnificence and elaborateness never before attempted.

The Alcasar

Two Vads is running the fourth week at the Alcasar and to just as good audiences as the first week's performance of this celebrated play brought out. There seems to be no lessening of interest in this excellent presentation of Miss Gilder's version, and it will be a pity to withdraw it while at the height of its interest and attraction. Seldom has any stock company succeeded in putting such a finished performance, in every detail, before the public here. Hastings as Petronius gives a classical rendering of this famous character. Edwin T. Emery is an ideal Vincius, with all the fire of youth. His love-making has an ardor that to some may seem excessive, but not so. Youth-tide recognizes no excess. "Tis fall of energy, fire and ambition and his bat pursuit of his loved one against heavy odds, overcoming every obstacle until victory crowns his efforts, marks the centre of interest of this great play. Howard Scott's Childe is really creepy, and its climax is reached with that perfect repose and dignity which is a characteristic of his work. Geo. P. Webster, as Nero, brings out with a chisel-cut fidelity the innate wickedness of that infamous character. Irene Everett is a beautiful Poppaea with classic profile, whose study is a delight. Marie Howe has gowned the sweet Acte with a perfect correctness of costume of the Augustian period. May Blaney is a charming Lygia, the devoted Christian girl who would die for her religion. Laura Crews as Eniice is a lovely picture of faithful love to her great lover, Petronius. And so down the cast do each do unusual justice to their parts.

The Tivoli

The Wizard of the Nile is on its second week at the Tivoli and bids fair from its popularity and tunefulness to make a close run with the Idol's Eye, in a race for a long time on the boards. This comic opera has brought out the finer qualities of several members of this favorite opera company. Annie Meyers seems to have a finish and better form of performance than we have ever noticed in her acting. Wm. Schuster is certainly outstanding himself and making a decided impression. Ferris Hartman and Alf. C. Wheelan, add to the life of the show, and with their mother wit and quick repartee are adding much to the enjoyment of the opera. Tom Greene's solo, Work Away My Boys, Work Away, is given with spirit. His sweet tenor is always a pleasure. The deep, rich tones of Frances Graham's magnificent contralto fill one with joy and electrify the audience. Helen Merrill, is a vision of loveliness. Her winning presence and magnetic singing of In Dreamland, was certainly charming and is adding laurels to her reputation. The choruses are excellent, the male chorus in the closing act being especially well done.

The Dewey Theatre

Steven's excellent stock company present in a very pleasing manner this week, Archibald Clavering Gunter's Mr. Barnes of New York in which Landers Stevens makes a hit as Mr. Barnes. E. J. Holden as Tomaso Monaldi, is a capital old Corsican, Wm. Mack a good lieutenant, and Carl Berch, is good as Count Musso Danella. F. F. O'Malley is capital in the double character of a French captain, and a comical old man. W. F. Whipple was the Unknown. Wm. Mack as a British officer, is as dashing an officer as one wants to see. Homer Guilbault is a typical naval officer in the character of the French Ensign. Miss Faunol Gillette as Marina Paoli, is strong and effective. Gracie Plaisted as the 14 year old Maid Charrtis, is taking, and the usual favorite. Maud Miller, as Enid, does some very enjoyable acting.

During the Henry Miller season at the Columbia Theatre a superb production of the farcical romance, His Excellency, the Governor, is to be staged with one of the greatest casts ever accorded a play in San Francisco. The story of the piece is laid in an island of the Indian Ocean and affords the scenic Miss vast scope for effective stage pictures, both exteriors and interiors.
The Orpheum

The new bill presented at the Orpheum this week is one of the strongest we have seen in a long time, and was appreciated by the large audiences. There were four new numbers on the program and the principal attractions of last week constituted the entertainment. Digby Bell, the clever comedian, comes to us from comic opera and is a strong acquisition to vaudeville. If Digby Bell had not already won fame as a comedian he would ultimately make for himself a name in his present undertaking. His portrayal of the Bowery boy at a base ball game made a special hit. Gussie Brosche and Frank Rae have an amusing sketch entitled Too Much Woman, introducing some interesting comedy work and musical selections. Mildred Stoller gave the program variety as an attractive comedienne, while Mlle. Proto dances with unusual grace. The holdovers include O. A. Duncan, the clever ventriloquist, and Bellman and Moore. Mlle. Marzella and her certainly marvelous performance with her trained birds attracted attention. This act is surely an illustration of a woman's patience. Faulk and Lemon are adept with all manner of musical instruments and quite unusual for a theatre in this town, the crowd sat to see the completion of the last act. The Guitanos, are certainly grotesque acrobats and pantomimists, as the program implies. San Francisco can truly be congratulated that it is on the Orpheum circuit.

The Olympia

The Olympia presents a very good bill this week. La Clew Mills, the New York danseuse, continues her charming performance. The Romolo Brothers do some most extraordinary head to head balancing, and are one of the great attractions here. The Black Barons are as ever exceedingly good, their coon town melodies, breakdowns and hoe-downs being simply great. Colored comedians with such talent are always enjoyable. Gertie Getchell, Thelma Winfield, Mande Darrell, Hattie Ward, May Nealon, Sullivan and Cummings and Mlle. Thelma are still with us. The Hungarian Orchestra, under the leadership of Isidore Fenster, give some fine concert music this week. The Vienna Citizen Waltz [Ziehrer] being an especially good number, is with several others heartily encored.

The Chutes

The Chutes present an excellent program this week. There are several very good new acts. The Davenport Sisters, two soubrettes from the East, sing some of the very latest coon songs, with telling emphasis. Evans and Maitland, have an exceedingly funny comedy sketch, full of laughter-causings which keep the house in a continual uproar. Alice Raymond, the cornetist, is received with great favor. Jones, Davis and Heard, made a hit with their new sketch. The Hewitts, Muller and Ward, and Edward Adams fill out a fine program. The new moving pictures are excellent. Ella Burt still shoots the chutes on her bicycle. Thursday's amateur program filled the house with roars of laughter.

The Oberon

The American Ladies' Orchestra is doing itself proud this week. Mr. Louis N. Ritzau, the able conductor, is giving us some fine selections, and sees that they are well performed. Minkowski's Concert Waltzes, The Smugglers of Hayade, are given with a swing and a rhythm that is contagious and bring down the house with rapturous applause. Miss Jennie Nicholson's songs are greeted with calls for encores. Mr. Edward Denison has an excellent baritone voice, and his descriptive songs scored an immediate success. Mr. Hoerst, the cornet soloist, has his instrument under perfect management. Mlle. Atlantis dances upon a revolving globe as easily as most dancers upon the floor. The stereopticon effects thrown upon her are beautiful and interesting.

Fischer's Concert House

"What a darling, dear place," I heard a sweet voice say at Fischer's as the young bud gazel for the first time upon the beautiful quaintiness of this enticing place—and it is a delight to the eye as well to the ear. The glorious strains of Hinrichs fine orchestra come to you as you sit in the gallery with half-closed eyes, dreamily wondering, Are you in Paradise? Schubert's Serenade, as played by August Hinrichs, takes you out of a hum-drum world into a haven—I had almost said a heaven of rest, and life once more seems almost worth-living. Miss Lillian Sherwood sings Always, with great sweetness, Miss Sylvia Pauerl her classic songs with power and grace. The second act of La Traviata is given by Miss Polletini and Barducci and Signors Hadranco and Vargas with telling effect, flowers and applause testifying to the excellence of the performance.

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DRAMATIC REVIEW
THE SAN FRANCISCO DRAMATIC REVIEW
**Eastern Doings Correspondence of Interest and Comments**

**NEW YORK**

Special Correspondence.

New York, April 22—Joseph Jefferson’s Rio Van Winkle at the Fifth Avenue Theatre last week was as thrifty and as thrifty as at any time in the course of his thirty-nine years’ portrayal of that Caskhill scallywag. Whatever changes there were in Mr. Jefferson’s performance were not noticeable to persons whose familiar with his unique work. Mr. Jefferson still gave to the lazy drunkard a charm and good humor which Washington Irving did not. The actor carries the same temperament and spirit and when that is said about a man who can give the members of the Hundred Year Club, and even on long engagements. When you turn them out, it is saying about as much as even his most ardent admirer could desire.

**SALT LAKE**

Special Correspondence.

Salt Lake City, April 25—Paderewski appeared at the Salt Lake Theatre last evening, playing to a $1500 house.

One of the most enjoyable entertainments of the season was given on the 18th by St. Mark’s Guild at the Theatre. The program consisted of Gibson pictures and vaudeville specialties. Society was out in force and the theatre was packed.


J. K. HARDY.

**MONTANA**

Special Correspondence.

Butte, Montana, April 23—The Grand Opera House, G. O. McFarland, Manager. But few attractions have appeared at the Grand for the past two weeks. Ruf McTosh in Pudd'nhead Wilson is booked at the Grand for four nights beginning April 27th. Willie Collier, in his new play, Mr. Smooth, will appear at the Grand April 29th.

Sapho at the Family continues to draw people. It has now been on two weeks and good houses have been the rule all week.

L. MACLAY RANK.

**On the Road**

Barter’s Minstrels

Portland, April 22 week; Astoria, 30.

Girl from Chili

San Diego, 36.

Rose and Eye Company

(Chas. H. Yale, Mgr.)—San Francisco, May 7, two weeks.

Have You Seen Smith?

Seattle, April 22-25; Ellensburg, 30; North Yakima, May 1; Spokane, 2; Wallace, 3; Missoula, 4.

Willie Collier

Wallace, 28; Butte, March 12-14; Helena, 3; Fargo, 5.

Louis’ Madison Square Co.

Auburn 23 week.

Summertime River Co.

Tacoma, 27-28; Seattle, May 9; Pudd’head Wilson

Fargo, 5.

Frawley Company

Los Angeles, April 8, six weeks.

Morosco Opera Company

Los Angeles, April 8, indefinitely.

Los Angeles Lyric Opera Company

Vancouver, 23-30; New Westminster, 30; Nanaimo, May 1; Victoria, 2; Seattle, 6-13; Walla Walla, 17; Spokane, 18-19.

Harry Corson Clarke Co.

Salt Lake City, 26-37-28; Aspen, 30; Leadville, May 1; Cripple Creek, 2; Victor, 3; Pueblo, 4; Colo. Springs, 5; Denver, 6, week.

**Daily Stock Company**

Grass Valley, 23, week. Reno, April 30; May 6; Virginia, 7-13; Carson, 14-20; Auburn, 21-27.

**Izzie Shirley Company**

(Harry W. Smith, Mgr.)—Salinas 30-May 6; Watsonville, 7-12; Sun Jose, 14-20; Santa Cruz, 21-27.

**West’s Melodrames**

S. B. Kisch, General Manager.—Portland, 27-28; Victoria, 30; Vancouver, May 1; Seattle, 2-5; Tacoma, 6; Spokane, 7-8; Anacosta, 10; Butte, 11-12; Helena, 14; Billings, 15; Fargo, 17; Grand Forks, 18; Williams, 20-21; Kalispell, 22-23; Missoula, 24; Salt Lake, 25-26; close.

**Imperial Stock Company**

(Ford H. Keith, Mgr.)—Auburn 30 week; Nevada City, May 6, week; Reno, 13, week; Virginia City, 20, week; Carson City, 27, week.

**fiend Ruins actresses’ Gowns**

In Chicago last week Kathryn Osterman, Ethel Levy, Dorothy Drew and Mrs. Harry Watson had four expensive gowns ruined by some person throwing sulphuric acid on them. Until last Saturday the experience of each was unknown to the other, but it appears the work was all done on the same day. In every instance the acid was thrown on the gowns in sufficient quantities to cover the entire back and penetrate to the clothing beneath. It left a multitude of holes in the overcoat and petticoats. The actresses agreed that the acid must have been thrown on Tuesday, probably, while they were shopping in State street.

**Subscribe for The Dramatic Review.**

**WALL ST.**

D. T. CALLAHAN, M. D.


PERSONAL NOTICES

The 4 divisions and stations are more than intelligently conducted, for the ticket seller is on the job and the passengers are ordered about but procured on entry, each line in the great work being carefully guarded. In the aggregate, the production reflects in its skill and corrects the pur of the author of "Our Life"—Charles Dickens.

A new play called "The Last of the Mohicans" by O. H. Krehm, of Chicago, was opened in Chicago. The author of the same name, has written the art of dramatic construction. A 4 (five) is very attractive and is a most entertaining melodrama.

New York, May 4. (T. G. F. Daily.)

WALL STREET is a good acting play and will soon be staged. Review of "The Jolly Baker," May 4. (T. G. F. Daily.)

The scene of the South on act of Northumberland and his elopement with the bewitchment of a W cherry, "New York & Pacific." In vivid touches. The character being an especially pleasing one—"Cherry Parker." This last act has the liveliest of the two. This act is certainly a satisfactory one. The play is a complete failure outside the playhouse, but as it has been sold to the following cast, I am afraid for the future of the "Cherry Parker."
Julia Arthur's Generosity

Should Julia Arthur never again appear upon the stage the theatre-goers will entertain a pleasant memory of a beautiful woman who made her utmost effort for real dramatic art, and those who were professionally associated with her will hold in high esteem a star who endeavored to make that association enjoyable. None of the players of Miss Arthur's company suffered because of the early closing of her season. All were given their salaries in full to the end of the season, and nearly all found the sum materially larger than the amount to which their contracts entitled them. John Major, her manager, was especially remembered. He was recently the recipient of a check for $1,000 drawn upon the Shawmut National Bank of Boston, and signed by Julia Arthur Cheney. Julia Arthur's marriage to a millionaire has evidently not turned her head nor lessened her generous disposition. It was such deeds as these that make actors and actresses speak with the reverence of love when they talk of Fanny Davenport, who was also considered one of the most thoughtful stars where her company was concerned.

Gladys Wallis a Mother

A dispatch from Chicago announces the birth of a son to Mrs. Samuel Insull. Mrs. Insull is remembered by San Francisco theatre-goers as pretty Gladys Wallis, the charming ingenue of the Crane, Frohman and Frawley Companies. She was married a year ago to Millionaire Insull, the electric manipulator of the Windy City and has since her retirement resided in that city.

Subscription for The Dramatic Review.

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THE SAN FRANCISCO DRAMATIC REVIEW

VICTORIES THAT INTEREST THE PACIFIC COAST

PORTLAND
Special Correspondence

PORTLAND, April 26.—Marquam Grand.—The last attraction at this house has been McIntosh and company in Puddled Head Wilson, and it proved to be the most popular play ever presented here. Mr. McIntosh is a worthy successor to both of the Mayos and Mrs. Edwin Mayo is easily in second place. The house will remain dark until 27-28, when West's Minstrels will be here for two nights and one matinee.

Cordray's Theatre.—On the Sowann River as presented here last week, proved to have the best cast that has been seen on this stage since Nance O'Neill's engagement. The company is headed by clever Stella Maybey who gives an excellent representation of an impossible negro wench. The most artistic work of the entire cast was done by Lew Warner as Caleb Cole and Fred Truesdale as Kluk. To the latter gentleman should be given credit for a very artistic double and Horace Barlow. Minstrels opened this house last night to S. R. O., and appeared to be a very pleasing attraction.

Fredricksburg.—The bill at this resort this week includes Folies in song and dance; Julie Cortes on her revolving globe; Herr Dush, a remarkable contortionist; Fronto; Hunt's Dog Panabox, and Fronto and Warda in one of the clearest and best dressed “change” acts I have ever seen. Business still continues good.

NOTES

The Elks gave the most successful stag social session they have ever had last week. They were entertained by members of the Boston Lyric Opera Company, Have You Seen Smith Company and your humble servant. Every available space was filled and all pronounced it a most emphatic success. The Metropolitan Theatre still continues dark, with no announcements for the near future. The following vaudeville people are at present laying off here: The Dockman, Delmore, Gus Leonard, Delmore J. Medico and Joe Cavannah.

The Portland Keumal Club gave their initial dog bench show at the Cyclorama building April 18-27. A number of very fine dogs were exhibited, in all 276, including the finest collection of sporting dogs I have ever seen. Your correspondent's terrier Lient. Hobson, was successful in carrying off two of the prizes. The affair was a large financial success.

Plans have been drawn for a new music hall here; the owner's name is as yet a secret. Willie Collier in Mr. Smooth and Harry Carson Clarke in What Happened to Jones, have recently done a very satisfactory business at the Marquam Grand. A series of horse races this summer is now assured. The enterprise is being backed by Fred Merrill, formerly of Fresno, who is also one of our popular business men.

EDWIN A. DAVIS

Sacramento

SACRAMENTO
Special Correspondence

Sacramento, April 25.—The Thompson Stock Company that began a ten weeks engagement on the 19th closed at the Clunie last night. The program did not justify the continuance, the audiences being small nearly every night since the commencement. The company is deserving of better treatment as it is among the best of stock companies playing at popular prices. Miss Mabel Carmichael of this city made a successful debut with the Thompson Company this week, playing in “Happy” in Michael Stroffog. She has dramatic talent of a high order and only needs the opportunity of showing what she can do, in order to distinguish herself in the dramatic profession. The city is decked in red and yellow, the colors for the Street Fair and Trades Carnival which begins next Monday and continues for a week.

LOS ANGELES
Special Correspondence

LOS ANGELES, April 24.—Competition strong this week with the Fawley Company at the Los Angeles, Moroco Opera Company at the Burbank and an exceptionally good bill at the Orpheum. Counter attractions good.

The Elks County Fair, which closed a week ago, was pronounced success. Over $7,990 was setted for the benefit of the lodge. The Salvation Army was given a benefit at the Orpheum the 26th last, at which several novel features were introduced. The Los Angeles Athletic Club held their annual benefit at the same house the 26th last. Considerable money was raised for the benefit of each. At the Los Angeles Theatre the Fawley Company are doing an exceptionally large business. The Company is stronger than it was in the fall and the attractions better. Keith Wckman is a valuable addition, while Miss Van Iren, Phons McAllister, Reynolds, Byrne, Amory and the rest of the old favorites are welcomed with delight. In Paradise was put on 22-23-24-25. The Dancing Girl Wednesday matinee and The Wife 26-27-28.

At Moroco’s Burbank Theatre the Moroco Opera Company is winning new laurels in The Beggar Student. It is the best opportunity the chorus has had to prove its standing, and it is certainly the best chorus that has been heard in the city for years. The individual work of Miss Maud, Miss Ladd, Bessie Fairbank, Perce, Goff, Wolf and Wooley deserves special praise. The company is doing extremely good business.

At the Orpheum, bill in keeping with the rest of the attractions and one that is hard to beat is on. The bill includes De Frest, Bobby Gayelor, Guille, Empire Company Four, Si Stebbins, Matthews & Harris, Bailer and Sheppard, Carrie Behr and The Holograph. HUSBERT L. CORNISH.

SANTA BARBARA

SANTA BARBARA, CAL., April 25.—Santa Barbara has been in a state of great excitement for the past week. The theatre, a promenade concert, and last but not least, the polo games, have kept the little town in a daily whirl.

The Hilsefords gave a week's performance of patriotic plays, The Ensign and Held by the Enemy, being the best of their productions.

The Barton Vocal Club gave a very delightful concert on Saturday evening in the dining room of the Arlington Hotel. These concerts which come off about once in two weeks are quite society affairs, and especially popular with the young people, as dancing follows the musical program. Every one goes in full dress, and the affair is like a private function. Mr. Barton is a thorough musician who has done his best with the material he has at command.

The bright, particular star is Miss Edwin Robinson who possesses a fine mezze-soprano of unusual quality and timbre. The young matron is her singer of Santa Barbara, and could easily win honors on the operatic stage.

R. F.

CARSON
Special Correspondence

CARSON, April 24.—The Real Widow Brown Company played here the 25th to fair house. The company is all right and the play is a winner. Specialties deserving mention are Charles Barrington, Mullaly Sisters, Eddie Clarke and Blanche Adrass. Chas. Barrington was last seen here with Ida Fizer, and Company, and is as clever as ever. He is a San Francisco boy and informs me that he has been very successful East.

R. B. MEYER.

STOCKTON

STOCKTON, April 26.—Ward and Vokes showed here the 20th. Excellent show, good wardrobe, lots of pretty girls, about twenty-five. Loo, hypnotist, comes next week for two nights. We also have a big rose carnaval at the Pavilion given by J. O. O. F. and Rebecca's Lodges, which promises to be quite an affair. The Avon is dark and has been.

Accident to Cissie Loftus

Cissie Loftus, the mimic, fell into the water at Old Point Comfort on the evening of the 19th inst., and now there are some rumors of attempted suicide. A significant fact connected with the affair is that several of her wraps were found on the pier late in the evening. Why she should have laid aside her wraps for an accident is difficult to understand. It is also known that Miss Loftus has been in bad health for some time past. She was rescued by a sailor from one of the government ships near by. Miss Loftus and her friends vehemently deny the suicide story and declare that her experience was an accident.

GETS HIS DINNER ANYHOW

First Veteran Actor—Well, how goes it? Good engagement, I suppose—good pay?

Second Veteran Actor—Well, old friend, you know how these things are. Salary, properly speaking, I don't get, but I eat the whole of an enormous beefsteak in the second act.

New York World.

Subscribe for The Dramatic Review

PACIFIC COAST TOUR OF MR. JAMES NEILL AND THE MR. JAMES NEILL COMPANY

New Playing an Extended Engagement at the California Theatre.
THE COLUMBIA

Ward and Vokes, those most amusing of all farce comedy stars, have another week at the Columbia Theatre and will continue to present their musical farce, The Floor Walkers up to and including the evening of Sunday, May 6th. Lucy Daly, Margaret Daly Vokes, Will West, George Sidney, The Chicago Ladies' Quartet are a few of the leading spirits in the entertainment known as The Floor Walkers and their efforts are being appreciated by the large audiences. Some new musical and terpsichorean features are to be included in the program during the coming week. The final performance will take place on the evening of Sunday, May 6. Matinee prices during this engagement are but 25, 50 and 75 cents. Yale's big trick spectacle, The Evil Eye, is announced to follow Ward and Vokes.

THE ALCAZAR

Beginning Monday, April 30th, and continuing throughout the week with a special Dewey Day Matinee on Tuesday, May 1st and the usual matinees of Saturday and Sunday, there will be presented a beautiful dramatized story of Bret Harte and Edgar Pemberton's The Judgment of Bolinas Plain, entitled Sue. The play is an animated series of beautiful pictures of California during its earlier days and is what may be termed a romantic melo-drama. All of the parts, even those of a frontier play is shaved from the story and nothing but a strong ideal sentiment of character is revealed. The settings for this play have specially been built and a beautiful production is promised.

THE GRAND

An Arabian Girl will close a successful run on Sunday evening, and Monday night the Casino Furore, In Gay New York, will be produced on a scale of magnificence, with entirely new and beautiful scenery and costumes. Chief among the scenes will be the lobby and stage of the Casino, on which latter an excellent specialty performance will take place. The cast will include the entire company and Arnold Grazer, La Petite Hazel, Edw. Hanford and Bella Hart, who have been specially engaged. There will be a special matinee Tuesday next, Dewey Day, when a good reserved seat can be obtained in the orchestra for 25 cents.

THE TIVOLI

The rush for seats for the performances of the comic opera, The Wizard of the Nile at the Tivoli Opera House, is larger than was shown at any time during the run of The Idol's Eye and the third week of the attraction opens next Monday, with a vast advance sale. The legitimate comedy and abundance of dainty music in The Wizard of the Nile is perfectly presented by the powerful company, and while the principals are individually winning appealing, a good share of the approval of the audiences is given to the excellent chorus and the picked orchestra. The Tivoli will follow the Wizard with a big production of the opera, The Three Musketeers.

THE ORPHEUM

The Orpheum management's new bill is top heavy with good things this week. The Fulgura All Star Specialty Company will contribute part of the program; Orpheum stars the rest. Little Fred, who heads the stars, has brought with him from Berlin, a troupe of trained animals, and is said to have the best animal act ever brought to America. Fred is a noted trainer and has got together an act which will be long remembered in San Francisco. The Sidmans will present a comedy sketch, Back Home, something altogether out of the line of the pieces generally seen in vaudeville. Bowmann and Arriera's sketch, The Brothers Forrest are clowns of international reputation. Etta Butler, the pretty San Francisco girl who made the greatest hit of the season, and of a good many other seasons, in New York, will present some of the imitations which have won her so much fame. The hollovers are: Digby Bell, Rae and Brosche, Mlle, Prote and Mildred Stover. Matinees Wednesday, Saturday and Sunday.

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THE COLUMBIA

TONIGHT, SUNDAY, AND ALL NEXT WEEK MATINEES SATURDAY-LAST TIMES Those Fancy Men Ward and Vokes in the Musical Farce Comedy.

THE ORPHEUM

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LOCAL NOTES

YOUNG MUSICIANS’ CLUB

The second annual concert of the Young Musicians’ Club was given Friday evening of last week at the Second Unitarian Church under the auspices of the Woman’s Auxiliary. The little folks acquitted themselves creditably and received a great deal of encouragement and applause. Violin, piano, and cornet, and banjo solos were rendered, Donald Day, Harold Pracht, Edwin Sabin, Amy Peterson, Winnie Moody, Conrad Rued, Lester Chapman, Helen Carter, May Schlutel Elva and Fannie Woodman. Florence Nachtrieb and Gertrude Albrecht and Clarence Hobbs contributing to the program of sixteen numbers. Little Clarence Hobbs, eleven years old, a pupil of Mr. Hastings, proved himself very clever in his banjo solo Schubert’s Serenade [Parke Hunter]. He has fair execution for his years and plays with taste, and is unusually apt in his tremolo work and will be a musician if he applies himself. His sister is one of Samuel Adelstein’s bright mandolin pupils. The concert closed with trio op. 46 No. 3 [Feydel], by Harold Pracht, Eddie Sparrow and Florence Nachtrieb.

RECITAL OF MARY G. INGLIS

Wednesday of last week Mrs. Mary G. Inglis, of the Senior Class of the California School of Elocution and Oratory gave a recital at Century Hall. Her work included A Country Sketch [Cora Chase], The Famine [Longfellow], The Night Wind [Jenings Field], What They Say About Cupid [Anon], Playing the Society Belle [Bertha Wilson], and in Our Hated Rival with Veronica Varnish, Lillian Quinn and Mrs. Victor Marchamont. Vocal solos were rendered by Miss Edythe E. Mills and Dr. D. A. Hodghead; piano solo, Miss Winnie Moody; violin solo, Miss Amy Peterson. A particular attraction of the evening was the appearance of Mr. Chas. Mayer, the zither player, who enjoys the distinction of being the foremost artist with that instrument in the city.

MRS. TOOKER’S RECITAL

The work of Mrs. Tooker and Miss Elsie Tooker, guitarists, is steadily growing both in the city and out of town. Mrs. Tooker’s San Jose classes being particularly flourishing. Mrs. Shrop, whose bright little daughter Ethelwynn is one of Mrs. Tooker’s pupils, threw open her home in San Jose a few evenings ago for the first of a series of pupils’ recitals that will be given weekly hereafter. The program was guitar solo, Old Folks at Home, Ethelwynn Shrop; duet, Elsie Waltzes, Mrs. Wilson and Mrs. Tooker; solo, Then You’ll Remember Me, Mrs. Calvert; Gissando Waltzes, Miss Di Fiore. Miss Barker, mandolin, played in a trio with Miss Ethelwynn and Mrs. Tooker and in a duet with Miss Shrop.

ACROSS THE BAY

Mr. Putnam Griswold is to have a year’s course at the Royal College of Music in London. He will study with Rendegever, the celebrated vocal master, also taking up harmony, piano and languages. Mr. Griswold has a fine voice and his success is earnestly hoped for, especially by the people of Oakland and Alameda, where he was an immense favorite.

Tuesday evening of last week Alameda was well represented at the concert of Hamburg, Petschnikoff and Lachauer.

St. Agnes Guild gave a musical Thursday evening at Guild Hall, Alameda, that was an interesting affair. The program was an excellent one, among the participants being Misses Lulu Daniels, Florence Doane, Ella Graves, Marie Victors, Mrs. Martin Schultz, Mrs. Chas. Bradford, Mrs. Edith Klock, Messrs. Alfred Reed, Edward Thornton, Thomas and Halton.

Miss Ella McCloskey, contralto, gave a recital at the Unitarian Church of Alameda, Saturday afternoon.

Lillian Walther and Bernhard Walter took part in the Vesper Services in the Unitarian Church of Alameda last Sunday afternoon.

MUSICAL ECHOES

Sig. Fachnau has returned after a visit of some weeks to the East.

The Loring Club gave a concert on Tuesday evening.

Mrs. E. S. Bonelli has returned from a visit of three weeks to Amador.

The McKenzie Musical Society and Joseph Greven’s Choral Society will give concerts next month.

Louise Humphrey-Smith left this week for a visit of a few days to Pasadena and Los Angeles.

Cecile Von Seiberlich sang at the entertainment of L. U. No. 73, B. of P. and D. of America on Saturday evening.

Miss Jessie Foster has been away in Fresno this week where she was the maid of honor at the fashionable wedding of one of her pupils.

Alma Stenced, pianist, gave a concert at Sherman-Clay Hall and San Francisco Conservatory of Music at Metropolitan Temple on Thursday too late to review this week.

Mrs. Marriner-Campbell will give a concert on the 3d of May which will be an interesting event. A concert will also be given by her in June, as she has too many pupils to present upon one occasion.

The many friends of this pianist will be glad to learn that Mr. Frederick M. Biggerstaff writes from Paris that he leaves for London in June arriving in New York July, and San Francisco about August 1. He is a present studying with Minksky.

Miss Mabel Richardson was the guest last week of Mrs. Fannie Dam-Hilton who has taken a lovely home in Fruitvale, the grounds covering five acres. Mrs. Hilton’s classes in Oakland, Vallejo and the city are steadily growing.

While calling upon Cecile Von Seiberlich lately I heard her little piano student, Annie Bell Bailey, play very correctly and intelligently Heller’s Etudes and the Gypsy Dance of Bier. Mme. Von Seiberlich has succeeded well as a vocalist, but the work of this little girl proclaims her to be a very excellent teacher of the pianoforte as well.

Mme. Ellen Coursen Roeckel and Mlle. Elena Roeckel gave the second of a series of song recitals in Kohler & Chase Aeolian Hall on Saturday afternoon. Among the numbers rendered were Tosti’s Spring, duet in cannon form, Go Pretty Rose [Roeckel], Dreaming [Schumann], L’Altra notte [Mephistophiles], Boito, Aria from Otello [Verdi]. Selections were rendered on the pianola and aeolian between the vocal numbers.

Mrs. Von Meyerinck has added several new pupils to her school, I understand, since the Gadski concerts, in one of which several of her pupils assisted, and it gave me not a little pleasure the other day to see a letter from C. L. Graft, the manager of the Gadski-Damrosch concerts to Madame Von Meyerinck, complimenting her upon her school and thanking her for supplying such singers as they needed to fill out the season. “I should have been surprised,” he adds, “to find such well trained voices prepared to sing Wagner had not your reputation been previously known to me. The choruses you were good enough to supply for the Flying Dutchman were excellent and indeed did you credit.”

—Mary Frances Francis.

Still Singing

The Review has received this request from Portland which gives us great pleasure to print:

There has been a rumor abroad that I dropped dead of heart disease in Seattle. Will you kindly deny the rumor in your next issue. Am singing in the new Pitz Theatre there—was booked for four weeks, and have been re-engaged for eight weeks longer. Very sincerely yours,

LOLITA MATHEW.

“Nibsey” Levy’s Costly Ticket

Very few people are aware that in San Francisco there is a local ordinance against the selling of theatre tickets on the sidewalks. “Nibsey” Levy, who in the days of Patti-farewell concerts was chief of the curbstone agents, was fined $5 Monday for returning to his former occupation. Sunday evening “Nibsey” had an extra ticket to the Alcazar which he offered to sell to a pedestrian on O’Farrell street. A policeman saw the transaction and arrested “Nibsey” for violating the ticket ordinance. “Nibsey” pleaded guilty when arraigned, paid his fine and departed from the City Hall $4.50 richer.

Subscribers for The Dramatic Review
Ernest Hogan’s Great Success

From Honolulu come reports of the phenomenal success of Ernest Hogan and his colored troupe. This is hardly unexpected on the coast, for it is well remembered how Hogan’s cleverness (he was the whole show) packed the California Theatre, during the two weeks’ engagement of Black Pati last year. Since leaving America, Hogan has been extremely successful in Australia, and now on his way home has stopped off at Honolulu, and as Manager Cohen of the Orpheum, who is now in this city, told the Review editor, has for four weeks simply packed his theatre, playing the most successful engagement ever known in Honolulu. During the absence of Mr. Cohen, Hogan is acting as general director of the Orpheum, so great is the confidence reposed in him. At the sailing of the last Canadian-Australian steamship Miowera from Honolulu, Hogan and twenty-nine of his company were prepared to leave for Victoria. They had assembled on the dock, had their bills of health passed upon by the local health board, their passage had been arranged for, their baggage had been fumigated—and just at the last minute before the steamer pulled out passage was refused to them. Hogan tendered the company’s official passage money over again—but no use. Then Comedian Hogan sought a lawyer and filed suit against the steamship company for $20,000.00 for each of his twenty-nine people, aggregating claims for damages on account of detention to the amount of $580,000.00. Hogan says that as he had secured his return tickets, had been passed upon by the health board and as other people were allowed to go, he will see that something of a warm time is created for the steamship people. Hogan’s company, somewhere near May 12th, will arrive on the coast and go on tour with his laughing entertainment, A Country Coon, and will if accounts are correct, achieve the hit of his career.

The Sailors and Minstrels

The crew of the Iowa went to the Columbia Theatre to hear the West Minstrels last Saturday afternoon as the guests of the management. There were perhaps two “Jackies” in the house and several officers. Captain Goodrich, Lieutenant Commander Noll, First Lieutenant Hall, Gunner Schratt, and Mr. Johnson, the carpenter, occupied boxes, and the “Jackies” sat in the body of the house and applauded some of the jokes and most of the songs. The program was made “sail” in compliment to the sailor guests. Charles Weber sang Over the Sea, Fred Warren told a story about a whale, John P. Rodgers sang Askew in the Deep and the Armor-er’s Song from Robin Hood, and Richard Jose gave them The Blue and the Gray.

Hono{lulu’s Theatrical Magnate Arrives

J. C. Cohen, the highly successful head of the Honolulu Orpheum, arrived in San Francisco Tuesday with his talented and handsome wife, Ethel Dixon. Mr. Cohen will combine pleasure and business during his stay here, one of the purposes of his visit being to complete arrangements for the appearance of some exceedingly fine attractions that will be an eye-opener to Honolulu theatre-goers.

Since assuming the management of the Orpheum, Mr. Cohen has brought to bear in the affairs of Island Theatricals his well-known business sagacity, and as a consequence, Honolulu is now furnished with the very best of theatrical attractions. Recent improvements have added to the comfort and general appearance of his theatre, and it is now in every way a cozy, well-equipped place of amusement. Mr. Cohen, through his resident agent, L. F. Stone, has been negotiating for the appearance of the Moroco Opera Company in Honolulu, and will take time now to clinch the arrangement if it can be done, in addition to endeavoring to secure the Neill Company for his house.

Haymarket Theatre Co.

This new company left for Eureka Thursday, under the management of D. Edgar Rice, to play a week at the Occidental. Sydney Platt goes along as stage director. The pieces produced will be High and Low Life in London, The Southern Rose, and other dramas of that character. The company will also produce Fred Kavanagh’s new piece, the Silence of Imus, which is now being considered by Wilton Lackaye. The roster of the company is: H. Armour, Clifford Roberts, M. T. McQuarrie, Edna Joslynn, Leona Leigh, Zou Rice, Rolla Allen.

Side Lights

Richard Golden will revive Old Jed Pronty next season.

The wife of magician Kellar is said to be astounding audiences in the East with some new and positively wonderful feats of mathematics.

One of the largest dramatic companies that has ever come across the country will be brought here to support Nat C. Goodwin and Maxine Elliott in the new play, When We Were Twenty-One. There are twenty-seven speaking parts in the play, and in all the services of fifty-four experienced actors and actresses are enlisted.
THE HINT TO THE SUNDAY EDITOR.

With his finger of necessity on the popular pulse, the Sunday editor gives weekly, big doses of illustrations and yet what all us doesn't seem to get better. I have given the poor worn out actress a rest. She has been posing in your spring, summer and autumn hats, caps and gowns that don't fit and seldom become until she has earned a conge. I know one young woman who is writing a melodrama about it for vaudeville. Now give the men a chance.

The newest in troussees—poses by Sir Henry Irving; the sweetest tie—poses by Nat Goodwin; spring shirts—poses by Henry Miller; golf gaiters—poses by Otis Skinner, how to eat pie—poses by Joseph Jefferson; how not to eat pie—poses by several people; how to mix cocktails—poses by—well, guess. And so on—it might spread over weeks of issues. It's a mine. Prospect it.

WORDS.

If there is a man sitting lazily out in the future capable of writing good sketches, reach out the vaudeville arm now and nab him. We of to-day are quite as worthy as posterity and those we see are marks of hope. Not all of them. Some exceptions point the way, but it is a rocky road to Dublin and very slippery.

Mr. Fiske of the Dramatic Mirror, in talk with Mr. Neil about newspaper criticism, says that by careful study he has found that worthy attractions lose nothing by being slated. Those who read and stay away on Tuesday, find out the truth from their neighbors and crowd in later in the week. Compulsion always follows merit and no scrofulous little press bullets ever kill a play or performance born to live. Neither will press booming make a bad matter better. A good job too.

Florence Roberts' jewels are wandering home, one by one, at the beckon of large rewards, so it is just possible that Camille will not have to be simple and adorned. They are black and twisted and very looking and have not found the "roasting" incident to professional life at all agreeable. They have stood it, though, and are as valuable as ever.

Nance O'Neil's Australian reception gives me that hideous "I told you so!" feeling. She is playing to capacity, and from what the papers say, the word ovation is not strong enough to describe the applause. Now if some man of parts would just write a play around her and stage it in New York, surrounding her with a pleked company, her fortune would be made—and incidentally, his.

TO THE MATinee GIRL.

(With object apologies to Kipling.)

O, dainty maid, why make your prayer,
T'other don't earn's to deny!
To a row of teeth and some going hair,
Some linen and ties and a knowing air,
You call him a hero—he's not so there!
(That you do you can't deny.)

O, the ink you waste, and the think you waste,
And the sister in a schoolgirl's hand,
You send to the man who only knows
How to speak his lines and dress and pose.
You're a fool—do you understand?

THE NELl COMPANY.

Only the very young and pure in heart can have entire faith in the assurances of the advance man, and in his fence posters and glad rags that paint the town red. The poster man who cannot out-color and out-letter facts is no artist and lacks a decent dog's sense of opportunity. He is as rare as a white cow. Most advance men are beautiful liars. I am fully conscious that I am writing these words and all they implicate. It is terrible to promise figure in the ballet and have it hop in on meagre shanks. It is terrible, it is wicked to lie and it is not necessary.

Witness the Neill Company. They come in quietly, unadorned, save by the most artistic and refined poster that has adorned our fences this many a day, and they have easily and quietly walked straight into our hearts. Whoever is responsible for that poster was born right and deserves to be told so. And the company lives up to its poster. Simplicity of idea and treatment seems an obsession with them, and I believe their hair would stand hooten on end if they were hitched to superlatives. The key in which they set their performances sings distinctly of culture and a knowledge of the fit.

I found them rehearsing Captain Letterblair, which is so much better than A Bachelors' Romance that I wonder they did not open in it. If we accepted the former, it was the manner and not the matter of it, and we do not long to have it back.

Captain Letterblair is tremendously sincere, the saving salt of all good things, with more than one situation common (usual) as mud and intentionally so—hence its beautiful humanness. It puts the right artistic tag upon the company, reveals the honest, capable stage management of Robert Morris and suggests orchestra $2,000, gallery 50 cts.

The company is strong in women. They could play about any character in female life, decent and otherwise, without being hipped or out of humor, and play them cleverly, too.

Miss Edythe Chapman, the leading woman, charms first by her voice, pitched in that warm, neglected key of power and pathos, so good to the ear, so truly admired, so seldom copied. She is a valuable mood-for-the-moment woman—not exactly beautiful but well groomed, and moving well. She has felt many influences, but has hewed for herself a clear-cut almost fresh path. She has two grievances—it is never her fate to be out of the bill, and all her favorite roles—Nancy, Mrs. Hillary, Triby, Sans Gene—have been done to death. They have often been done to a cruel death, but not by her.

Apropos of criticism, she made a record speech: "If we felt that all dramatic critics sat in front as serenely as we do our work, we should read all that they have to say carefully and for reflection, but alas, so many of them are so absolutely flipant."

"Go and talk to Julia Dean," she advised—"she's clever and worth while."

That sort of generosity, I find, obtains throughout the company. Besides, they like a division of the good parts and they enjoy each other's success. A great many professionals remind me of the niggers of Caraffa—if one builds a house better than his neighbors, they pull it down.

Julia was a blithe intermezzo, warm and impulsive in spite of the fact that "our climate is freezing her out." She has had just two seasons on the stage, the other with Joseph Jefferson. Mr. Jefferson, she insists, engaged her simply because of her relationship to Julia Dea Hayne. "I'm not obliged to believe her. Heads of two opinions shock and agreed to disagree.

She thought the stage manager had the going-over habit very bad that morning and she hoped it wouldn't happen again soon. Her Sylvia gives the lie to her Jefferson story and makes my head shake the wiser.

Miss Lilian Andrews played with Adelaide Neilson and Lewis Morrison in the glorious old stock days when I was improving my mind (?) at a redtape boarding school and missing the best things of life. She was playing such parts as Lady Macbeth at seventeen—it sounds preposterous. It's like a page torn from "Toppy-Turly Land." She has such speaking brown eyes and would rather do the Duchesse, in Windemere's Fan than anything else in her repertoire. That is not a particularly modest confession—the Duchess is the whole play. She was in the cast at the opening of the Grand Opera House.

Then there is Miss Lamkin. She was not there, but Mr. Howard assured me that she lives up to her newspaper reputation of "stock stunner." He has named his understudy for her, Lamkin II.

The understudy is a monkey, the smallest yet and the most slyly—wanting in profile, like the underbilled, but giving the lie to his feature, for his manners are very good.

I froze Mr. Howard by my amateur note taking trick and he started for an
opposite wing to thaw out. "Pully put the kettle on, we'll all take tea," said somebody in the act and he came right back. That sort of thawing he would find escape. As he came toward me I noticed a cool, well-groomed, usual way about him that suggests parent's enough, a valet and big hucksters's bills. It's worth them.

He is the matinee girls' idol, quite without trying apparently and your saucy modern maid does not quickly or easily set up a shilling of a good voice, never poses for paragraphs and in spite of the general awfulness of leading man roles, always escapes the commonplace.

"*

Mr. Neill has a keen sense of humor. The nose and chin waver about it, but the eyes insist upon it. He tells good stories and he tells them well, and I dare say keeps his company in "a most absurdly good humor."

His Letterblair is a fine characterization. He says he is a Southerner, but surely his is a breed in the base Irish dialect. I'm not arguing with him—I'm just telling him. Some of the branches of his family tree are certainly green. He must look at it again.

He goes about the stage with a few precautions so as not to be remarked, and with the least noise possible and the greatest merit of others in power would be to resemble him in this.

A Gilded Fool he calls his favorite play and the choice is an indication. Of what? That's for you to say—go and see it. I'm not obliged to barter all I think for silver.

Intervals at rehearsal are not favorable for legato interviewing, yet a perfect legato is demanded for correct impression. That is why Mr. Bloomquest and some others are not being talked about just now. To-day I am looking. To-morrow I shall see.

C. T.

Papinta's Latest Experiment

Papinta's brethren and sisters of the profession know of her big stock ranch in Concord, California, and not a few of them have of late interpreted the famous dancer's enthusiasm for things rural as an indication of a greater love for the banks and brays, etc., than the glare of the footlights and the plaudits of the crowd that always jams the house when Papinta appears. Papinta, to be sure, is at the very zenith of her fame and success as a dancer, but the suspicions of her friends were rather confirmed when it was announced recently that Papinta would appear for a brief week at a Southern California Carnival in Riverside.

It has been six years since Papinta first blazed out on the vaudeville sky, and since the first flash there has been nothing but long and profitable engagements in the big metropolitan theatres for the dancer. To turn aside for a space and give her performance before a country audience, this apparently proved to Papinta's friends her passion for the truly rural folk and their surroundings.

The fact is, however, that Papinta will go to Mexico to dance in conjunction with the big opera company there, if she can secure a release, for a number of Eastern dates, and while preparing for this Mexican tour on her ranch near San Francisco, Papinta was offered a splendid guarantee by the management of this Riverside Carnival to appear in the Loring Opera House there, one of the finest appointed theatres in the West.

Papinta consented, and scored, as usual, a tremendous success at the Carnival.

The scale of prices was materially advanced for Papinta's engagement, but they were "turned away" twice a day in the theatre. The Carnival was a most conspicuous success. Mexico is next in Papinta's itinerary.

Paris Notes

The first four performances of L'Aiglon in Paris drew audiences that represented $6,755, or nearly $2,500 a representation. Such receipts are unprecedented in Paris, and so was the fact that the house was entirely sold out for a month after the second performance. The Marquis de Montesquieu has recently made Sarah Bernhardt a gift closely connected with the hero of her new play. It was a shoe that belonged to the King of Rome. Constant and Jean Coquelin are acting together in Jean Bart, a historical melodrama written for them by Jean d'Harcourt. Coquelin, senior, has especially distinguished himself in the title role. In one scene he is made prisoner on an English ship. The owner of this vessel is played by his son, Jean. Coquelin took the trouble to deny in advance that any of the speeches in the play would be distasteful to the English. The play has met with some success in Paris chiefly on account of the fine acting of the two Coquelins.

An Oakland Play

A Country Comedy, from the pen of Henry S. Kirk of Oakland, Cal., was produced at Madison Square Theatre, New York, April 19. The action of the piece is laid in England at the end of the last century, and deals with the adventures of a country gentleman and his daughter, who pretended that they were innkeeper and barmaid for an evening. It was very cleverly acted and won favor from the audience. Clement Scott's Cape Mail and other interesting one-act pieces were also played.
**Vaudeville Notes**

Glen Park will open Sunday with a first-class vaudeville company.

Gertie Harrington opens at the Olympic next week.

The Alcazar, Denver, is playing to very large business.

The Kessing has just arrived from the Northwest.

Louise Adler and May Le Roy sail for Nome today.

Wm. Murray and Miss Murray have returned from Honolulu.

Dot Stanley opens at the Monte Carlo Theatre, Keswick, next week.

The Russell Brothers sail from England in a week.

Dr. Goerss will take a vaudeville company out on a road in a week.

The Merrells and the Keltons play at Oakland Park Sunday.

Lynnwood is a big card at the Vienna Buffet, Los Angeles.

Reno, Welsh and Melrose sail for Paris and London, June 10th.

Lew and Luke have made a hit in their black-face act now playing at the Cal. Brewery, Butte, Mont.

The Casino Theatre, Sacramento, will have a large vaudeville bill for Fair week.

Gilbert and Goldie, the clever California vaudeville team, are playing at Koster & Bial's, New York.

Stuart, the male Patti, has made a pronounced hit at the Alhambra, London.

Mabel Le Claire, The Leons, and the Fairbanks Bros. open at the Chutes next week.

Mabel Livingston, the Clark Sisters and Walter Reed are at the People's Theatre, Seattle.

The Western Amusement Exchange is placing a number of people for the Street Fair at Sacramento next week.

Edwin Adams—who is among the best in warblingcoon songs—is a very popular feature of the Chutes program.

Della Russell, Fisher and Lawton, Owens and Russell, and Lucille Yale are at the Standard Theatre, Fort Worth, Texas.

Butte Concert Hall, Mont.—Amy Lee, Margie John, Leoninte Center, Minnie Wardell, Mae Vernon, Cody Sisters and Rose Randall.


Archie Levy just returned from the Riverside Street Fair. Mr. Levy is now arranging for four other street fairs.

The Davenport Sisters are a hit at the Chutes. Miss Davenport is one of the best buck and wing dancers that has appeared at the Chutes for some time.

Leon Kusel, has been engaged as business manager for the celebrated Cherry Sisters, through the Western Amusement Exchange.

Henderson and Ross have finished thirty-five weeks engagement in the Northwest, and will shortly appear in this city.

Lewis Weslyn Jones, the well known tenor and musical critic of Indianapolis Press has written and dedicated to Marie D. Wood his latest song, Since That Day.

Papina and her company has been playing to big business in Southern California—notably was this so in Riverside where the carnival brought great crowds of people.

Billy Johnson, Cora Johnson, Belle Henderson, Pearl Ray, Bessie Ray, Emma Forrest, George and Aumie Milton and Emma Barrett are at the Palace Theatre, Houston, Texas.

Lillian Walker, appears at Fischer's Concert House next week. Miss Walker returns to San Francisco after a series of most triumphant engagements in the North.

Will H. Hill, the high rope artist, played a very successful engagement at Riverside during the fair. He was in town this week, leaving Tuesday for Sacramento to fill an engagement there during the street fair.

Frank Nicholi, the acrobat, has been lying in a New York hospital the past week with a broken neck, the result of an accident during a performance at one of the New York theatres. He is improving and is conscious and able to converse.

**Side Lights**

The present theatrical season in New York has been the best on record. An extra matinee will be given at the Alcazar, Tuesday, Dewey Day.

Sue, the next attraction at the Alcazar, tells a beautiful tale of California during the days of '49.

It looks very much as if a revival of favor had set in for the circus clown. All the big circuses are making much of him this season.

The matinee prices at the Columbia Theatre during the present special price season are 25, 50 and 75 cents.

Charles H. Hoyt is at work on a new farce comedy to be called A Wooden Horse.

Fred Belasco is now in London, negotiating for several novelties for the Alcazar.


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**Next Year's Big Farce Comedy Show**

Will be Launched Early in September. It will be everything as big, artistic and funny. It will be presented by a Company far in Excess. It will open in Los Angeles. It will close in New York in full flower.

It will cost $3000 per week to raise the curtain on the first performance. It will be presented by the Prosperous Company.

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**.Triumphant Return..**

**ERNEST HOGAN** "THE UNBLEACHED AMERICAN" and his Funny Folks

Will arrive in America via Vancouver, B. C. on or about May 12, 1900. After an unqualified success abroad, Mr. Hogan will star in his new and original excruciatingly funny farce-comedy

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**A COUNTRY CON**

By MR. ALLEN DUNN

Managers address American Representative, Mr. Billy Barlow, care New Western Hotel, San Francisco, Cal.

P. S.—Were due in America April 28, but accepted a renewal of contract for four weeks at the Orpheum, Honolulu, H. I.

WATCH THIS SPACE

Management MR. CARL DANTE
Injury to David Belasco

Friday of last week in London, David Belasco met with an accident that for a time alarmed his friends and promised fatal results. The accident occurred at the Garrick Theatre. The lights were dim at the time, and Belasco was going along a dark hallway. He made a miscalculation and fell down a long flight of stone steps. When he was picked up he was insensitive, and was covered with cuts and bruises.

From the theatre he was taken to the Hotel Cecil. There was a long consultation and a thorough examination of the injured man was made. The doctors at first feared that the American playwright had suffered fatal internal injuries. He had severe hemorrhages and relapsed into a state of coma again and again. After working over him for a long time the physicians at last came to the conclusion that, while very painful, his injuries were not necessarily fatal.

The above report was called to America. Mark Thall, of the Alexzar, who is associated with Fred Belasco, who is his brother in London, told a Review reporter that the accident was greatly magnified and all there was to it was a sprained leg.

Way Down East a Money Coiner

A little more than two years ago the manager of a New York theatre on Broadway was chatting with a number of friends in an adjoining cafe, when William A. Brady entered and engaged in an urgent exhortation to the manager to go or send out to Chicago and see a play he had just produced there under the title, Way Down East.

Mr. Brady wanted to pay all the expenses of this investigation, with a view to securing a metropolitan opening for the rural drama if it should pass the ordeal, but the New York manager did not display an even guerd interest in the proposition.

So he lost one of the most remarkable theatrical properties of this period, and its promoter secured a hold upon both ends of the profits for an extended term by taking a partnership interest in the Manhattan Theatre and making the production there.

Way Down East has cleared so far at the Academy of Music during the present season, $61,000, and the road company is just about $55,000 to the good.

Last Autumn Brady thought the profits of these two organizations would amount to $75,000 or more before the last of June. It now seems a sure thing that they will reach or even exceed $100,000, going to show that a really first class stage attraction is a very good thing to have around the house.

If the editor of the Review remembers correctly, this same popular rural drama came very near being credited to San Francisco. Just before its Eastern production, Lottie Blair Parker made several attempts to have it produced at the old Bush Street Theatre. A date was set for the performance, but somehow the necessary money did not show itself and so the play was taken East, where it eventually fell into the grace of a manager with nerve and money enough to bring it out.

Zaza and the Censor

The reports of the suppression of Zaza by Censor Bedford are absolutely false. He saw the play on the first night and found nothing to object to. To him as to the public it did not seem to be an immoral play.

He did, however, receive many letters of complaint from "crank religiousists," as they are called by some of those interested, and he asked for the manuscript so he could read it. This was simply as a matter of form, and he still finds no objection to it.

It is said, however, that the censor does object to the production of The Girl from Maxim's, and that it will not be seen in England.

Melba's Denial

Mrs. Melba has published through Herr Wolf, the impresario, a statement that all reports representing her as contemplating marriage are entirely without foundation, including the report that she would marry Haddon Chambers. The statement concludes: "Any further tales of this kind will be equally unfounded, even if the most prominent newspapers should publish them."
An Occasional Record of Stagedom

There may be a Chestnut or Two Among the Lot—but You'll Find them all Good Reading Anyway

STORY OF EDWIN FORREST

Edwin Forrest, one of the most famous actors of the generation now passing away, had the notion that he could not be frightened, and one day he said as much in the presence of a lion-tamer named Driesbach. This lion-tamer, now dead, was then as famous in his line as Mr. Forrest was in the theatrical line. Mr. Driesbach, invited Mr. Forrest to visit him one evening. The latter accepted the invitation, and at the house, after passing through a long, dark hallway, he was asked by Mr. Driesbach into a dark room. Meanwhile Mr. Forrest had not thought that his courage was being put to the test. Suddenly, however, he felt something touch his leg in the darkness, and reaching down his hand touched what he thought was a cat’s back, which he gently stroked. A rasping growl greeted the motion, and he saw two fiery eyeballs glaring at him. “Are you afraid, Mr. Forrest?” asked the lion-tamer, who was invisible in the darkness. Forrest replied: “Not a bit,” when the lion-tamer said something, and the back began to arch. Mr. Forrest held out for a few minutes, when he exclaimed: “Now, let me out, you scoundrel, or I’ll break every bone in your body!”

The “lion king” kept him there, and he did not dare move a finger, while the tiger kept rubbing against his leg. Mr. Forrest finally gave in, and promised Driesbach a complimentary supper if he would let him out.

FIRST STAGE REALISM

It was Mrs. Vestriss who, during her management at the Olympic, London, early in the century, was the first to include real edibles and potables among stage accessories. Real claret and real cutlets also made their appearance in at least one of the pieces played under the direction of Charles Kean before the queen and prince consort in the Rubens room, Windsor castle. Mr. J. W. Calcott, the eminent scenic artist, used to be fond of saying that he recalled “realistic” eating and drinking at the Old Adelphi in the thirties. There was real soup—brought from a cook shop in Maiden lane, and by its odor was it known in the pit—in the drama of Victorian; and in the Adelphi version of Oliver Twist, Oliver (Mrs. Keeley) and The Artful Dodger (Wright) mancheted real ham and bread; while, in the scene of the thieves den, Pagan (Yates) fried real sausages.

“In the States probably!” retorted the critic, irritably. “Shakespeare never could have heard it. He meant sleeve.”

“I believe,” persisted the American actor, gently, “the word is printed sleeve in the all the old editions. It is not an American word, but has been used for centuries by weavers in Scotland and the north of England.”

The visitor frowned, and then with English familiarity said, laughing, “Thank you, I was mistaken. Perhaps I am mistaken about other things, and I will be corrected before I leave your shores.”

DAVENPORT’S GREATEST GENIUS

Occasionally it is profitable to gather opinions of old timers as to the greatest actor that America has claimed. The other day, in conversation with a contemporary of the old school, now with one or two exceptions dead and passed away, the talk drifted to real ability as to the most broadly equipped actor that could be named, and the old-timer gave his opinion in these words: “Who was the greatest actor? My reply will be R. L. Davenport. Yes, the greatest Hamlet of the century too. When Salvini first came to this country he expressed a desire to be introduced to Davenport after his wonderful performance as the Prince. He was taken behind the scenes, jumped on our great Hamlet, and simply said, ‘Animal! anima? (Soul! soul!).’ Daven- port’s versatility was miraculous, and eventually he passed him. He could play Bill Sykes in a way to make Dickens shiver, and then play Fagin better than J. W. Wallack, which is saying a great deal. No such mixture of tragedy and comedy has been known to our stage. He was as good as Fechter in Monte Cristo, finer than Booth as Iago, matchless in Richard III, superior, mentally, to Forrest as Lear and Donat, upon he could play Aramis, light leading gentleman, and low comedy. His Sir Giles Overreach could not have been surpassed. Like all great artists he was always a trifle different. When old, at Booth’s Theatre, he played Brutus. His magnificent voice was almost gone, but in the quarrel scene he looked like some great St. Bernard listening to the snarling of Cassius—Barrett. I remember his Louis XI. He was unique and is totally underrated.”

On the Road

Barrie’s Minstrels

Astoria, 20, week.

Girl from Chili

Denver, 29, week; Rocky Ford, 7; La Junta, 8; Trinidad; 9; Raton, N. M., 10; Las Vegas, 11; Albuquerque, 12; Gallup, 14; Window, Ariz., 15; Flagstaff, 16; Williams, 17; Phoenix, 19; Prescott, 20-21; Jerome, 22; San Bernardino, Cal., 24; Santa Ana, 25; San Diego, 26; Los Angeles, 27, week.

Evil Eye Company

(Chas. H. Vale, Mgr.)—San Francisco, May 7, two weeks.

Have You Seen Smith?

Fargo, 19.

Sawante River Co.

Seattle, 29-May 5; Fargo, 22.

Pudd’thead Wilson

Fargo, May 7.

Frawley Company

Los Angeles, April 3, six weeks.

Molosco Opera Company

Los Angeles, April 8, Isideni-Boy.

Boston Lyric Opera Company

Victoria, 2-5; Seattle, 6-13; Walla Walla, 17; Spokane, 28-29; Wallace, 21; Missoula, 22; Butte, 23-26.

Harry Carson Clarke Co.

Colo. Springs, 5; Denver, 6, week.

Daily Stock Company

Redo, April 30-May 6; Virginia, 7-13; Carson, 14-20; Auburn, 21-27.

Jesse Shirley Company

(Harry W. Smith, Mgr.)—Salinas 30-May 6; Watsonville, 7-13; San Jose, 14-20; Santa Cruz, 21-27.

Wes’ Minstrel Jubilee

(S. R. Kleeb, Mgr.)—Tacoma, 5; Spokane, 7-8; Anchorage, 10; Butte, 11-12; Helena, 14; Billings, 15; Fargo, 17; Grand Forks, 18; Winnipeg, 19; Dubuque, 21; Calumet, 23; Marquette, 24; Sault Ste. Marie, 25, cloe.

Imperial Stock Company

Nevada City, May 6, week; Reno, 13 week; Virginia City, 20, week; Carson City, 27, week.

Word and Voice Company

Sacramento, 8; Portland, 10-11; Tacoma, 12; Seattle, 13-15; Fargo, 20.

Subscribe for The Dramatic Review

L. DUVAL

Theatrical Wig Maker

112 Eddy St., San Francisco
The agitation over the presentation of indecent plays has brought to light some very curious experiences and revealed here and there a rather appalling state of affairs as regards the possession of every day intelligence. The latest illustration comes from a town in South Carolina, where a presentation of Faust was to be given. Among the bill-posting ahead of the show was a pictorial stand representing the Brocken scene, which is intended to exhibit in a weird way about all that Goethe mentions in the Walpurgis night, such as owls, snakes, demons, witches, etc. The chief of police arrested the bill-poster and took him before the Mayor, and after the latter had seen the stand he ordered it torn down or covered. The agent elected to cover the paper, and when that was accomplished they let him go. Both officials decided that the printing was indecent, and one of them wanted to know about Faust. He had not heard of it, he said, and wished to learn whether it was innocent or immoral. The incident caused great excitement, but people of the town who did not know about Faust stayed away and the audience was very small. Eight policemen, the chief, the health officer of the town and the remaining few wise men of the place were all in attendance and ready to arrest the company in the event of the play proving to be indecent.

Ethel Dixon

The handsome face printed on the Review's cover this week is that of the charming wife of the Honolulu theatrical magnate, J. C. Cohen. Mrs. Cohen, whose stage name is Ethel Dixon, was a San Francisco girl before her marriage. She has recently concluded quite a remarkable engagement at the Orpheum, Honolulu, singing there for over eight months with tremendous success, having, as a result, received several flattering offers to become a member of two or three Eastern opera companies. Miss Dixon has a rich, full contralto voice of exceptional range and a most magnetic stage presence, besides dressing magnificently and with excellent taste. With her husband Miss Dixon will spend some time in California before returning to Honolulu.

"I understand," said a friend to an unfortunate German playwright, "that your last comedy was kissed terribly, especially in the last act.

"It's not so," was the indignant reply, "when the last act began there was nobody in the house!"

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Engravers

20-24 Geary St. San Francisco
Lewis Morrison will arrive in town next week.

Homer Henley's mother, Mrs. Amanda Henley, died at her home very suddenly May 1.

MISSES BELASCO and Thall will take out the Heart of Maryland next season.

W. J. Ellerford, the well-known repertoire manager, was in town last week, attending to some business.

T. Daniel Prawley left this week for New York, presumably to hunt up new people and new plays.

Mindell Fern Dreyfus has been singing this week with the Morosco Opera Company in Los Angeles.

Florence Roberts will tour the coast when she closes her season at the Alcazar, which opens with Carmen June 4th.

Virginia Drew Trescott is now at the Palace Hotel making arrangements for an early departure for New York via the Isthmus.

Reta Villiers has been accorded very lavish praise by the Sacramento papers which is something very unusual for the capital city journals.

MISSES THOMPSON AND ALLEN, who took out the Thompson Stock Company, opening at Sacramento after Easter, have returned to town.

L. Lawrence Weber has leased the Empire in Atlantic City for ten years. It is said he promotes to put on a big show that subsidized theatre during the summer to prepare for them the fall and winter tours.

Mrs. Langtry berates the American public because it didn't wax enthusiastic over her portrayal in The Degenerates. "It is not as an actress they have judged me," she says. And if they had, Great Scott!

Harry B. Smith's middle initial must stand for busy. He sailed for Europe a week ago, and while abroad will write an act of Foxy Quiller, Jerome Sykes' new opera; lyrics for The Cadei Girl, and the scenario for the Casino's summer production.

Joseph Jefferson said the other day in Buffalo that the public did not go to a play because it was moral or immoral, but because it was entertaining. He also said that the average of plays was higher than it used to be, and that subsidized theatre in this country would not be beneficial.

Eugene Ormonde, who has been Ada Rehan's leading man on the present tour, is so ill that he will be unable to finish the season with the company.

A NEW MEMBER of Harry Corson Clarke's new company to play What Did Tompkins Do? will be Mary Karr, until recently a society girl of Chicago.

Miss Ethel Barrymore, who has been reported engaged several times, denies the report of her engagement to be married to Charles D. Wetmore of New York City.

J. R. Amory and Phosa McAllister, according to the Los Angeles press, carried away the honors in the presentation of In Paradise by the Frawleys, in Los Angeles.

Miss Carolin L. Gordon, the beautiful daughter of General John B. Gordon of Atlanta, Ga., is in New York making arrangements for her debut on a New York stage as a professional interpreter of negro songs and dialect.

Stuart Robson, was sued by a landlord in New York the other day for arrears in rent and put in the plea in defense that, because he was an actor, he could not be said to have a home, and consequently owed no rent for one.

The new play that Viola Allen is shortly to produce has not yet been named. It is by Leo Dietrichstein, and is the tale of a crown prince of European royalty, who contracts a morganatic marriage with an estimable woman.

Miss Annie Russell will next season appear in a big dramatic production of Lorna Doone, dramatized from R. D. Blackmore's celebrated novel. It will be about the biggest dramatic undertaking Miss Russell has so far figured in, and will give her an opportunity to really act in a delightful serious vein, in which she is without an equal.

Clay Clement, has left Nance O'Neil and company in Australia, and with his wife is expected in San Francisco by the next Australian steamer. The cause of his departure is the death of his sister, Mrs. Josephine Baker, of Chicago, who, with her brother, would have been an equal heir to the large property of her father, who is now quite an old man.
The Columbia

It's a funny show at the Columbia. Not very much in the way of new fun—but fun that is highly entertaining, thrown at you without cessation for two and a half hours by clever people. If you like to laugh, or need to laugh, take in The Floor Walkers in their few next performances, and you'll not regret it. Ward and Vokes head the aggregation in a lot of tramp nonsense, and George Sidney challenges the leaders with splendid results in the way of some clever Hebrewisms. Lucy Daly, about the most nimble thing on earth, does a lot of clever dancing, and the larger cast of good-looking girls help to keep things lively. The attendance has been large all week, repeating this success achieved on the entire trip Westward.

Grand Opera House

In Gay New York has been meeting with splendid success at the Grand Opera House this week. Although devoid of any plot, it is so well presented by a company composed of earnest, conscientious and talented members, that the house is filled nightly to its utmost seating capacity. Much zest is added by numerous specialties which come to keep things merry, and are very acceptable and amusing. Arnold Grazer, in his songs and dancing, was just as cute as ever, and La Petite Hazel was very dainty and graceful. A burlesque representation from the Heart of Maryland was very cleverly acted, Miss Blanche Chapman taking off Mrs. Leslie Carter, (the ruddy wig not forgotten and very much in evidence) in a mirth-provoking manner, especially so when she does the bell swinging act. Mr. Chris Bruno demonstrates his ability for character work and his imitation of Henry Irving was given in a very masterly way. Harry Cushman, as Solomon Solomon, in his Hebrew songs, made a very favorable impression. Mr. George C. Lyding, as Johnny Brown, and Miss Louise Royce, who takes the part of his bride, were excellent in their roles. Miss Isabelle Underwood, notwithstanding her grotesque costume, proved to be a very sweet singer.

Subscribe for The Dramatic Review

The California

Another exceedingly entertaining production has been that of the Nell Company in Nat Goodwin's favorite Carleton comedy, A Gilded Fool. In playing the chief part in the comedy, Mr. Nell has adopted the not very usual idea of imitating the Goodwin performance throughout and he does it consistently and most successfully. Beginning with a particularly representative make-up, he plays the part of Chauncey Short with nearly all of Goodwin's tricks of personality. In the first act, Mr. Nell missed some of the ornament-hued comedian's spontaneous mannerisms, but throughout the performance he was very good indeed, notably in those scenes which required dramatic strength and fire, and in these he certainly was superior to our recollection of what Goodwin gave us. Benjamin Howard was a much stronger figure as Bannister Strange than the original of the part, in the Goodwin production, bringing out with great dramatic force the character of the plausible, scheming partner. Mr. Howard is essentially a modern of moderns—his conceptions are apt to err, if they do at all—and that is always from the point of view—or the side of subtlety and repression—and it has been particularly noticeable this week that his work has taken on a more dominant tone—and with entirely satisfactory results. Frank MacVicars was Matthew Ruthven, the senior of the firm of bankers and he was, as we have already learned to expect, good. Robert Morris gave a creditable portrayal of the young clerk of the firm of Ruthven & Co. John W. Burton played the minister detective very well and Emmet Shackleford, William Brewer, and George Bloomquist capably handled small parts. Edythe Chapman was his charming, sympathetic self with name changed to Margaret Ruthven. Grace Lamkin, as the banker Ruthven's young wife was not called upon for much except to look handsome—and she can always be relied upon to do that. Julia Dean once more impressed her delightful personality upon a very friendly audience and lived up to the pleasant impression created in the first play the company presented here. Lilian Andrews played an impossible stage old maid and made the character quite plausible and amusing enough. The stage settings are again worthy of special comment, notably in the third act. The attendance throughout the week has been large.

Thursday Matinee

Last week's special Thursday matinee was devoted to a very good performance of Captain Swift. This Thursday saw a repeat of A Gilded Fool.

The Alcazar

New, adapted from Bret Harte's story, The Judgment of Bolinas Plain, is drawing good houses this week at the Alcazar, who listen with great interest to this melodrama of early California life. The first act is particularly pretty, and Laura Crews, as Sue, gives a very clever representation of the innocent country girl with a love for the beautiful, and a great yearning for something which her own intuition tells her is beyond the narrow, limited sphere in which her environment has placed her. Slight, petite, impulsive, careless and happy, she loves only the flowers and the cattle, and the realities of life are forced upon her by the unrelenting father, Silas Prescott, Geo. P. Webster, who gives her in marriage to Ira Beasley, Ernest Hastings, the clod-hopper, the heavy, ignorant cattle rancher, without a thought above his cowhide boots or the feeding of the brutes. Upon the tragedy of this loveless marriage hangs the story. Geo. Webster shows his great versatility in the make-up and characterization of the miserable, wizened, little old man. Ernest Hastings has no trouble in carrying out the character of this farmer who loves, yet knows not how to show it, to the maid who loves him not. At the close of the first act nearly every night this week, the audience demand recalls until the curtain refused to rise again. Edwin T. Emery, as Jim Wynd, the circus performer, who in tights and spangles, wins the hearts of the country girl, is impetuous in his love making and boisterous in his manner, though enthusiastic in his art. George Woodthorpe, the six months' bride, is capable in the very small part allotted her. The noisy climax is well carried out by the balance of the company in the closing act, when the vigilance committee carry one back to the stirring scenes of '49.

The Tiboli

The Wizard of the Nile following in the wake of The Idol's Eye, is scoring a phenomenal success in its third week, and bids fair to outdo it even in popularity, and will probably run for weeks. "Am I a Wife" is fast becoming a catch word with the throngs that nightly listen to Wizard Hartman and his "Woudn't That Bump You." The Topical Song bids fair to wear out the popular singers, for they are nightly recalled beyond the limit, in fact until they all but beg for reprieve. Their many new verses add greatly to the joyousness of this very comic opera. The chorus calls for especial praise. Their faithfulness and enthusiasm add much to the success of the play. The orchestra, under the leadership of Max Hirschfeld, are doing fine work and are the recipients of deserved applause. Francis Graham and Helen Merrill are not only beautiful women, but sing beautifully as well. Miss Merrill is a picture long to be remembered in her solo, and Miss Graham has one of the best contralto voices ever heard on the Tiboli stage.

The Dewey Theatre

A Soldier of the Empire," a romantic drama in five acts, by Howard Hall, is being presented to crowded houses at the Dewey this week. The leading character, Guilbert de Montville, was excellently portrayed by Landers Stevens. A clever impersonation of the King's Attorney, Eugene Count de Vere, was given by Carl Birch, and the part of Major Durant was acted by F. J. Holden in a very artistic style.

Wm. B. Mack, as usual, played his part with all the vivacity and realism required.

T. F. O'Malley and Walter F. Whipple acted their parts well.

Fanny Gillette was wonderfully good as Louise de Vere. Maud Miller did her disagreeable part in a very villainous style.

Grace Plaisted was clever as Vivette Girard, and so was Grace Addison in the part of Madame Mathilda Girard.

Ross B. Meeke, the Review's Carson correspondent, has been in San Francisco the past week.
The Orpheum

The Orpheum has set such a high standard that once in a while it finds itself impossible to find talent to live up to its reputation. This week it has found the talent and a way-up bill is the result, and the star of the program is a San Francisco girl, Elza Butler, with hardly a year's actual stage experience. Rae and Broche, opera proceedings, presenting a lively slick, Too Much Woman. It goes well. Then Mildred Stoller does some entertaining comedy work. Bouman and Adelle, succeed the handsome Stoller with some entertaining sketch work. Digby Bell, who used to be known in comic opera and as a base- ball crank, but who has for a long time now not seen a game, sang and talked. He sang much better than he talked, for he is not an uncouth comedian. Elza Butler's clever min- istry met with great approval and applause and while much of her work could not be judged in detail, because many of her subjects, such as Mrs. Fiske and Olga Nethersole have not been seen out here yet, and artistic quality and innateness were in them and Mr. and Mrs. Arthur Sid- man, presented a little pastoral sketch, A Bit of Real Life, and they gave it delightfully. Little Fred and his dogs were marvelously entertaining—the best yet—and the brothers Forrest, musical clowns and Mie. Proto, spectacular dancer, were good repre- sentatives of their lines of work. The audiences have been big all week.

The Oberon

The Oberon has an excellent show on this week. The American Ladies' Orchestra under the able leadership of Lewis N. Ritzau, have some particularly good music this week, Conrad's Overture, Berlin Wie es Weint and Lacht, deserving especial mention. The beautiful Salvini gives some choice operatic selections. The Kroll add to the ensemble with their charming vocal selections, solos and duos; excellent voices both. Miss Blanche Reynolds holds handling of the trombone is a pleasure to her friends and the audience, but Mie. Atlantic with her wonderful skirt danc- ing on the revolving globe is just what the program says—a Terrischorean Artist Supreme, and she is adding laurels nightly to her crown.

Fischer's Concert House

This attractive Music Hall is de- servedly well patronized. It's a such a beautiful place, the ladies say. The Ladies' Orchestra is a charming card. The high class of music that they give each week is attracting consid- erable attention, and many of our best musical people have been numbered among the visitors recently. August Hinrichs has given them a violin solo for which he receives an ovation each evening. Mr. John Kurkamp sings very acceptably, she and I Together; also My Dream of You. Mie. Lillian Walther adds much to this week's program with her impression, singing For the Sake of the Past, and Kerry Dance. Pollettini, a solo from Carmen; Radadz and Harducci, a duo from Ray Blass; Var- gas and Pollettini, the jolly Umbrella duo, and the second act from Traviata is repeated this week.

The Chutes

The Chutes presents several new novelties this week. The Fair- banks Brothers score a hit with their juggling and club swinging. Mabel Le Clair, an operatic songstress late of the De Wolf Hopper Company, gives some pleasing selections very artist- ically. The Leons, with their flying trapeze act, are as good as we have seen for many a day. Evans and Maitland bring down the house with their new Irish sketch Jones, Davis and Heard, the Criterion trio, are great. Miss Goun's won some applause Raymond's cornet solo still edify the crowd, and the Davenport Sisters are greeted with applause for their buck and wing dancing. New moving pic- tures complete a good performance. Ella Bliss shoots the chutes a day and night. Amateur night was a bowling success.

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The review of "The San Francisco Dramatic Review" from May 5, 1900, includes the following content:

**NEW YORK**

**Stark Boz.**

**New York, April 29.—Tilly Ito; Or a Hunting Morning,** was the only broad new thing produced in this town last week, and that was a musical comedy in one short act upon a miniature stage at the Eden Music by the same quintet of vocalists who scored a hit at the same place in Moss Roses by the same authors, Alfred J. Caldwell and Sir James Benedict. The cast included Ida Mac Pierrefont, soprano; Gertrude Bradley, contralto; Horace Wright, tenor; and Harry Dool, stage-manager and costumier. The production was a view of a fox hunting. Considering the doll-like proportions of the little stage, the concerted was remarkably well done. The Eden Music is one of course the sights of the city and probably entertain more Western visitors than any other one of the two-score places in the city, and just about the time when we looked to see what we were at the end of our tether theatrically, this season has come forward with something really new.

In saying that the only broad new thing last week was brought out by the Eden Music, it must not be understood that nothing is doing at the various other places of amusement. On the contrary, there never was a busier week. Successes of the season are still running. But when we speak of a new play in New York, we mean something hot from the gridiron. One of the miss shows which came to town last week for a short run was Buffalo Billy's Wild West and Congress of Rough Riders of the World. The famous phantom has lost none of its former features of frontier life and has been augmented by many up-to-date cirkus-like attractions. Miss Col. Cody opened on Monday night, Gen. Miles, under whom he served on the plains, occupied a box with some of his staff, and Buffalo Bill, old stagier that he is, got affiliated with stage fright and missed forty-nine glass balls out of fifty-five with his rifle as he rode around on his buck charger. He says he always gets nervous on his opening performance. One of the thrilling additions to the show is the charge of San Juan Hill.

Among the revivals last week was Lord and Lady Lily by Charles Frohman's forces at the Empire, with The Bugle Call still used as a first piece. Although Lord and Lady Lily deals with an interrupted elopement of the London life, it was therefore considered by some patrons as too broad for public presentation, none can deny that it permitted the many to up to nature in the swagger set in English life—and American, also.

One of the men who regretted the death of the late Augustin Daly, but who lost no time in adapting himself to new conditions, is James T. Powers. When he joined the Daly forces he had to drop his middle initial and go on the program as simple James Powers, because Mr. Daly believed that two names were enough for any person before the public. When A Runaway Girl was revived at Daly last week under the management of Daniel Frohman, James T. Powers with an accent on the T was allowed to go in full on the program. But the insertion of his pet initial was not the only change with Mr. Powers. With no Cora See Daly standing over him the comedian ventured to improve his opportunities for comedy at every possible turn. Some of his efforts met with the approval of the audience, which was glad to welcome his return in the play.

Joseph Jefferson's repertoire at the Fifth Avenue Theatre is full of fine revivals. The Cricket on the Hearth and Land of Five Shillings on most nights, and Rip Van Winkle and The Rivals on others of late and at the Wednesday and Saturday matinees. Mr. Jefferson has had a most prosperous engagement in the city this season. His present repertoire is limited, but each part he plays is done with an artistic finish that compels admiration.

The Bostonians have extended their engagement at the Knickerbocker Theatre and will supplement their presentation of The Viceroys with Robin Hood in the week beginning May 7th, and The Scarecrow in the week of May 14th. The concurrence of opinion here is that in The Viceroys the Bostonians have not found a second Robin Hood.

Tim Murphy, after a second New York appearance in The Carpetbaggers this season closed at the Bijou last evening, and will go out on another road tour before the end of the season. In making a speech the other night Mr. Murphy said: "The Carpetbaggers deals with the impurity of politics thirty-three years ago. Of course there is not such thing as impurity in politics nowadays, and there are no such carpetbaggers in the United States—they are too busy in the Philippines and Florida!" (Applause.)

Dorothy Rossmore, a San Francisco young woman of striking personality, is now the feature in Man's Money, which was playing last week at the Grand Opera House. In that play she is in her favorite role of the irresistible woman who breaks hearts and absorbs bank accounts. In Man's Enemy she has her beauty spoiled in the latter part of the play by virtue which was intended for her husband's sweetheart, and then she gets killed. Vicious as is the character she portrays, we cannot help feeling sorry to see such a handsome woman disfigured even though she deserves it in the melodrama. Miss Rossmore has shown herself to be an emotional actress of the first rank.

**ST. LOUIS**

**Stark Boz.**

**St. Louis, April 30.—** The local theatrical season is practically ended. The Century closed on the 25th, and the Olympic and the Music Hall rang down their curtains last Saturday night. The surprise of the local theatrical season was the marxian success of the Castle Square Company at the Music Hall. When Mr. Henry Savage decided to place one of his excellent companies in this city, the local theatrical managers and many of the critics, laughed at the idea, and they thought that the venture would be unsuccessful, and that they would not play even a two weeks' lucrative business. These Solomons, however, were mistaken, and the season of twenty-four weeks even astounded the operatic impresario and his local manager, George Moore. They went on as long as next season, though they may not sing at the music hall.

The season closes at the Grand Opera House this week with Rums Whytal in his successful war drama, For Pair Virginia. The play has much merit, and is beautifully presented. It is really too bad that Mr. Whytal was not booked here earlier in the season.

Manager Garner's offering this week at Havelin's deals with soldiers, blank cartridge, love, etc. The drama is Chatterton successfully realistic to please the Havelinians.

Manager James手势 showed much wisdom when he booked M. A. Woltemade's Five Bilebuyers at the Standard Theatre this week, as it is the best burlesque company playing in the city.

Col. Hopkins will also close his Imperial Theatre next Saturday night. The closing attraction of the season is Tom's Castle.

During the summer months I will try and keep the Dramatic Review posted about our al fresco reviews. GATY PALLS.

**CANADA**

**Special Correspondence**

**ST. JOHN, N. B., April 14.—** At the Opera House last week Ed. R. Mawson's Richelieu was a masterly piece of work. Jessie Bonselle played Julie in her usual charming manner and the eminent womanliness of her character was evinced in several of the more powerful scenes. Saturday night marked the beginning of the performance of the Valentine Company and the house was crowded. A very pretty souvenir photo of the entire company was given away. This is the last week of the remarkable (for St. John) fourmouth's run of this company, and it was opened last night with The Lady of Lyons. Interest centres in the parts of Pauline, taken by Miss Bonnelle, and Melmotte, by Mr. Mawson, both of whom did splendid work. The remainder of the week's bills are Bootle's Baby, Young Mrs. Winthrop, and the engagement closes on Saturday night with a repeat performance of The Jill.

Mr. P. A. Narbary arrived here last week on his regular annual holiday visit. PEACOCH CARNEMAN.

**DENVER**

**Special Correspondence**

**DENVER, Colo., April 24.—** At the Denver they are playing Michael Strogoff. It is a sequel as coming direct from Pithou, with forty people in the cast. The names on the program were all new to me, but when the curtain went up, I discovered that I knew every one in the cast, and that they had been in Denver during the past few weeks. Ed Bell, alias Lauder Johnson, was Michael Strogoff, and a good one, too. At W. Fremont, of "1371" fame, made an excellent Ivan Oprokoff. Forrest Fludd, a fine looking young man, pr. vol. himself an actor to take the part of Horse American correspondent. Frank Leary played Baptiste Lidlow well. Ethelyn Clement was a petite and charming San- garee.

Next week, Roscow and Holland's North-west.

The Evil Eye. Co married several hours late Sunday, consequently there was no mistletoe at the Tabor. At night, however, a packed house greeted the company and the people certainly got their money's worth. Al Wilson's "Funnymen" are worth the price of admission, and besides him there are others who are very clever and entertaining, especially Fanny Bloodgood, Rosne and the Direc. The electric ballet made a big hit. Next week, The Girl from Fiji.

Fargo, April 28.—To make it to the most fashionable and brilliant audience of the season at the Broadway Theatre Monday evening. Next week, Ada Rehan in reperoire.

On Tuesday and Wednesday evenings the Wheel Club Minstrels are sure to attract large audiences to the Broadway, as the boys always give excellent shows.

The Lyceum is dark this week, as the company has gone on the road to play Buffalo in the mountains town. On May 14th the stock company opens a ten weeks' engagement in Kansas City. We will be very sorry to lose them, as there are some very charming people in the company.

A couple of members of the defunct Mr. Plantier of Paris Company have organized a company here, including several Deaveries, to play Sapphire on the road. The country will soon be over-run with Saphires.

Manager Stewart was in town Saturday engaging people for a stock company to play at the People's Theatre, Pueblo, Colo.

**NORTH DAKOTA**

**Special Correspondence.**

**FARGO, April 26.—There has been but one attraction at the theatre this week. Monday night Harry Glaser and a good company presented Three Musketeers. He had a large and well pleased audience. Wednesday, May 2, we will have Countout 400. C.**
Sousa Will Travel

On April 25th Sousa and his band of sixty-three sailed for Paris, there to inaugurate a European concert tour, which will continue till late in October. They are to play first at the Paris Exposition, then in Germany. They return to Paris to officiate at the celebration of the Fourth of July, when the band will play Sousa's new march, composed for the occasion, and will then make a tour of Holland and Belgium.

Upon returning to America late in October, Sousa will start upon the longest and largest American tour he has ever made. He will play the entire continent, including Canada, Mexico and Cuba, covering a total distance of 32,000 miles.

Record Breaking.

Chicago patrons of the historic art paid $60,000,000 to attend the performances by Henry Irving, Ellen Terry and the London Lyceum company during the four weeks they were in that city while making their present tour of the country. The last performance was given April 30th, at Powers' Theatre with "The Merchant of Venice" as the bill, and the house was crowded to the doors. People were turned away before 8 o'clock. Manager Powers stated that it was the largest audience in the history of the theatre.

Convention of Murrays.

There is an exceptional gathering of Murrays in San Francisco just now—and all active in theatricals. First of all J. Duke Murray drops in from Butte, whither he had piloted Paderewski; then Frank Murray comes up from Los Angeles, preceded a few days by George Murray. Duke began theatrical life in Chicago as cell boy; Frank was a newspaper man in York State before Frank Daniels enticed him away, and George comes from an old circus family—second nature for him to be in the profession.

Pianos That Get Ill

"Sometimes a piano gets ill," said an expert tuner not long ago. "This changeable weather seems to give them cold. Pianos, you know, have feelings the same as anybody. Didn't you know that? Well, they have. This piano I just doctored was not so much out of tune as it was sick—run down. It had caught cold from change of temperature. There has been a sort of epidemic lately, and one piano has had to receive treatment. There are other two complaints common with pianos; one is a lack of exercise and the other is overwork."

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THE SAN FRANCISCO DRAMATIC REVIEW

EVENTS THAT INTEREST THE PACIFIC COAST

LOS ANGELES

Special Correspondence

LOS ANGELES, May 1.—This week's offer- ing in the theatrical line marks one of the best of the season. Excellent productions at all the theatres.

T. Daniel Brumley left Monday night for the East, ostensibly for his health, which is not good, but presumably to secure some new talent.

Mindell P. Dreyfus, the stage director of the Brownies in Fairyland, is in the city making arrangements for the production of the piece in the near future. She joined the Morocso Opera Company forces for the week in which they played the Queen's Lake Handkerchief.

Oliver Morrow, Manager of the Burbank Theatre, has completed arrangements for a season of entertainment in the summer, which is as yet, a deep mystery, but his assurance is a guarantee that it will be a surprise that will be appreciated by the theatre-going public. The Real Widow Brown will play a week's engagement at this theatre immediately on the close of the opera company's 13th inst., and will, in turn, be followed by a magnificent production of The Brownies in Fairyland.

At the Los Angeles Theatre the Frawley Company are doing an excellent business, their return engagement being better than was expected. The Sporting Duchess was revived on a larger scale for 29-30-1-4, and The Red Lash held the boards 3-4-5.

At Morocso's Burbank Theatre the Morocso Opera Company put on The Queen's Lake Handkerchief for week of 29. In some respects this is the best production of their engagement and good houses are the rule. This Company continues its five weeks' engagement here the 12th inst. Negotiations are now under way to take the company to Honolulu for a summer engagement. All the principals have been offered good places for the summer season, but the entire company will probably go to Honolulu.

At the Orpheum one of the best bills of the year draws the big crowds each night. The popularity of this house, as well as Manager Bromson, is steadily on the increase, and if both continue to grow, 'Uncle' will have to find a new building in which to give his exhibitions. The bill includes Murtle, Gustiano, Falk and Sebron; and G. Duncan of the Hopkins Texas-Ocean Co., Empire Comedy Four, De Forrest, St. Stebbins and Bobby Gaylor.

HERBERT L. CORNING.

PORTLAND

Special Correspondence

PORTLAND, May 2.—Marquorn Grand—West's Minstrel Jubilee held the boards at this house 27-28 and máxima to three of the largest houses in the history of this Theatre and to say that the immense crowds were pleased would mildly express it. Richard Joe's wonderful voice is as sweet as ever, and he responded to five or six encores.

Carrol Johnson has lost none of his grace, and the oilo embracing Waterbury Brothers, and Tenny, The Lakes and the Marvelettes was an ovation. Mr. West can count on Portland as one of his strongholds in the this Pacific Coast company. His Queens Company in Quo Vadis, headed by his wife (Rose Stillman.)

Cowboy's Theatre—Barlow Bros. Minstrels were the attraction at this house all of last week, and more than pleased the patrons. The first part was one of the best dressed I have ever seen, and the oilo was away above the standard. The music, of which this company makes a feature, was in reality grand. In fact, this company's two bands made monkeys of the opposition attraction on the street parade. Chas. Haystand's Knobs o'Tennessee opened here to capacity last night and all were pleased to be pleased. Next attraction L. R. Stockwell in Uncle Tom's Cabin, to be followed by the same company in Temperance Town and once more to play the name of which is not yet announced. Metropolitan Theatre—The two Russian musicians opened at this house for one concert tonight to fair business. This practically closes the house for the season.

Fredrickburg—This coy resort still continues to do a good business. The bill this week is about the same as last, but hereafter will be changed weekly until the close of the house in July.

CARROLL J. MORTON.

Notes

Leonor Bros. Cleos are now rehearsing on the east side, and take the road in a short time. I will visit the tent tomorrow, so more regarding this attraction anon. —Louise Carter.

The last gentleman will be seen asingo Jones in a Temperance Town, which is the second week's offering of this company. —Miss Boston, a Prairie favorite, made her initial bow on the Fredrickburg stage tonight. —Geo. Methersole piloted Capt. Money to success in making his high dive before a very large crowd at Vancouver Park last Sunday. —A large string of Prairie race horses are already here, prepared to open- ing of our racing season shortly.

EDWIN A. DAVIS.

Vaudeville Notes

Maud Mullery opens at the People's Theatre, Seattle, next week.

Evelyn and Amy Godfrey are head liners at the People's, Seattle.

Eva Ralston is playing a return en- gagement at the Savoy, Victoria.

Amedeo juggler and head balancer, just from the East, is a new feature of the excellent Savoy, Victoria, program.

Fannie Sheldon will shortly play the entire Northwest Circuit.

Evans and Maitland will play the Tivoli Theatre, Stockton, next week.

Forrest and Walthers will shortly play at the Chutes.

Leslie Spencer joins the Widow Brown Company.

Brown and Cummings are a hit at the Olympia.

Minnie Fillsworth will shortly play the entire Northern Circuit.

The Lawrence Sisters will shortly arrive in town from the East.

Murphy & Raymond will open in a local music hall next week.

The Kessings are a hit at the Oregon.

Colby and Way are a big hit in the London music halls.

May Neilson will open at the Vienna Buffet, Los Angeles, next week.

The three Gerry Sisters are a clever trio. They are now playing at the Orpheum Theatre, Randsbury.

The Emmerson Brothers, Arlington Sisters and J. W. Wilson will play at Oakland Park, Sunday.

Dick Mack and Zoyarra, and St. Claire are at the Vienna Buffet, Los Angeles.

Rafferty and McDermott will shortly appear at the Vienna Buffet, Los Angeles.

Maggie Colburn, a handsome sou- brette, is doing a very clever turn at a local Music Hall.

The Pierce Sisters and Ricardo Sis- ters will shortly appear in a local Music Hall.

The Gordon Sisters will shortly play the Northwest Circuit, booked by Archie Levy.

A bunch of talent at the People's, Seattle, consists of Mabel Livingston, Florence Couring, Lottie Ludkins, Juanita Cood, May Russell, Belle Graham, Flora Franks, Ella Leon, Maud Clark, Sadie Montague.

Weston & Herbert join the Orpheum Company next season, opening in Buffalo, September 28. This will be a strong aggregation of vaudeville talent, and for the tour Biley Wester tells THE REVIEW that he has remedied his act in a great measure.

Romala Bros., the three Keltons, Dulce Sisters, Snowie May Belle, Romaine, Madeline Del Ray, Japanese Troupe, Alfie Delmar and Mabel Wheeler will appear at Glen Park Sunday.

Professor C. Vosmer, the young balloonist, came near having a serious accident after making an ascension at Glen Park last Sunday. Owing to the failure to properly inflate the balloon, it rose only about two feet and then began to fall rapidly. It came down on a side hill. The fall rendered the aerounaut unconscious, but he revived in a few minutes and said he was not injured.

The following Eastern people will shortly appear in different music halls in this city, booked by Archie Levy: The DeMoras, Hadley and Hart, H. L. Holmes, the Dockmans, Gaffney and Burton, Bisell and Williams, Michelson Bros., DeMoras, Harry Gilbert Castle, the McDonald Bros., Belle Wilton, Healy Sisters, Frosta and Warda, Witman Sisters, Brown and Howard, Demming and Carroll, Wheeler, LaPelvic Reia, Arnolda, DeAmo and Moja, Geo. Trump, Basco and Riel, The Golden West Trio, Emerson, Emmus and Emerson and Marie Walker.

The appearance of Ella Butler at the Orpheum this week is quite an interesting event in local theatrical circles. When Manager John Mor- rissey discovered Miss Butler in the fall of last year, he introduced to the world another California star. After opening at the Orpheum and finishing the circuit she opened at Proctor's. Three days later Miss Butler had become the chief star at Koster & Bial's and the talk of New York. For two weeks she played in vaudeville and then for nine weeks filled one of the star parts in Around New York in Eighty Minutes. At the close of her present engagement she will take a long rest in the southern part of the State.

An Orpheum Deal

The interest in the Orpheum held by Mrs. Walters and Mrs. Charles Schimpf has been sold to Charley Brown, representing his father, one of the richest and best known business men of San Francisco.
The Columbia It requires an enormous company and a vast amount of scenery properties, machinery, and costumes to produce Charles H. Vale's spectacle called The Evil Eye. This sensation will be upturned upon the stage of the Columbia Theatre for the two weeks beginning next Monday, May 7th. Among the score of great features are the famous Phasesys, an English troupe of ballet specialists, Rosaire and Elliott, H. L. Wilson, Fannie Bloodgood, Madeleine Lowrie, Edward Caron, P. C. Armstrong and thirty others.

The Alcazar The Alcazar people have veered for a time from its popular trend in playdom and are mixing a palatable confection of melodrama with their previous bright record of humorous plays. The Great Diamond Robbery, A. M. Palmer's successful piece, will be next week's offering, and a careful attention of details and settings will mark the presentation. The piece with its many environments of corrupt New York under Tammany rule reveals a long and strongly interesting chain of episodes in rapid succession. The Great Diamond Robbery is a play which should draw well, for it is the best of its kind. Sweet Lavendar follows.

The Grand In Gay New York is packing the Grand Opera House. It certainly presents a joyful entertainment and has introduced to the public several comic songs that are sure to have a long lease of popular favor. Chris Bruno and beautiful Mabel Russell have again captured the town with a new and dainty cake-walk, and the charming vocalization of Isabelle Underwood and George C. Lyding is among the chief attractions of the entertainment. Louise Royce makes a great hit as Sally Brown, as also does Douglas Flint as Grand Central Pete. A second edition of In Gay New York will be presented on Monday evening. The management have in preparation an elaborate production of the musical comedy, The Lady Slavey, which for two years was the rage of London and New York. In it several new and famous people will appear.

The Tivoli Next Monday evening, the Tivoli will enter on the fourth week of The Wizard of the Nile, which, since its production, has broken the record made by The Idol's Eye. The slightest analysis of The Wizard of the Nile, shows that it is far superior to The Idol's Eye. In the present attraction at the Tivoli, every member of the company has an opportunity, while the chorus and orchestra are called upon for far more than the average amount of work. The Tivoli has never shown prettier stage pictures than those in The Wizard of the Nile, and the gorgeousness of the costumes and scenery, fills the eye with delight. On Monday evening, all the officers and men of the French cruiser, Protet, now in port, will visit the Tivoli, as the guests of George P. Hall, the Turkish Consul, and many numbers will be introduced in The Wizard, for the special benefit of the visiting naval men.
THE SAN FRANCISCO DRAMATIC REVIEW

LOCAL NOTES

MISS CORA JENKINS

One of the most interesting exhibitions of a teacher's work I have seen for some time was that of Miss Cora Jenkins of Oakland, at Sherman Clay Hall Saturday afternoon, when thirty-five little students from five to ten years of age, showed the work being done in the piano and harmony classes. Miss Jenkins is a genius as a teacher and the little ones showed a thoroughness and intelligence that was wonderful. In fact, there are many church singers whose eyes and ears are inferior in training to those of the dainty little bits of humanity under her care. We toss of children around as they sang with not a note before them. The blackboard exercises were especially interesting, as while the children averted their faces the teacher wrote two or three measures. There was a flash of bright ribbons and pretty tresses as the children turned for one instant, when the music was paused, but the bright eyes had caught the melody and the memory had been so trained that it was instantly sung. All the little piano pieces were stories—some little scene to the child player. Several little boys were among the pupils, and the refinement and discipline was pretty to see. One little fellow called Jack, with his bright little mind and sweet ways, made a complete capture of my heart, and he was apparently fascinating to the audience, that seemed to be as surprised as I was at what the clever young teacher had accomplished with her pupils. The classes showed work from three months to three years and it would take larger space than I have at my command to do justice to, but Miss Jenkins' work has been one of the most interesting experiences of this season.

BEHIND THE SCENES

Hearing sounds of music while passing the S. F. Conservatory the other night, I dropped in to find a rehearsal of the concert given at Metropolitan Temple in progress. An orchestra of marimbas, violins and cello, with Mr. Rodgers the assistant teacher at the piano, were playing Little Tycoon, while Prof. Bonelli, baton in hand, urged them to their best work. "Love comes like a summer sigh" floated upon the air, and the players were suddenly stopped when the music seemed sweetest. "One of these mandolins is not true," he cried. "Go back, one two three, softly, swell, firmly crescendo, more expression." came the directions as they tried over and over again until effect and tempo were perfect. The players gained warmth and confidence, and the musicians looked satisfied, but a smart rap of the baton against the music stand called a halt. "Two or three grace notes in the last strain are not clean enough," said the leader, and as they went back good temperedly, two or three anxious lines appeared between the professor's eyes as he listened, giving place to a smile of approval and a sigh of relief as the rough places were safely passed. "Hard work this, Miss Francis," he nodded pleasantly, wiping his forehead and pausing for a moment's rest, and suggesting the rehearsal might be tedious to me. "I am enjoying myself immensely," I replied, "this is the sort of work that shows the stuff the teacher is made of—that number will have a rousing encore." They played the encore, a bright melody, and the same care was shown in studying and tempo as before, and at last Prof. said "I am ready for piano, violin and cello was called. The little girl at the piano did surprisingly good work and she seemed to rest her master, for he had little fear of her making mistakes. How the firm little fingers flew over the keys, every note, as clear and sweet as a bell, as with earnest face she blended with the strings, going over the whole trio again until all was well. "She is clever is she not?" said a voice at my side as a young girl who afterwards played the piano in a trio a glance towards her kindly. "She quite puts us older ones to shame sometimes." Then some one whispered, "Charlotte Voor- sanger was your favorite Miss Francis. We all miss her now, she is in New York. No one ever envied her talent, for she was always so sweet and modest." They seemed glad to hear that the child Carenos praised had passed fine examinations in New York and goes to Europe soon, and the kind remarks showed harmony in the school. The rehearsal came to an end at last, and as Prof. Bonelli bade me good-nigh almost too weary to speak, as I praised his work, I wondered how many people who enjoy concerts have any idea of the labor of preparing for them, especially students' affairs. I thought of the Metropolitan Temple a few nights later, the program smoothly rendered, and all the charm of applause, bright flowers, pretty dresses and smiling eyes. What a contrast it would be to the drudgery and anxiety of the rehearsals that moved me to take the faithful teacher by the hand in the spirit of fellowship and pride that a good master always inspires, and to say the words, "Well done!"

UPON THE STAGE.

The concert of the San Francisco Conservatory of Music Thursday of last week, passed off without a hitch, Metropolitan Temple being crowded to the roof. Each department showed good tuition and improvement since the last public exhibition. T. Herzog, instructor of the strings, presented an orchestra of ten violins, violo and cello, with Miss Flutier at the piano, rendering pleasingly Air de Rinalde [Handel], and Amaryllis Air de Louis XIII [Ghys]. Miss Marie Allen played the solo for piano, Sans paroles op. 25 [Thomson], showing taste and refinement. Trios for piano, violin, and cello, of Reissinger, Juliette Grass, A. Benson, R. Mac- ean and of Haydn, by Hilda Schob, Miss Benson and Mr. Maclean were pretty numbers, the pianists and strings playing with quite skillful execution and style. Miss Ina Moore gave Rondo op. 1 of Chopin in clear graceful manner. La Regata Veneziana [Liszt], by Kathryn Lynch, first movement of Beethoven's Sonata Pathetique, Songs Without Words op. 62. Cordelia Burns. The music box, Gertrude Vincent were also given. Particularly bright numbers were Marche Triumphale, two pianos. Helen Presho and Helen Nelson, and the S. F. Conservatory orchestra, and Spanish dance [Hobbe], Clara Gomer- sal, Mallie Smith, Ella Cecil, L. A. Williams, castanets, tambourines and triangles aiding the effect. Dramatic duet La Glacions—Mme. Roeckel and pupil. Mme. Bert Godair Adams and solo of Marguerite Slocombe, pupil of Alfred Kellner won much applause. The S. F. Mandolin Club did good work in Enchantress, Little Tycoon and encore. Original sketch, The Studio, by Cyrus B. Newton and his pupils, Misses C. Gallagher, Tina Wannemacher, Session and Mr. Jenkins closed the program. They all acquitted themselves well but Miss Gallagher and the Irish maid was especially clever and Mr. Newton kept the audience in peals of laughter.

LORING CLUB CONCERT

The Loring Club gave a very successful concert last week at Odd Fellows Hall before a large and enthusiastic audience. Mr. Clarence Wendell, Herbert Medley and J. F. Veaco were among the soloists. Miss Ruth Loring was the accompanist of the evening. The program, each number of which was thoroughly enjoyed, was Students Song [Liszt], Dreamy Lake [Schumann] tender solo, Thou'lt Like unto a Flower, Serenade Har- quin [Leoncavallo], Silent Night [von Weber], Russian Song of Triumph, The Three Chaters [Trillia], Image of the Rose [Reichardt], The Long Day Closes [Sullivan]. The Lotus Flower [Abt], A May Night [Abt] King Wilth's Drinking Horn [Hat- ton].

ALMA STENCIL'S RECITAL

Hugo Mansfield's pupil, Alma Stencil, gave a farewell recital at Sherman Clay Hall Thursday of last week the child pianist attracting a large and enthusiastic audience. She has improved greatly of late, even since a recent appearance at the Sorosis Club, and as upon that occasion my favorite number was Schumann's Romanza, F Sharp, op. 28 of the first part of the program, another concert claiming part of the evening. This number brought out her expression and sympathy particularly, but all her work was marked with careful, clear execution and intelligence. Studies op. 10 No. 5. op. 10 No. 12, op. 25 No. 9 of [Chopin], Waltz G flat op. 70 No. 1 [Chopin], Nocturne F op. 23 Schumann, Schenckloechchen [Tisch- akowski], Gallop de Concert [Vinil Saner], and Trio G. Minor op. 15 No. 2, of [Rubeinstein]. Alma Stencil, Armand Solomon, Von der Mehden
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MUSICAL ECHOES

Miss Sadie Walsh, pupil of Joseph Greven, has published her first song, Neath the Twinkling Stars, which it is hoped will find favor with the public.

Cyrus Brownlee Newton, the clever reader and impersonator, and several pupils, gave a program at the Central Methodist Church last week. Mr. Jenkins made quite a hit in Hello and kept his audience merry while he read.

Mme. Inez Carsus, the harpist, said to be a very fine performer, and formerly connected with the Seidel, Hulbe and Augustine Daly’s Orchestras played at the last concert of Mark Hopkins’ Institute Thursday of last week under the direction of Henry Heyman.

Mrs. Baird, the female baritone, visited the Dramatic Review office last week and said it was her intention to go into vaudeville if the opportunity offers. She heard at a couple of concerts last week, when she made a decided hit, and she would certainly be a drawing card on the Orchestral course.

The Saturday Morning Orchestra, in which are numbered some of the most prominent young ladies of the city, gave a successful concert at Sherman-Chall Hall on Saturday night, when in addition to a well-rendered program of the orchestra, Miss Beatrice Goodsell, daughter of the late J. Goodsell, the well-known mining man, made her debut as a singer.

Mrs. Jessie Dean Moore held an afternoon reception Wednesday at 1508 Fell Street, when she and several of her pupils rendered vocal selections. Mrs. Frances Hodge, who possesses a very lovely soprano voice, sang Tosti’s Spring Song among other numbers. Mrs. Caine, contralto, gave Dreams [ Bartlett] in romantic and wholly charming setting. Mrs. Moore rendered the Jewel Song from Faust. Her dramatic soprano voice was heard to great advantage and she was highly complimented upon her voice and pupils’ work.

—Mary Frances Francis.

Thinking of Faust: Mephisto (to latest arrival in Hades)—Well, what do you think of me?—The arrival—patron of the opera—‘To tell the truth, you don’t come up to my expectations; you ought to see Edouard de Reszke in the part.’—Franck.

Subjets for The Dramatic Review.
And in his raving by mistake.
A solemn truth the madman spake.

"Say, old man, rumor has it that you are going to leave Daly next season. What's the matter? I thought you were so sure.

"Yes, so did I, but you see I've grown tired of pushing chairs for Ada Rehan and announcing John Drew."

This bit of dialogue, overheard in the lobby of the Baldwin some years ago and repeated every now and again as I watch the comings and goings of "the chief person." Not that chairs are really pushed or his coming verbally announced, but there is always a pushing aside of individual thought, an arrangement of mental attitude in the company that unmistakably herald his (or her) coming.

It is really merrily pathetic, this obedient grouping about a central figure, (by no means close enough to crowd.) It is all as though they were told to stand aside and stare—stare hard and let it be felt that they are staring.

To live up to so much consideration would be to live breathlessly, and most of these "chief persons" require very eagerly. Slow music, please.

I'm tired of riding straight, so I've been looking all the week for white stones to shy at. The streets of culture and calcium are filled with them. A tight hold at the rein of hope is all that keeps you from breaking your heart over them.

Gesture—that is one of them. Now, gesture to be communicative should precede speech—should begin at the heart and slip off the finger tips to its destination. But does it? Watch through a night of upper cuts and side slings—of wravings and windings and groans for the reasons. If you find them, come and tell me. I should be glad to know. Most gesture seems done automatically in obedience to the beautiful dramatic theory that action is the essential half of drama.

If I were to give any advice on the subject it would be Punch's advice to people about to marry—"Don't.

Don't unless you simply can't help it, for gesture like prayer can be done with greater frequency than fervor and miss the point. If there is any intellectual significance to the greater part of a novel one sees, it is caviare to the general.

Why do the soloists in opera—comic and grand alike—always walk straight out of their characters down to the footlights and tell their troubles to the audience as though they were part of the ensemble? Is this tradition? I suppose it is. Why respect every old hand-down? Could anything be more thoroughly histrionic and ridiculous.

That dragnet of wisdom that teaches the artist to avoid the ornamental business and the horrid vice of counting the orchestra is lacking somewhere. Where?

The town is longing for continuous melodrama—the same surry sort, and I'm one of the town. There are times when our sympathies can be reached only by the explosion of an arsenal and at such times the good old days when Mr. Morosco catered directly to these needs pass mournfully in review.

The characteristic inability of melodrama to leave anything unsaid—anything to the imagination is very restful to the brain after a season of dramatic epigram.

You can always calculate to a hair who is to make the next entrance, and why—you feel the shadows before they cast them. Nothing in the action of life is cut that can be slowly and painfully united, the uncustomed side of fact or fancy is never presented, the most impossible things happen, the most unlikely people holoboh, and yet if you let yourself go with the action bither and you, you are sure to come out happy and hungry.

The crowd Mr. Morosco cast admire some seasons ago, is still statuesque, a lamentable odyssey in fruitless search for a hospitable shore. Who will harbor us?

The chief office of melodrama is to get as many people into the 'ouse as the 'ouse will hold. Then why not produce it? Begin with "Sweeney Tod.""

ETTA BUTLER

We woolly ones out West are a little out of sympathy with the Nethersoles, the Carters, the Fiskes and the Allen of the profession—the Saphos, the Zaza, the Becky Sharps and the real Gloyes I mean and hence we cannot quite appreciate Etta Butler. But if all her imitations are as true and as clever as her imitations of Fongere, then hers is no surface reputation.

Many years ago, (this is a fair tale) when Dixey gave us imitations of Irving's Hamlet, we all laughed and were happy though we didn't in the least know why. We had not seen Irving. By and by he came to us and we thought, "My! how like Dixey he is," and Dixey went up two tea in my estimation and has not come down since.

Just so with Miss Butler. Seven years hence we shall be giving her her dues. (May I safely say seven? Give this a melancholy but resigned inflection.)

But we may all come under the spell of her charms—and they are many. We may all predict a great future without feeling that the burden of proof will one day be upon us.

Freshness and wholesomeness—not to possess these, at least in reflection, is a heavy handicap in the Madison Square and Empire set, but in vaudeville it isn't so worse."

Tradition says so and so do the gallery and half the lower house. And never shall they pass through a period of awakening.

The temptation to be blatant, to be cock sure, to be noiselessly clever is very great, for the house gives such a one her head, and applauds every sign of ultimate hurricane, and like Oliver Twist asks for more.

Miss Butler and such as she minis- ter directly to the rest of us and "There's a happiness in our hearts, mamma." Between her and the usual vaudeville there is a dividing chasm as wide as the one that yawns between taste and style. Just sleep over that speech and you'll know what I mean. Briefly she has been buried to the yoke of social refinement and it tells in every move.

This is her last season in vaudeville, for David Belasco, with his usual keen judgment, has induced her to sign with him for star parts. He talks of writing a play around her. Well, and why not? Young? I should say so. I know whereof I speak, for in her kitten days I taught her a minuet or rather made a faint at it, for she read one's mind, and the thing was done in the beginning.

"I was always a poor scholar," she said, "for head and heart were full of longings. I took no interest in anything else. I knew some day the chance must come and I pushed everything aside for that chance. My first recognition? Modjeska. I had done other imitations but not of people with sounding names and they scarce made a ripple. Peter Robertson saw merit in my copy of Modjeska and that gave me courage to speak to Mr. Morrisey. He gave me the circuit to pay my way to New York, for there was a field to prospect and there I must go.

Her eyes light up with the ambition and the seriousness that is behind them. They are like the eyes of an ox—in yearning but naught else.

"Oh, but I was a poor little thing doing three shows a day, with Proctor and others, and always blue. Gran saw me and told Mr. Brady it would be wise to look me up."

"That was my chance though I did not know it, and the surprise and joy of my reception at Mr. Brady's house didn't make my eyes with tears—till they overflowed and ran down my cheeks as I bowed. I was so tired, too, when I began. It was eleven o'clock and I went on merely as an extra—my fourth performance that night.

How do I work with my subjects? I see them twice, not more, and then after a night of thought, that inspiration may be harnessed, I am sure of all but the voice. That comes back to me in echo—rings in my ears, sings in my heart for days before I speak. At last it is mine, and the imitation is ready."

"No, I will not speak until I am sure. It is not well to listen to false notes. It destroys the ear for truth."

Ah me, she has the artist soul. And what is that? It is to be in close insulation with what matters most in the world. It is the one thing unexplainable.

"Yes, Mr. Fiske heard my imitation of Becky twice, and told me I was a wizard. He said that more than once he closed his eyes and knew that Mrs. Fiske was on the
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stage. It made me so happy I cannot
tell you how happy."

She need not, I know. May the future
be all that her heart has
planned—all that her visions have
painted. She is an undeveloped
theme. The possible melody is infin-
ite. And she is so young—so young.

C. T.

They Separate

Blanche Walsh has the maups.
That was the reason for closing pre-
maturely the Chicago engagement of
the McDowell-Walsh Company last
week. It probably marks the final
severance of the costars. Since Fanny
Davenport died, Miss Walsh, in con-
nection with Melbourne McDowell,
has been appearing in the famous
Sardou dramas with considerable suc-
cess. Several times rumors have
appeared telling of differences be-
 tween the stars, and finally a week or so
ago Miss Walsh, after a more than
fierce interview with McDowell, left
at one o'clock in the morning the
hotel where the company were stop-
ping. On the last trip to the Coast the
Company gave this city the go-by
because of Miss Walsh's exceedingly
lively dislike for San Francisco, dat-
ing from the time she set her severe
disapproval on us by declaring this to be
a "jazz town." To the writer who
interviewed her in Los Angeles
directly afterwards, she did not
deny having offered some strictures on
San Francisco theatrical taste, but
denied most emphatically, having given ex-
pression to most of the denunciation
attributed to her. Miss Walsh had
other reasons for not particularly lov-
ing the Coast, as it was here that
Nat Goodwin induced Maxine Elliott
to become a member of his company
that went to Australia, and Miss
Walsh felt that she was being slighted
by the prominence soon after accorded
the beautiful Maxine. Miss Walsh
will soon leave New York for a pro-
tracted trip to Europe.

A Novel Musical Instrument

Prof. Henry Hornbeck, piano tuner,
of Sag Harbor, has invented and ap-
p lied for letters patent for a musical
instruments which promises to become
a popular innovation. It is called the
"Octavo-harp." It is a stringed in-
strument, not unlike a German
zither; but while being capable of
producing the same harmonious
chords is much more powerful. It
is played with a pick and has a gamut
board attachment by which playing is
rendered quite easy. The inventor
claims that there is no chord or tone
of the piano which cannot be repro-
duced.

A subscription for The Dramatic Review.

George Clayton Has
Experiences

George Clayton, assistant treasurer of
the Alcazar, had quite enough last
Monday night to last for some time.
He and three friends started on a
bicycle trip to San Jose. The three
friends were Gertrude Wadsworth,
Flossie Navelet and Frank Carroll.
The party left this city about four
o'clock and stopped a while in Oakland
and Haywards. They rode slowly
and it was after midnight when they
started out of Niles. Before Irving-
ton was reached, Mr. Carroll's wheel
got out of order and a stop was made
to fix it. While thus engaged two
men came up on foot, one with a pistol,
the other with a club, and told the
party to shell out. Miss Navelet
screamed, but the rest kept still.
Clayton gave up $3.50, but had $2
more in bills on his person. Carroll
handed over the money he had $9.
Miss Wadsworth had $2 in her
stocking and kept it. After getting
the money the robbers said, " Now
git," and they got. They started on
for San Jose and got lost. The road
got so rough they couldn't travel any
further on, and being exhausted, they
sought a neighboring farm where
they slept till daylight.

Side Lights

The Evil Eye is to be presented at the
Columbia Theatre at the special
scale of prices, 25, 55, 50, 75 and $1.

Mrs. Thomas Whiffen is to come
here with Henry Miller this summer.
Margaret Dale is also to be in the
company.

Frank Worthing sailed for Eng-
land this week to be gone for about a
fortnight, returning in time to join
Henry Miller and his company at the
Columbia.
Curtis Goes Out.

M. R. Curtis and his company opened in Berkeley Monday night, followed with appearances in Vallejo, Chico, Woodland, Marysville and Santa Rosa this week. The old familiar Sam'l of Posen is his play. The company contains Francis Boggs, Dan Dougherty, George Hernandez, May Seward, Mrs. Curtis and Frank Clifford, advance.

Side Lights

Edward R. Rice, the theatrical manager, has filed a petition in bankruptcy. Liabilities, $1,150; no assets.

The Japanese players in New York contracted the disease and put on Sapho a few days ago. The play is said to have been horribly bungled, slowly as a production and poorly acted. But there must have been one good feature; nobody could understand it.

Lee Cooper gave a most instructive lecture on the development of modern English drama before the literary classes of W. C. Morrow last Thursday evening. At the conclusion of the lecture he showed by practical example the necessity of a thorough knowledge of stage technique to the modern dramatist.

Anent the unfortunate reception accorded the Thompson stock company in Sacramento, the Record Union says, "The troupe, with such people as Mr. Vinton, Miss Villiers, Mr. Trainor, Mr. Emelton, Mr. Opperman, Miss Shyrm and the recent addition of Miss Carmichael, with the support they had, should have received better praise."

John Drew and his company have started on their way to this city, They are in Cleveland, Ohio, this week presenting The Tyranny of Tears. Drew’s Western trip is to be one of the quickest on record, as he plays but six nights and one matinee performance at the Columbia and then starts direct for the East.

Henry Miller is about to close his very successful season in the production of The Only Way, and he will immediately set about to complete arrangements for his extended season at the Columbia Theatre in this city during which time he will be seen in a number of the latest and most brilliant dramatic successes.

It is announced that Walter Damrosch will, during the coming summer, conduct a series of popular concerts in Carnegie Hall, New York, which will be converted into a typical "garden" hall. A flooring is to be laid above the auditorium seats, upon which will be placed small tables and chairs for the accommodation of New Yorkers who enjoy the joint society of Apollo and Gambrinus. And thus New York will view the spectacle of the elegant Walter conducting for the benefit of the patrons of a beer hall.

Personal Mention

Edward B. Adams joined the Morosco company Monday, and will have quite a prominent part in the Lady Slavery.

Thomas Perkin, singing with Morosco’s Opera Company in Los Angeles, has received word that his mother is dangerously ill in Canada. He will leave shortly for home.

President Cohen of the Honolulu Orpheum has been in Los Angeles this week, and it wouldn’t be far wrong to say that he has been negotiating for the appearance of the Morosco Opera Company in his city.

Last Saturday in New York Margaret Townsend and Giovanni Tagliapietra, formerly well known on the operatic stage, were married. During the last ten years Tagliapietra has done little public singing, but has given his attention chiefly to private muscule and individual instruction.

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P.S.—Were due in America April 28, but accepted a renewal of contract for four weeks at the Orpheum, Honolulu, H. I.

WATCH THIS SPACE

Management MR. CARL DANTE
In the winter of 18— I was assassinating the line of business known in theatrical parlance as "walking gentlemens." Our base was in Rockingham, the chief city of Northern Queensland, Australia.

The company consisted of sixteen people, the principal member and proprietor of it being an old English actor named Sawkins, who continually boasted of bygone triumphs at Sadler's Wells and the Surry Theatres, London, and of having been the favorite of the late Sir Macready, Barry Sullivan, Charles Matthews and other theatrical celebrities.

His company, an exceedingly clever actress and a very attractive woman, rejoiced in the historical appellation of Mary Tudor. Her husband was our junior premier and light comedian, and was known as Rupert Windeyer. He was a tall, handsome man of military manner and evidently a gentleman as far as breeding and education were concerned, but rather a wonder of an actor of his kind of characters in which he appeared to advantage, being aristocratic light comedy villain, which he certainly played very well. In emotional roles he relieved solely on his good looks and was the idol of many silly young girls of the theatre. With us, however, he was very unpopular, owing to his cynical and ingratiating manner and the air of superiority he assumed.

Of any other associate it is not now necessary to speak.

The company, though far from comparing with Charles Frohman's, was one of the very staple additions to the Australian and its industry can be computed from the fact that it three times a week presented a change of bill. The constant study and rehearsals necessitated by such frequent alterations of programs were all the time occupied—in fact it was a case of work, work, work, and no play, save that which we got before the footlights at night.

The town in which we were stationed was situated on the banks of a dirty, foggy river, the Fitzroy, and wet and insanitary were the unflattering accompaniments of winter. Just as we had resigned ourselves to the monotony and discomfort of our existence, there came a sudden break in it in the shape of a very eligible addition to our company. As he is the hero of the incident I am about to relate, a full account of the man in question is not in order, but absolutely necessary.

He was a little, dapper fellow, almost as banty as a billiard ball, red and jolly-faced, and apparently about fifty years of age. He was scrupulously neat in his attire and always affected a suit of solemness black of an old patent leather, clean shaved and the gold-rimmed spectacles, which seemed to be an indispen-
sable portion of the complete finish of such to his appearance which was that of a well-fed, good-tempered and thoroughly self-satisfied divyne. Of his nationality there could not be a shadow of a doubt—his speech betrayed him. He had been born within the sound of Bow Bells and was a fine and unruffled specimen of a Cockney. He called himself Mr. Gilpin, and certainly had not the faintest claim to the title of actor. Why he was entrust even with minor utility roles was a mystery to us. However, he was in high favor with Sawkins whom he declared he remembered in London as the most idolized actor of his day. It was probably to this wonderful memory that he owed his engagement and the general character of his parts, for I am irreverently called my manager. He must have been possessed of some extraordinary powers, for though he received, but a beggarly salary he was very lavish in his expenditure. This combined with his inexhaustible fund of anecdotes, his jovial manner and good nature caused him to be extremely popular, and his lack of histrionic ability was completely overlooked by us—in fact we voted him a very useful and valuable man in our company.

Everybody in the show liked Gilpin except Rupert Windeyer. A mutual aversion seemed to possess them both at first meeting, and Windeyer never missed an opportunity to mortify Gilpin. He made him the butt for his satirical jokes; he ridiculed his accent, his grammar and his acting, and though the insults were not repeated, it was evident to us all that they were deeply felt.

The little Cockney was the life and soul of the dressing-rooms, and many a dreary wait he beguiled with his droll and quaint stories. His principal associate among us was Basket, the first old man, whose past had been a very varied one. He had been a transported convict, a higgar in a penal settlement, a ticket-of-leave man and a policeman before he had donned the cock and buckin. He was discreetly silent about his disreputable experiences, imagining them unknown to us, but he would talk by the hour about his hairbreadth escapes and marvelous daring and captures when a man of affairs, and the like. Another valued chum of Gilpin's was the low comedian; a gentleman by the name of Galway, who possessed great enjoyment, was so tickled that he indulged in a hearty burst of laughter which Windeyer intended that he was gazing his acting and at the close of the performance assailed him with a tempest of abusive epithets, which were conclusively and simply spat in his face. The eyes of the little man fairly blazed with anger; he made a gesture as if to resent the indignity, but by an effort controlled himself, turned on his heel and walked away.

A few nights after, Gilpin, who to all appearances had recovered his equanimity, appeared among us pregnant with news concerning the fortune-teller named Azana, who had arrived in the city and was plying her trade. He had been one of her earliest visitors and was extravagantly loud in her praise. She was the miracle of the ninetenth century. She had told him of occurrences in his past life that he was positive were unknown to any but himself and that she confidently the woman was acting under supernatural influence. He also vouchedsafed the story of a beautiful chestnut he had predicted for him a halcyon future.

We all laughed and made fun of his educational activity. "Did she tell you you'd make a great actor?" I impatiently asked.

"Yes, by God, I would," was the prompt reply.

"Well, you'll have to live a long time before you do," said Windeyer jeeringly as he sneered toward his dressing-room.

The fifth act came, and with it Win- deyer's final scene, which secured for him a name of note. He was to have been cast as a yokel, and for he had been again hand- cuffed for the purpose of the play. When his bail was set he was to be searched for his attendant policeman and found in his dressing-room. "Will you mean by leaving me in this manner?" he angrily exclaimed. "Quick, unlock them, and let me go!"

"I'll see you damned first," was the cool reply.

"Then I'll smash you to pieces when I get free," screamed the enraged actor.

"Take the key from him, boys!"

You needn't trouble yourselves,
Two years after I unexpectedly ran across Sawkins, who had just returned from a trip to England, in the bar of the White Hart Hotel, Melbourne. It was our first meeting since Rock- hampton, and exceedingly cordial on both sides.

We fell to discussing old times and old acquaintances.

"By the way," he said, "who do you think I met in London? None other than our old associate, Gilpin. He is fatter, sleeker and jollier than ever, and is still the prop of an extremely successful theatrical business and is now proprietor of a thriving tavern at Ivington.

"I have been a guest at his hospitality, and while under his roof furnished me with the sequel to the Windsor episode and further particulars of the dog that was a chicken.

"Windeyer, it appears, was in reality the Honorable Hubert Murray and a younger brother of the Earl of Reddit. He had been an officer in a crack cavalry regiment, but owing to

a shady gambling transaction had accepted a hint from his Colonel and resigned his commission. His brother, the late Sir J. B. Murray, was a very close friend of his, and he had been forced to rely on his wits for an existence. Finding himself grossly defrauded for $20,000 by a fraudulent representations and forged signatures wined a prominent Israeli money-lender out of a thousand thousand pounds, and had been shipwrecked in Brazil, taking with him Mary Tudor, who had long been his chum. His vicissitudes have induced his family to make restitution, determined on revenge, and Gilpin had been engaged as one of their agents.

This proved anything but an easy task, and it was eighteen months ere he had accomplished his task in Rockhampton. He had trailed him through city after city in America before coming to Australia, only to lose all clues of him, and was about to abandon the pursuit when a conversation, overheard by chance in a Sydney street, caused the agent to press his case so hard on Rockhampton.

The detective's admission to the Sawkins' company had been received outside from the hands of a detective cured for that purpose. He had never seen Windeyer before, and was uncertain as to his identity, as owing to his alterations in his appearance he did not exactly tally with the description furnished him, and it was only by the positive assurance of that lady that he confirmed his doubts. The Sorceress had been in his pay, and her revelations supplied by facts furnished by him had so terrified the actress that she had been betrayed into unguarded speech, which, when repeated to Gilpin, satisfied him that he had at length found the object of his quest and determined him to act as soon as expedient, which he did, and which has resulted in the English steamer, and by a coinci-
dence the occasion of the Windeyer-Tudor Bet.

"On Windeyer's return to En-
 gland, his relations had endeavored to save him, but British justice is inex-
 orable. He was tried, found guilty and sentenced by the judge in a scathing speech to five years penal servitude.

"Mary Tudor had, while playing in Calcutta, won the admiration of a wealthy English gentleman who had made her his wife.

"Where did Windeyer gain his stage experience? I asked.

"He never had any, if you except his performances in garrison amateur theatres. He also benefited by his association with Miss Tudor, who I expect, if the truth were known, coached him in private. And now, my dear boy, you know as much as I do.

"Thanks," I said, "I'm glad to hear little things are prospering, and a capital fellow, although a slightly duffer of an actor."

Gilpin protested Sawkins, "I can't agree with the latter portion of your remarks. Remember his East London triumphs.

"Yes," I asserted, smilingly, "you're right there. He certainly on that occasion fulfilled the prophecy of the so-called "Sorcerer's Apprentice," and his THE SHOW.

Subscribe for The Dramatic Review.
with being a lead actress. As an explanation, when his senses returned and reason began to flow in his veins, he explained that he did not refer to the actress' character, but to the character she was playing.

Miss Nethersole declared the excuse insufficient and has sued the clergyman for $50,000 for defamation of character.

In such controversies as raging about Sappho, it is just such unjust hasty condemnation that does much to injure the stage and retard its growth. A more Christian like tolerance and fair investigation would be welcomed by all well wishers of the drama.

Irene Everett

The Review pictures on its front page this week one of the many beautiful and talented California actresses who have achieved marked recognition at home and in the East.

Miss Everett, who is home on account of the poor health of her mother, was induced to accept the position as leading woman of the Alcazar through the solicitation of the management, who were left without a leading woman, through the closing of Mary Hampton.

Miss Everett, who is a great success in the East, will soon leave for New York to originate the title role in the new play Lorna Doone. Her best engagements have been with Charles and Daniel Frohman in leading roles, and her greatest and most noticeable work was done in the New York presentation of the Artist's Model.

Going East from this city to Boston five years ago Miss Everett's talent was very quickly recognized, for within twenty-four hours after arriving she was offered and accepted an engagement with Roland Reed.

Miss Everett is an unusually handsome type of womanhood, graceful and pleasing and an exceptionally good dresser.

**Under Sealed Orders**


Last week in Los Angeles the Prawley Company gave The Red Lamp and the papers there were a unit in declaring that Harrington Reynolds displayed a good conception of his part and gave a personation of a strength that stood out above all others in the play.
CARLYLE MOORE, of the Alcazar stock, is on the sick list.

FLORENCE ROBERTS opens June 11 at the Alcazar in Carmen.

MARIAN MANOLA has been granted a divorce from Jack Mason.

CHARLEY KING is playing with L. R. Stockwell in Portland, in Uncle Tom's Cabin.

PHOSIE DAVIS, after two years of steady playing, will spend a vacation in California this summer.

MISS LORNA ATWOOD has just arrived from the East and will open at the Alcazar next month.

MISS MARGUERITE KANE, who has been leading lady with Lewis Morris- son Company, is in San Francisco.

ARTHUR WOOLLEY returned to San Francisco Monday to rejoin the Grand Opera House forces.

BLANCHE LE MAR, the clever daughter of Manager George Ficks of the Clunie, Sacramento, has joined the Vinton Stock Co.

MR. AND MRS. FRANK DE CAMP have joined the Under Sealed Orders Co. Mr. De Camp will act as stage manager.

MANAGER JOS. MULLER, of Girl from Chili Co., writes that they will be in San Francisco about June 15, and play an engagement at the Alhambra.

HATTIE BELL LANE won great praise from the Los Angeles press for her magnificent singing in The Queen's Lace Handkerchief last week.

An appropriation of $400,000 has been made for rebuilding the Theatre Français, and work has begun. The theater will be fire-proof.

JAMES J. JEFFRIES will take the part of an Arizona sheriff in the new play Clay M. Greene is writing for him.

W. H. Davenport and Helen Davenport, two very strong character people, have joined the Vinton Stock Company in Sacramento.

BLANCHE LE MAR is a recent addition to the Vinton Stock Company, and she is doing some very clever character work.

L. R. Stockwell has shelved In Paradise and is now in Portland presenting a revival of old plays, starting in with Uncle Tom's Cabin.

MR. AND MRS. FRANK DE CAMP have been forced to decline a good offer for Denver from Jos. Muller, manager Girl from Chili Co., having signed with Raymond Whitaker.

FRANK OPPERMAN and Fred Eisman-ton are credited with exceptionally strong work at the Clunie, Sacramento, during the present stock season.

MAUD LILLIAN BEERI is spending a long vacation at her Oakland home. She will take a complete rest before going East next season.

The Maister of Wood Burrow is one of E. H. Southern's great successes. Earnest Hastings will play the Maister, in that play, which will be the Alcazar's attraction next week.

IDA GERTRUDE BANNING, a very clever actress and a handsome one as well, is spending her vacation in San Francisco, considering offers for next season.

HARRY MOROSCO was around a short time Wednesday. Although still weak, he is rapidly gaining strength at the Morosco ranch at Fruitvale.

PRESIDENT MORIS MAYERFELD, Jr., of the Orpheum Circuit, left for the East this week on a business trip. On his way home he will inspect the new Orpheum house in New Orleans.

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Junction Kearny GEARY
The Columbia

T he Evil Eye, a rollicking, entertaining and laugh-provoking show has been amusing the patrons of the Columbia this week and will continue to amuse the fortunate few for another week. The human windmill, the disappearing rooms and the catatonic dances such as the fatal, oblong manner and stage effects and certainly are very cleverly constructed. To produce such excellent results as the management have achieved in this case it is self-evident that great preparations were necessary. The cast is composed of possibly forty to fifty individuals, all of whom are well suited to their various parts. Mr. Al H. Wilson shines out above all. He is very clever and his specialty in German dialect is about as fine as we ever saw the fortune of any people of this city to witness. Mr. Wilson is so natural and possesses the German accent so perfectly, that it makes one feel as if he were an old friend. Miss Fanny Bloodgood, a very chic young lady, is deservedly of special mention. She is a splendid vocalist and possesses a very pleasing personality. "Boo-hi," Rosatte and "Tommy" Elliott are two exceedingly clever gymnasts and pantomimists. They take the parts of Ned and Effy, two comic mates of mischievous proclivities—say nothing but do lots. They introduce many novel acts and their acrobatic work is performed very dexterously. The great Phaeo Troupe, whose wild and clever dancing, odd and amusing antics, had previously made all the ordered negro melodies, delighted the audience, formed a very enthusiastic feature of the entertainment.

The California

Theatre-goes who have missed seeing James Neil in a Parisian Romance at the California this week have missed a rare treat. Even those who saw Richard Mansfield in the part of Faron Chevrier found Mr. Neil's presentation extremely interesting. True, there were moments in the actions of Mr. Neil as the old rake that brought laughter where pity should have been bestowed, but did you ever see or study a play of this kind that always resulted in detail as the author intended it should result? Some people, you know, laugh at a death scene, and sometimes there's excuse for it, but the strong effectiveness of Mr. Neil's work in the death scene of the fourth act prevented none of the most commendable praise. Indeed, he surprised most of those who have seen him in the last few weeks lighter and less difficult roles. Mr. Neil's characterization does not suffer in comparison with that given by Mansfield. The supporting company seems particularly well suited to the piece, especially Benjamin Howard as de Targy, John W. Barton as Dr. Cheneval, Lilian Andrews as Mme. de Targy and Grace Mae Lankin as the Baronne. Miss Lankin looked pretty and is pretty, and she acted extremely well. Julia Dean as Rosa Guerin was a lively specimen of bewitching young womanhood who knows her business. The hardest work fell to Edythe Chapman as Marcelle, de Targy's wife. She evinced strong powers as an emotional actress, and but little fault could be found. The banquet scene was very realistic, real oysters and real champagne and sincere waiters. There was a big attendance throughout the week.

The Alcazar

A thrill: melodrama, The Great Duplicity; Robbery, as Senator McSorkey, is a capital representation of the man who has eluded by force of skill and parliamentary politics from the bar-tender to the Senate. Geo. Webster, as Dick Brumage, is fully as forceful and taking as any of the characters he has done so well lately. Edwin T. Emery, as Frank Kenneth, accused of robbery and murder, is the part he has been, with his usual impetuosity, Jeffrey Williams, as Clinton Balford, lives and dies well. Ernest Howell, as Grandpa Lavelot, does the part with infinite care and good results. Irene Everett, as the beautiful Mrs. Balford, is a successful society queen. Laura Crews does some surprisingly good work as Peggy Dale, the tough girl of the tenement. Marie Howe, as Frau Rosenbaum, rises to the height of pure tragedy in this work of women, a slum basement, and Georige Wood-thorp, as Mrs. O'Geoghan, is, beyond criticism. As I heard a recent expression from London said, she could command any figure over there. The finished performance of this Irish washerwoman, who drinks in the reception room of the Senator's home, makes a scene wherein love and champagne and the fatal woman's ways, is one to converse and entertain.

Grand Opera House

In Gay New York, Manager Moroseco I presents another diverting vaudeville vehicle, interpreted by a long and generally good cast. The program calls it a kaleidoscopic retrospective of the hour—and one can only explain it fully. Chris Bruno, clothed in tat-tered clothing and pompous dignity does the canceled Zigzag act and songs and dances. George Lyding, who has an exceptionally good voice, sings entertainingly and Harry Cashman impersonates a country rustic with much grim humor, and then doubles and gives a Jew, rather better than the conventional stage character. Edward Adams sings delightfully, and shows that he has ability to handle parts as well as sing ballads. Louise Royce sings entertainingly and Edith Craske does some very fetching dancing. Mabel Russell, dairy and alto-gether charming sings and dances, and Blanche Chapman hides her youthful looks under the gray hair of middle age. Douglas Flint does the tough bucco steerer who sings now and then, rather well, and Jeanette Fredericks is en-tered as, and the role of the lady in hard luck. And so on, down the list, the different names have something to do in the general fun. Arnold Grazer and Hazel Callaghan two of our most expert youthful performers, furnish some of the most en-joyable moments of the evening. The next production will be the attractive Lady Mary, that will be an in-probability be one of the best of Manager Moroseco's productions.

The Tivoli

The Tivoli is coming periously near to duplicating the success of the Idol's Eye, with the present bounding success, The Wizard of the Nile. The attendance is kept up extremely well and as performance succeeds performance, every bit of business is thought of to the highest degree. The true tunefulness of the opera, to say nothing of the general excellence of the presentation, is the great draught. General praise can be bestowed upon principals and chorus, stage director, musical director and scenic artist for a particularly good operatic performance.

The Dewey Theatre

Q uo Vadis is being presented at the Dewey this week, after weeks of preparation, to an appreciative public that has crowded the house nightly. Landers Stevens gave an excellent representation of the brave and noble Tribune, Marcus Vinicius. He has a clear conception of the part, and his handsome appearance helped to make him an idol Vinicius. Carl Birch showed that he could act the hero fully as well as the villain. "His por-trayal of Patrons was the real thing." The character of Nere was well acted by E. J. Holden, and Wm. B. Mack took the part of Tigrillus very artistically. T. F. O'Malley was good as Anius Plantius, Maurice Stewart had a fine conception of the Grecian, Chila, and Walter Whipple made a hit as Ursus, the Christian giant. Fanny Gillette acted the part of Lyggis with very much realism, and Mani Muller was a very lovable and gentle Eunice. The remainder of the cast was well acted, and the scenery was very elaborate.

George Bloomquest, Benedict

When George Bloomquest of the Nell Company walked on the stage of the California Theatre Tuesday evening, after having just been married to Miss Swain, the orchestra played a wedding march as a joke, but Mr. Bloomquest thought it was music and called to another character in a Parisian Romance to make his entrance. Then he said, "We have a glass of cold tea and said, "I feel entirely at ease," but he didn't.

What Will Framley Do?

The business the Framley Co. is doing in Los Angeles is so good that he will extend his season into the summer, and urge people fill the theater. His flying trip to San Francisco recently was to secure a new date for his engagement at the Alhambra, which Manager Filling-house says will be two weeks after the original date, May 29. Persistent rumors, however, are in circulation that Framley will not come here till September and then he will open at another theater. We will probably see people fill the theater. We will give the rumor for what it is worth.

Side Lights

James Neil's colored valet, Edward Brent, used to be valet for President McKinley and the president of the Pennsylvania Railroad.

The Framley Theatre Co. returned from a successful trip to Eureka and interior towns Sunday, with 2000 people filling the theater. Eureka was the company's first engagement.

John Drew follows The Evil Eye at the Columbia Theatre and in succession comes the N. C. Goodwyn-Maxine Elliott combination, Miss Swain's latest triumph Then We Were Twenty-one.

F. W. Johnson Smith's story, Caleb West, a New England coast drama of the Shore Acres type, is being prepared for the stage by Michael Morton.

Josephine Blank, engaged Margaret Fuller, daughter of Chief Justice Fuller, as leading lady of the company that will present Augustus Thomas' new play, The Gentileman. From Texas, next season, in which Mack Elmack will be exploited.

Cardo Annouces the marriage at Wilmington, Del., on April 24, of John F. Britto, the son of the late Senator Calvin S. Britto, the multi-millionaire, and Miss Florence Ketch, noted on the stage as Lucile La Velt. Britto is a member of the chorus at the Casino, New York.
THE SAN FRANCISCO DRAMATIC REVIEW

May 12, 1900

Our Friends

The Orpheum

The Orpheum keeps up its record for having taking programs, Milton and Dallie Noble assisted by Mr. Eva Watcott, present Noble’s very latest comedy A Blue Grass Widow, which is certainly very entertaining and brings the evening good humor all the time, with its comical situations and every recurring lunghygrams. Mark Sullivan made a hit with his droll miming. Etta Butler, the clever San Francisco girl, is the star of the evening. Her imitations are simply wonderful; adhering strictly to the actual performances of the originals one has no trouble in picking out May Irwin, Fongere or Anna Held, who have held forth here in these self-same attitudes, and it is a pleasure to witness a realistic representation of Olga Nethersole in Sapho, while Mrs. Madden Fisk’s imitation chasts the attention under a sigh of relief relieves the over-wrought tension. Will E. Bates, the cornetist, takes the house with Susanne River, Holy City and St. Elmo’s Bay, the holdovers, while the new Biograph views complete a good program.

The Olympia

The Olympia presents a varied program this week, both interesting and entertaining. Deets and Don, the head-liners, who were at the Orpheum and the Miracle and are making a decided hit here in their special line and so all along down the program. One is fully interested by and with each occurring number. There is but little change from last week’s program.

The Chutes

The program at the Chutes this week proves entertaining. Frosta and Wavio have a refined sketch, At Matthy’s Reception, a pretty feature being their Gavotte, and delighted applause follows their graceful work. They have the finest costumes ever shown at the Chutes. Harry De Armo creates a sensation on the flying trapeze, his leap for life being admirably thrilling. Herbert Gilbert Castle with his new songs and gags is all right, as the audience testify with repeated applause. The Fairbank Brothers, jugglers, Alice Raymond, cornetist, Mahe L. Le Claire, songstress and Davenport Sisters in songs and dances with the new moving pictures complete the program. Hurd shoots the Chutes daily and Thursday night the amateurs made Rome how with The Full Moon Society initiations.

The Oberon

At the Oberon, the popular family concert hall, Signor Antonio Vargas will be heard in operatic duets next week with Signorina Augusta Salvinii, the charming soprano. Both artists will also be heard in solos. Several interesting vaudeville features will be introduced and Edison’s Projectoscope will show a number of moving pictures.

Fischer’s Concert House

A good a program as has yet been presented by Mr. Moquet of this popular house is billed for this week. Sig. Abrinoff is always a drawing card wherever he sings, and his solo from Ernani is received with storms of applause as also his singing of Mephistopheles with Barducci as Marguerite and Bardaraco as Faust, in the 4th act from the opera of Faust. Mr. F. Young’s cornet solo Don’t Be Cross, is well performed and well applauded, as is Polletti’s song because, by Gound. August Hiorshica and his excellent orchestra perform a marvel of orchestrations which are nightly received with hearty applause and a violin solo by the leader himself shows in every signal instance of the burst of applause. The evening closes with a fine rendition of the 4th act of Rigoletto, in which Bardaraco as the duke, Vargas as Rigolotto, Abrinoff as Sparafucile, Puerleri as Gilda and Polletti as Madalena, make a strong opera troupe that could well put Rigoletto on in any opera house. This house deserves to be crowded nightly, and it is—Standing Room Only is seen at the door very often.

Vaudeville Notes

The Clark Sisters will shortly go to Cape Nome.
Della St. Claire is a big hit at a local music hall.
Lillian Fairbanks, Elaine Forrest and Mlle. Lira open at the Vienna Buffet, Los Angeles, next week.
Allie Delmar and Madeline De Ray open in Seattle, at the People’s Theatre, next week.
Carrton and Royce open at the Olympia May 14.
Geo. Frank, Raystown and Raybone, Harry L. Holmes and the Dockman open at the Chutes May 14th.
The Healy Sisters are on the way home from the East.
Harry Rolizot will soon play the Northwest Circuit.
The Gordan Sisters will open at the Fredericksburg Music Hall, Portland, next week.
Quenie Meyrick and the Pierce Sisters are doing well at the Mason Hotel.
Fred and Amy Gottlob are big attractions at Jerome Smith’s People’s Theatre, Seattle.
Piera Francio and Maud Mallory are on the bill at the Mason Hotel.

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BARD

Personal Mention

CHARLIE THALL, Mark Thall’s handsome and versatile son, is doing advance work for M. B. Curtis, and also acting in the play. Sam’s of Poison. Charlie is handling vaudeville work with all the skill of a veteran.

S. H. PRIDELANDER sends out his Little Brownie Company next Monday, opening at Oakland, playing at the Burbank, Los Angeles, a week, then to San Diego, then go North as far as Butte under the management of J. Duke Murray.

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Correspondence and
Comments of Interest

NEW YORK
Special Correspondence.

New York, May 6.—Border Side is the name of a play, by Eva Foster Riggs, produced at the Lyceum last week. The principal culprit was Virginia Calhoun, who, even if she had not had all the grace necessary to the part, she could not have made the simpleton heroine even plausibly attractive. The scene was laid in Maryland. The story is that of a father, a girl, and a foster son. The father abandoned his daughter when she was a mere child on account of a family quarrel. He gives his name and fortune to his foster son. That son, by an impossible misunderstanding, is in later years mistaken by the daughter for her father. And as the foster son, later in life, a woman he receives the love of a daughter while actually emasculated of her.

Joseph Jefferson ended his engagement at the Fifth Avenue Theatre Sunday night. On Tuesday night he attended the banquet given by the Sons of the American Revolution and the applause with which he was received on the vaudeville stage by his maiden name, Alice Kingson. Mr. Davis has just closed the season successfully in The Adventure, under Charles Frohm- man's management. But he is too talented to allow his flight to be hidden under a bushel. No matter how he is thrown he will always light on his feet. And if he is not some day one of America's greatest actors, then I'm a stuffed prophet. Even now he is engaging talent for a stock company which is to support him in summer engagements in four or five cities. He has chosen a play which is a sermon in dialogue and in which he says he thinks he can do more good than in the pulpit. If so—hurray!

Giovanni Tagliapietra, the celebrated baritone, who was formerly in the support of Patti, and later with Emma Abbott, was married last week to Miss Margaret Townsend, who has an independent fortune of her own. He will make him more discriminating than ever against mediocre voices.

The time of the year has come when people interested in theatres look forward to the big stock-company Vivid plays. The opening plays of most of the theatres can be announced definitely, though Charles Frohm- man's plays are never divulged fully until the last waning of the curtain. One new theatre is in sight. That is the Republic, which, on Oscar Hamnettly is scheduled, in the Palace Theatre. The opening is set for Sept. 1. A change of management at the Republic will bring a stock company, and Miss Russell is expected to stay there a long time, after which Ethel Barrymore will figure in a new play by Clyde Fitch. The Empire, Garden and Knickerbocker dates have not been arranged. Plays acted by John Drew and his players, and by Charles Frohm- man's special company, will be given at the Empire. Francis Wilson, N. C. Goodwin and other stars will appear at the Knicker- bocker. Two Hamlets, by E. H. Sothern and Sarah Bernhardt, will be seen at the Garden. Bernardt will appear also in an Algong with Capdevil and in her old repertory. Richard Mansfield will come later in a Shakespeare production. The Irving Place and Murray Hill will have their stock companies as heretofore, and the Styr, Harlem Opera House and Grand Opera House will be visited by traveling organizations.

The benefit performances at two theatres for the Naval Arch Fund last Tuesday afternoon were not well attended. The bills were, including many prominent stage folk, one of the funnest things at the Wallack Theatre matinée was the little speech which Joseph Jefferson made after presenting Lord Neero's Stille Shings. He said: "It may not have been funny, but it was eminently respectable." This was con- sidered as a salut at Sopho, and Wine and Water, of scenes from which plays were also produced.

The hot weather in the last few days has set all the roof gardens managers to thinking, and preparations are now making for the opening of sky parlors. But notwithstanding the approach of hot weather, Proctor will open a third contin- gent of his third city management outside doors. It will be at the Fifth Avenue Theatre. So it looks as though there would be plenty to amuse those who are not in New York this summer.

Ron Roy.

DENVER
Special Correspondence.

Denver, Colo., May 1.—A large audience greeted The Girl From Chili Sunday night at the Tower. Her name ought to be Miss "Frost." The company is not so bad, but the play certainly is. Clever young Gus Tann, formerly with Stockwell's Mid-Night Bell, is with the company. * At the Denver, Roscoe and Holland's Nashville Students give a very good minstrel show. Business good. * The Lyceum Stock Company will return from their mountain tour to play Jim the Pennam for a week ending Sunday evening, May 6. It will be the final week of their engagement at the Lyceum Theatre. * California's favorite comedian, Harry Corson Clarke, opens a week's en- gagement at the Tabor Sunday afternoon, May 6. * The Boston edition of "Once upon a time" was done in Denver, as he has many friends here who remember his excellent work at the Lyceum several years ago. * An entertainment was given at the Broadway Theatre last Saturday evening by the Children of the Amer- ican Revolution, the proceeds of which were devoted to the purchase of a bar-rel for the cranier Denver. Much credit is due Thomas Keiros who had charge of the affair. * A fashionable audience filled the Broadway Theatre Monday evening to see Ada Rehan in The School For Scandal. She plays the part of Lady Teazle with great delicacy, but has rather a different conception of the part from Katheryn kidder who played it here a short time ago. Her intru- duction was staged beautifully. Handsome White Whitelady ably supported Miss Rehan. The audience felt that if anything on this grand scale returns East from here closing in Denver.

ROB BELL

CANADA
Special Correspondence.

St. John, N. B., Moving Day, 1900.—Saturday night the Valentine Stock Company closed their fourteen weeks' engagement to a very large and appreciative audience. The bills con The Pit. Socially, the ladies and gentleman of the company have made many friends who sincerely regret their departure. Miss McQuilling gives for five performances from Tom Sheen's repertoire, 2-5. Last night Scammell's Town Topics opened a week and we are satisfied that they have satisfied their box-office needs; fair ports show the usual olla podrida of more or less pretty girls, excellent singing and dancing and general round-fareial froth.

FRANCIS COWELL

MONTANA
Special Correspondence.

Butte, Montana, April 30.—The Grand Opera House, C. O. McNeil, Manager, April 26th to 29th, Mr. Harr Mcintosh presented in a very creditable manner, Fudd's—head Wiburn. The performance drew big house.

Monday night, April 30th, W. Collie began his engagement in Mr. Sainted and his reception was a royal one. The support- ing company is excellent. Next attraction at the Grand is the concert to be given by the Silver Bow Glee Club, which promises to be a big society event. The Glee Club is comprised entirely of home talent. Coming at the Grand May 12th, West's Minstrels. Quo Vadis is on the boards at Sutton's Family Theatre for the second time this sea- son. Uncle Dick Sutton and his many patrons requested it so it had to be. Good houses have been the rule. Sapho did a big business for two weeks, and Quo Vadis so far has been an excellent drawing card.

Butte, Montana, May 7.—The Grand Opera House, Mr. G. O. McFarland, Manager—W. Collie began his new play, Mr.,
May 12, 1900

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NORTH DAKOTA
Special Correspondent

FARGO, May 5.—Theatre dark this week, except Coontown 400 May 7, which was very poor and drew a small house. Tuesday, May 5, Burr McIntosh in Pudd’head Wilson; Wednesday, May 9, Wylie Collier in Mr. Smooth. C.

The Haymarket Theatre Company played in Arcata Hall, last Monday evening to a good house. The play was good, and the leading man and woman, Mr. Sydney Platt, and Mrs. Zoe Rice were especially clever. The company deserves good houses.

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BY D. T. CALLAHAN, M. D.
Author of “Anne Boleyn,” “Robespierre,” “Ordinary of Two Silvers,” Etc.

PRESS NOTICES

The dialogues and situations are more than intelligently conceived. Furthermore the story is not at all
stained by any improper or indecent suggestion, and the acting is on the whole very creditable being carefully forged. In the aggregate, the production reflects credit upon all the properties, and (with the exception of a few in the dress for the women) the author of Anne Boleyn—Nathalie Doutremaes.

Mr. Callahan’s, a playwright of experience. He has learned the stage, and he knows how to play a big play, and he has made it a cleverly arranged as to stage effect.—Charleston [S. C.] Daily News.

Walt St. is a good acting play and will soon be staged.—Spokane Daily [W. T.].

The scene in the fourth act between Methlind and his contest to dance with the master of a slumboat.—Philadelphia [Quaker City] Press.

The plot is one of the best of its kind. The story is well told. The acting is pretty well in the line of effort. The play abound in vivid touches. The character Adams is an especially promising figure.—Chicago Daily Tribune.

The reader of this fine work can scarcely fail to carry conviction that under our present administration the country is going to the dogs. This may be true, but it is not a fact that is visible. The facts of the American life will soon be revealed away.—Alexander De M ran in National Watchman.

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LOUIS ANGELES
Special Correspondence

Los Angeles, May 5.—This week marks the close of one of the best opera seasons ever seen for a long time, that of the Metropolitan Opera Company. From a financial standpoint it was not all that could be expected, but the thousands who have gone to the house for the best attraction have, without question, been satisfied.

Reports state that the fact has again been demonstrated that Los Angeles people do come to see the operas in a big way. And the result is that the season has been a great success financially.

Los Angeles has been a wonderful lode of Semite music, and the chance to see thousands of the Spanish operatic audience who have been in the city all week is a pleasant surprise.

Mr. Harry Wyatt, manager of the Metropolitan Opera Company, has been in the city all week and has been quite busy with the booking of the season's events.

Mr. Wyatt has been quite busy with the booking of the season's events.

PORTLAND
Special Correspondence

Portland, May 8.—Marquis Granville, the Australian comic opera, has been a big success in Portland, and the audience has been well satisfied with the performance.

The show has been a great success, and the audience has been well satisfied with the performance.

The show has been a great success, and the audience has been well satisfied with the performance.
THE COLUMBIA

Yale's production, The Evil Eye, is meeting with the highest possible favor at the Columbia Theatre. This is the first entertainment of its kind that has been offered San Francisco theatre-goers for a long time past. Without a doubt the big hit of the performance to date is Miss Alice H. Winter, while the Phaese dancers come closely behind him for popular approval. The scenic, electrical and mechanical effects are far and ahead of any utilized in stage work in this city since the opening of one or two outstanding successes. Roseaire and Elliott as Nid and Nod, prove most amusing, while Fischer's second act is of such a nature that it affords interesting interest with her clever singing and dancing and The Evil Eye has another week to run at the Columbia. In the event J ohn Drew and his company at the Columbia Theatre on the evening of Monday, the 21st inst., will be the signal for the most fashionable turn-out of theatre-goers that has taken place in months past. The play to be staged here by Drew is Hudden Chambers' comedy of temperament, The Tyranny of Tears, and the original Empire Theatre support. It was for two years the rage of London and New York and in the latter city was produced at $2.00 prices. This will be the first occasion in the history of San Francisco that such an attraction has been produced at a popular priced house before, being seen at the highest priced theatres. The cast will be a strong one. Arthur Wooley, the favorite comedian, will make his re-appearance. The staging and costume will be most elaborate.

THE ORPHEUM

The bill at the Orpheum will be entirely new from one end to the other. The Orpheum Company has been able of late to give some of the best bills in his history. At the head is the brilliant Mr. Ezra Kendall, who needs no introduction. He is one of the big favorites. He comes armed, as usual, with a lot of entirely new vaudeville and is bound to make his accustomed hit. The Newsboys Quintet has also been heard here in the past. These five clever singers have in a selection of new songs and it is said by the critics in the East that the aggregation was never in better shape than today. Louise GunnIng is a pretty Jessie from Scotland who oppends for her popularity, which is almost world-wide, on the singing of a few simple Scotch ballads. Walbritten is Uncle, the barrel king, and his manipulation of an enormous barrel, is said to be something marvelous. The Kleist Brothers will present that wonderful thing in modern vaudeville, an entirely new and original musical act. They have called upon the mysteries of the black art in securing their effects and their act is said to be wonderfully entertaining. Milton and Dolly Nobles assisted by Miss Eva Westcott, will present Nobles' sketch, Why Walker Reform. The holders are: Mark Sullivan, W. E. Bates and the biographe with a new series of views. Matinees Wednesday, Saturday and Sunday.

THE TIVOli

The Tivoli Opera House is on the top wave of prosperity with the comic opera, The Wizard of the Nile, which opens next Monday, enter's on its fifth week. The splendid presentations which the Tivoli recently gave The Evil Eye are being eclipsed by the company in The Wizard of the Nile. The Wizard is a genuine comedy and is replete with good music, and every member of the company has an opportunity to win applause. When the \"Wizard\" takes its departure, it will be followed by the delightful French opera, The Three Guardsmen, the music of which was written by the well-known composer, Varnay.

FISCHER'S

Fischer's Concert House is the mecca toward which the San Francisco worshipers of the polite and popular music are turning their faces. A double bill is presented, in connection with the splendid work of Herrich's superb orchestra. The prison scene from Faust is presented at 9:30 with the famous basso, Signor Abramoff as Mephisto, and the feature of the evening, the last act of Rigoletto, at 11 o'clock, with Signorina Puceri as Gilda. Manager Moorer announces for the week of May 18 the Nile scene from the opera Aida, which will be elaborately mounted and costumed.

Vaudville Notes

Snowie May Belle and Ada Sweeney open at Vallege next week. Mabel Craig, Lilian Howe and Vivian Russell are at the Fashion, San Jose. The Romola Bros. will shortly play in a local music hall. Armanda Jalbr is at the Tivo li Opera, Stockton. Gertie Harrington is meeting with success at the Leader, Vallejo.

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THE SAN FRANCISCO DRAMATIC REVIEW

MABEL RICHARDSON'S CONCERT

The Napa Daily Register gives acharming account of Miss Mabel Richardson's concert in Napa Friday of last week. "Miss Richardson of Val-lejo is one of the most charming elocutionists that ever delighted an audience in Napa. Her classical and musical entertainment was well at-tended and thoroughly enjoyed. She displayed grace of presence, sweetness of voice and power of expression that was most remarkable and charming, especially in the beautiful Aux Ital-iens." Mrs. Fannie Dam-Hilton is also complimented for "rich soprano solos," Chi vnoi compris la bella Col-lundia [Nicole Immell and Alfred Rodyn's You], that she sings with most exquisite taste and sym-pathy. Mrs. Hilton's pupil, George Kroumliet, baritone, whom he is training for the profession, made a success of his songs, Once in a Purple Twilight, and duet, When I Know Thou Art Near Me [Fanny Abbot] with Mrs. Hilton. Miss Richardson's numbers were Coriolanus, Three and an Extra and Aus Italians [Lyton] in which she was assisted by R. Benja-min, the popular Napa violinist, and Miss Capell, the pianist, of Oakland.

SAN JOSE CONCERT

A grand operatic concert was given by the Harmonia Quartet, Lulu Pieper, soprano, Mary E. Webster, contralto, Ernest Wentzel, tenor and Henri Dykman, baritone, at King's Conservatory last week, which was pro-nounced one of the most successful and artistic concerts given in San Jose. The program, that was appraised to the echo, included: He Doth to Me Incline [Fidelio] Beethoven, by the Quartet; piano solos, Romance [Liszt] Gavotte [Mignon] Miss Maude L. Caldwell; duet, Melodies from a Moon [Melistephele] Balbo; tenor solo, Romance from Martha; soprano solo, Bel Raggio from Semiramide, baritone solo, Arietta [Lucine] of Del-les Bella Figgia from Kigoletto and Gute Nacht from Martha by the Quartet. Miss Mary E. Webster, contralto, made an excellent impres-sion, singing Convien Partir [La Figlia del Reggimento] Donizetti. Her encore was a delicately lovely song, "Fly the Sea," by Miss Rose Turner, of San Jose.

MASONIC CONCERT

The first annual reception and presentation given to the ladies by Mission Chapter No. 79, R. A. M., in Mission Masonic Hall, was a very delightful gathering and the program thoroughly enjoyed. Miss Claire M. Cole was the pianist of the evening, and was highly complimented for her rendition of Liszt's Hark, Hark the Lark, and her accom-paniments. The popular Knicker-bocker Quartet, Messrs. Williams, Elliott, Crane and Larsen, appeared with their usual success. Miss Jessie Foster, soprano, was justly a favorite, and gave solos Norwegian Shepherd, Song 16th Century and Across the Dee. Baritone solo, One Heart Divine, was rendered by Edward C. Boyson, with encore Because. Cornet duet, Ethel Dalton and Geo. Bennett. Cyrus Browner Newton, reader, gave The District School, creating much laughter. Samuel Adelman's Mason-dolina Orchestra was an attraction of the evening and did very excellent work under its guidance, the numbers being Spring Song [Mendelssohn], Palms-Faure, Intermesso [Mascagni], March des Mandolistes [Mezzacapo].

MUSICAL IN ALAMEDA

A musicale was given in Alameda Thursday night of April 26, by St. Agnes Guild that was notable for the unusual excellence of the program. Miss Florence Donne of this city was the principal singer, and she created a positive sensation, singing with much charm and finish, and displaying great power. At the conclusion of her last song, Hark, the Lark, she was tendered an enthusiastic ovation. Others on the program were Miss Ella Graves, Mrs. Chas. Bradford, Mr. E. A. Thornton, Miss Lulu Daniels and Miss Margarita Bruntsch. Mr. L. M. Halton, an exceedingly clever adept at sleight of hand, gave an exhibition, and two of the cleverest and best known amateur actors hereabouts, Mrs. Montgomery Hasselt and Geo. Austin Denison, gave a charming presentation of the sketch, Drifled Aport.

MRS. CAMPBELL'S RECITAL

Sherman Clay Hall was filled Thursday evening last week with a refined and enthusiastic audience upon the occasion of the song recital by pupils of Mrs. Marriner Campbell, who has made an enviable reputation as a singer and teacher. The stage pre-sented an attractive appearance and the twelve charming young singers showed good method and voices of varied style. The program of twenty-five numbers was enjoyable through-out but too lengthy to admit of criticism of each song. Miss Florence Julane Doane, a lovely flower-like girl was a very great favorite, and as she stood in her pure white gown with green foliage at her feet, I thought somehow of a sweet with violet, she seemed so innocent and untouched by the world. Her voice is a soprano of good range and sweetness of tone and she sang with refined grace and ex-ecuted well, The Merry Lark [Nevin], Polly Wills [1740 Dr. Arne] and The Loreleiof Liszt, receiving most flat-tering applause. Miss Isella Van Pelt, with her bright dark eyes and rather stately appearance was a complete contrast to Miss Doane. Her voice is a contralto of fine quality and heard to advantage in Meyerbeer's Lieu Signor, the Message, a gem of a song by Mr. H. B. Pasmore, finding in her a charming interpreter, and her sweet tones were aided by the strains of the violin and cello played by Mr. Pasmore's little daughters Mary and Dorothy. Ellen Margery Marks made a fine appearance upon the stage and sang with intelligence and style, Ave Maria (violin, organ and piano), Buch-Gounod and Schir's Sogni. She has excellent material and is very promising, but a slight indisposition prevented her from doing herself full justice on this occasion. Belle Liv-ington scored a success in Beltraggio [Rossini] and Mine All [Bradsoky]. Her execution was clear and bright and her expression good, Miss Gertrude Ose sang with much tender-ness, Calm as the Night [Bohm] and My Mother Bids Me Bind My Hair [Haydn]. Her voice is very musical and sweet. Isabel Kerr, a dainty little singer, sang the pretty old Scotch song, The Sweetest of all was Jamie and Mary Mac Niel, with violin, cello and piano accompaniment. Marie Part-ridge, the possessor of a very good voice, sang Give My Love Good Morrow and Massenet's Elegie with violin obligato. Alice Harrier of Val-lejo, rendered The Rose [Spohr] and an ode to Phillis [1575 Florence Gilbert]. Her voice was smooth and clear and her style refined. Edna Frances Smart's clear ringing voice was heard in Vainka's song [von Stutman], and in the incidental solos of the chorus Ave Maria, the opening number. Esther Livingston sang one of A. Rendlin [1865], Mar-guerite Conklin Ockes, Oh Mis Fer-nando [Donizetti], and Absent [Met-calf] and Louise Wright McCrell, The Lass, with the delicate air and We kissed again with tears winning praise for their efforts. Belle Living-ton and Esther Livingston rendered very tastefully the closing numbers Duet Giorno d'orore [Rossini], Mr. Batchelder, Miss Nemata Van Pelt and Miss Julia K. Tharp proved themselves excellent accompanists. A large number of professional musi-cians were present, who tendered sincere congratulations to Mrs. Marriner Campbell.

BENEFIT ENTERTAINMENT.

The May festival for the benefit of the Children's Hospital given at the Hamlin School and Van Ness Semi-nary last Saturday afternoon and even-ing, was a brilliant and artistic success and netted a handsome sum for the worthy charity. The musical program of the afternoon included Siegfried Idyll [Wagner], by Hother Wisner, violinist who was in good form and played with his usual artistic refinement responding to an encore. Mrs. Chas. Oicott Richards, soprano rendered some beautiful old English songs, and Mrs. Joseph Birmingham, also a very popular singer gave Der Doppelganger [Schuber], Kypris [Holmes] and There was an Ancient King [Henhel]. Mr. Robert Tolnus, one of the finest musicians of the state and who is noted for the skill and warmth of his renderings, rendered in exquisite style Beethoven's Sonate in E flat op. 31 No. 3. In the evening a series of tableaux from Shakespearean plays formed an enjoyable entertain-ment, the Neapolitan Mandolin and Guitar Club also contributing selections. The beautiful house was thronged with guests, the pretty booths also assisting to swell the receipts. The musical program was arranged by Miss Constance Jordan, who acted as accompanist.
And in his savings by mistake
A solemn truth the madman spake.

* * *

Once again the prevention of cruelty to things in general, children in particular, is abroad in the land, and the stage child is the chief object of interference and pity.

It is safe to say that no one among us can handle the subject with the grace and skill of the one who thinks she knows and doesn’t. She is positively leather-hung on the subject. Such richness of invention, such strength of coloring, such greatness of invention, such lack of brevity, such force of expression—the whole frightful future of the youngsters, even before the far future, laid bare before our watering eyes. Such precision on a subject (the future) supposed hitherto to be enveloped in a cloud of mystery, is really very touching. It is like the palmistry editor doing his weekly guess-work and making the usual bad job of it. It would be so much easier to write their histories after they are dead, but infinitely less interesting—so much would have to be left out.

* * *

It is a singularly awkward theme to champion—this stage child—and I should not like to go on record as having done so. I do not like stage children. I never did. I probably never shall. They ever come upon the scene an intrusion, counting two at a comma and four at a period, reflecting obloquy in every full stop and automatic move. They always strike the horrid false note inevitable under the circumstances. They always say such impossible, elder-folk stuff and nonsense. (I advise any author who must introduce a child or expire to sit on a bench in a school-yard for a season and take points).

* * *

But I am drifting. This cruelty idea is all fiddleticks. If, in the end, they could be whisked off to the cool and quiet of a nursery, by all means keep on talking. Shout if you like! The nursery is the place for children. But alas, their parents are not attuned that way.

The great majority of these youngsters have not walked away from the borders of the peaceful lake that reflects the sky, the stars, the banks and the trees, and the flowers that grow in stage land are by far the most fragrant they have ever gathered—shall ever gather if you could have your way and send them whence they came.

Which is better—light, life, happiness (for the stage youngster is happy) travel and the watchful care given to things of commercial value with many a possibility of great things in future, or fried chops and baker’s pie, un-darned hose, one bath a week or less, fifth grade graduation, the sweat shop and a Maude Muller exit? Which?

In the words of Emerson: “Don’t bank against the bad, but chant the beauties of the good.”

If you have a surplus crop of opinion that must be got rid of, look to the youngsters who are to be examined in June on what they don’t know and who are wide-eyed and sleepless, or else full of bad dreams on the subject.

* * *

I’m so glad I never saw Richard Mansfield as the Baron Chevalier in A Parisian Romance. Why? Because I don’t have to tell Mr. Neil! where he differs and where he is like—because criticism by comparison gives me that tired feeling.

Mr. Neil! is quite repulsive enough as the Baron for all my needs and desires. He is artistic, he is convincing. Otherwise, I should not have been in at the death. He kept me in my place in spite of myself and in consequence I have set him on an actor pedestal from which he will not easily be lifted down.

Nevertheless, I am sorry I saw the Baron. Why should such as he be featured in a play? He is not a type. He is a disgusting degenerate freak. Body, brain and soul need a frightful course of Pearline sods. Even this would be a failure. A leper would be more companionable than he.

The play? Is it a play? I think perhaps it started out as one at the Madison Square, when Mansfield, then without fame, was given the Baron as a present part, incidental, but not indispensable to the action. He made so much of his chance that it became the feature of the play and I have an idea that Henri de Tarzy has since been written down and Chevalier very much up. It looks that way, at any rate.

It is now but an impressionist picture and those who would be in it as anything but purples and yellows, mustard close to the Baron’s elbow. After his death there is nothing. What excuse has the fourth act for being?

Who is William Brewer? He has a Morgan air and is capable of much. I should like to see him well cast. I like Elythe Chapman better every time I see her. I don’t think she could do anything badly. Poor thing, what a cruel and inartistic demand to make upon her—to call her back to die in black. If I were she, I should write the part over, end up naturally in tinsel, glitter, stage paint and laudans and send a wedding present and wishes for happiness to my successor. Ships don’t burn on time. Why should they? Women of her heart and brain don’t end up asking for prayers and a decent burial.

Julia Dean is an artist and if she doesn’t get her head turned, she will be doing a long New York season one of these days. Her voice needs some more register. It is all there but she doesn’t use it. I wish she would. It will mean so much to her in future.

Mr. Benjamin Howard is the most admirable reading man I have ever seen in moons. His earnestness and sincerity are delightful. He never includes the house in his calculations. He never poses for paragraphs. His voice is a joy to the ear. And leading man parts are so woefully bad.

**

Criticism—Past and Present

Oh, we are not so bad after all. Even in ye olden days, they (the critics) did not reach out the parting hand too often. I am speaking of the days of Belteron and Nell Gwynne—for even then the critic flourished. He was not, however the power he is now, for the people took their cue from the king and had a few opinions of their own besides, before they read the morning papers.

If the playwright and actor of today get the blues, let them go back and read of the quick and the dead. They will then be of good courage, realize that critics are human and mistaken. They will take each man’s censure but reserve their judgment.

For instance, how is this? A man of parts much listened to has written: “Henry the Eighth” is a simple thing, made up of a heap of ill-selected patches. Not in any wise worth seeing.

Macbeth is pretty good for variety, but in naught else commendable.

Othello I thought fair until I had read “The Adventures of Five Hours,” when it shrank to a mean thing. (N. B. Where is the “Adventures of Five Hours”?)

Richard III is most sad and melancholy but has naught eminent in it.

The Taming of the Shrew has some fair places but is generally a mean play—a very silly and dull thing altogether.

The Tempest, though having no great wit in it is some above the ordinary.

Hamlet would be a poor thing but for Belteron.

This same critic finds a certain tragedy “mighty pleasant and full of wit.” He finds all actors devilishly painted, enough to make one sick and he finds Nell Gwynne spoils most parts but marries and dancing.

One thing he does not do. He does not wound personally by the use of vulgar similes. He says things are ill-acted or not, as the case may be, and that is all. In this way we may learn by looking backward.

* * *

Lewis Morrison and party were to have arrived on Tuesday on the steamer Newport—and my, what preparations! Flowers, flowers, flowers, and a dinner planned to perfection. Man proposes and the sad sea wave disposes. Now it is Wednesday. The Newport is not yet sighted. The dinner is getting overdue. The flowers are nodding. And the good natured man at the Merchants’ Exchange is almost on calling terms with Miss Roberts (Mrs. Morrison) so often has she called him up and begged him to look far out to sea. He is looking yet.

* * *

Is there a powder or a pellet or a pill that will cure the fence poster business of what ails it? Like Lady Teasdale’s fit, it is in danger of dying from too much health. What the —— Well, let it die! I don’t care. Do you?
THE SAN FRANCISCO DRAMATIC REVIEW

Next Year's Big Farce Comedy Show
Will be Launched Early in September
It will be the most hearted in Big, Arthur and Funny.
It will be Proceeded by a Company of 10 Frege.
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It will be Proceeded by a Famous Comic, in his first Vanfall Performance.
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Dunn and Ryley Coming

Dunn and Ryley, with their strong and clever aggregation of talent who will present a series of Hoyt farces at the California this summer, opened at Milwaukee, May 6, on their way to the Coast. Arthur G. Williams, one of the most affable and successful men in the business, is manager of the company, which includes Mathews and Bulger, Mary Marble, Walter Jones, George F. Marion, Lanston Rowan, Philip H. Ryley, Bessie Tannell, Tony Hart, Lizzie Singer, Marion Gunning, Adlyn Estee, Ethel Kirwan, the Wise Serenaders, and the Right Mascots, together with a large chorus. Gustave Lunders will be the musical director.

The Neill Co. in Honolulu

The great importance that Honolulu is attracting as an objective point for high-class attractions is indicated by the Neill Co. deciding to visit the islands during the coming summer under the auspices of W. G. Irwin & Co. and Hon. Frank L. Hoag.

The company will carry with it to Honolulu all of its elaborate scenery and effects, specially designed stage furniture and a new silk plush drop curtain. The organization expects to open there in July, at the Honolulu Opera House.

Not since the best days of such productions as The Black Crook and The Twelve Temptations has a trick spectacle done such a business as The Evil Eye at the Columbia Theatre.

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On the Road

Girl from Chili
Albuquerque, 17; Gallup, 14; Winslow, Ariz., 15; Flagstaff, 16; Williams, 17; Phoenix, 19; Prescott, 20-21; Jerome, 22; San Bernardino, Cal., 24; Santa Ana, 25; San Diego, 26; Los Angeles, 27, week.

Evil Eye Company
(Chas. H. Vale, Mgr.)—San Francisco, May 7, two weeks.

Have You Seen Smith?
Fargo, 19; Ave. River Co.
Butte, 13-15; Fargo, 22.

Pudd'nhead Wilson
Fargo, May 7.

Frawley Company
Los Angeles, April 8, six weeks.

Moroccan Opera Company
Los Angeles, April 8, indefinitely.

Boston Lyric Opera Company
Seattle, 6-13; Walla Walla, 17; Spokane, 18-19; Wallace, 21; Missoula, 22; Butte, 23-26.

Harry Corson Clarke Co.
Denver, 6, week.

Dixie Stock Company
Virginia, 7-13; Carson, 14-20; Auburn, 21-27.

Jessie Shirley Company
(Harry W. Smith, Mgr.)—Watsonville, 7-13; San Jose, 14-20; Santa Cruz, 21-27.

West's Minstrel Jubilee
(8. B. Richby, Mgr.)—Butte, 11-12; Helena, 14; Billings, 15; Fargo, 17; Grand Forks, 18; Winnipeg, 19; Duluth, 21; Cabinets, 23; Marquette, 24; Sault Ste. Marie, 25, close.

Imperial Stock Company
Nevada City, May 6, week; Reno, 13, week; Virginia City, 20, week; Carson City, 27, week.

Ward and Vales Company
Tacoma, 17; Seattle, 13-15; Butte, 20-27; Fargo, 28.

Palmer Co.'s Brunettes in Fairyland
(S. H. Friedlander & Co., Mgr.)—Oakland, 15-16; Fresno, 17-18; Burbank Theatre, Los Angeles, 20, week.

Haymarket Theatre Company
Ukiah, 17; Cleverdale, 14; Holywood, 15; Petaluma, 16; San Rafael, 17.

Under Sealed Orders Co.
Haywards, 19; Vallejo, 21-22.

Personal Mention

CHARLIE COOK tried out a new hypnotist, Castelle, at San Rafael Friday night.

JOHN KURKAMP, now singing at Fischer's, a week, with S. H. Friedlander, a member of the same boy's orchestra in Louisville twenty-five years ago.

CHARLES ASTOR PARKER leaves for Honolulu next Wednesday on the Alameda in advance of the Neil Company.

MARY HAMPTON has accepted an offer to play in Denver during the summer stock season, at one of the largest salaries ever offered for a summer engagement.

G. O. MCFARLAND, the very successful manager of the Grand Opera House, Butte, Mont., with Mrs. McFarland and Baby McFarland, is making a visit to San Francisco. Mr. McFarland states that the past season at his house has been extremely successful.

MISS ANNIE RUSSELL is not American by birth, as has been surmised, but was born in Liverpool, England, in 1865. In early childhood, however, her parents decided that their fortunes would be bettered by migration to Canada, and in 1869 were living in Montreal.

The engagement is announced of George H. Myers of this city, Treasurer of the Orpheum, to Miss Bertha Moser of San Jose. The wedding will take place in the fall. The bride-to-be is a daughter of Mrs. H. Moser. She is handsome and accomplished, and popular in San Jose society.

BLANCHE BATES has changed her mind about her European trip this summer, and though there was trouble about her proposed engagement in Washington, D. C., it is reported that she has secured a very valuable position for the summer. She will be the leading woman with Henry Miller during his engagement at the Columbia Theatre.

..Triumphant Return..

ERNEST HOGAN "THE UNBLEACHED AMERICAN" and his Funny Folks
Will arrive in America via Vancouver, B. C., on or about May 12, 1900. After an unqualified success abroad, Mr. Hogan will star in his new and original excretingly funny farce-comedy

A COUNTRY COON

By MR. ALLEN DUNN

Managers address American Representative, Mr. Billy Barlow, care New Western Hotel, San Francisco, Cal.

P. S.—Were due in America April 28, but accepted a renewal of contract for four weeks at the Orpheum, Honolulu, H. I.

WATCH THIS SPACE

Management MR. CARL DANTE
GEORGE MOOSER
Director General of the Western Exhibition
and Street Fair Company
Music for Oom Paul

Herr Franz von Blon, a German musician, composed a "Boer March," and dedicated it to President Kruger. Desiring to obtain the President's permission, he wrote requesting a reply at his earliest convenience. The President was taking part in a council of war when the letter reached him, yet, in spite of the fact that a measure of the greatest importance was being discussed, he gave immediate attention to the request and promptly instructed Under Secretary of State, H. F. Grobbelaar, to notify Herr von Blon that it would give him much pleasure to accept the dedication. Under ordinary circumstances Oom Paul's acceptance would cause little comment, but that he should find time at such a crisis to promptly acknowledge a foreigner's graceful act of courtesy is very surprising and pleasing.

Frederick Vroom Shot

Early Tuesday afternoon of last week Grace Addison Vroom confronted Frederick Vroom, accused him of infidelity, received three smashing blows from his fist, and then frenzied by brutal treatment and neglect, shot him in the back with a 32-caliber revolver.

The climax occurred in Vroom's office, at 10 Annie street, immediately above the Palace Hotel, and within fifty yards of busy Market street, yet nothing of the sensational tragedy became known till Friday. The parties to the affair are well known on the coast. Vroom posed as a leading man of ability. He was engaged to support Nance O'Neil, but after one performance was let out. For some time, his wife, Grace Addison, had been a member of the Dewey Stock Company in Oakland and had practically supported herself and her husband, who was very much adverse to work, having declined several offers from traveling companies. Lately he had emigrated to a Cape Nome enterprise.

Miss Addison had suspected a well known young actress, who had been a member of the Vroom-Addison Company, which disbanded several months ago, of winning her husband's affection or of having come under the spell of his influence, and after having invaded the young woman's room and wrung from her a statement of guilt, had started out to find the recreent husband, with the shooting as a result. Miss Addison was always a quiet, modest little woman, and must have been galloped into a desperate frenzy to have done the shooting. Sunday she delivered herself up to the police, and was released upon depositing $250 bail. There will probably be no prosecution.

Sousa Captures Paris

American music and the American musicians received an extraordinary welcome at the Paris exhibition last week. Sousa's band made its debut in open-air concerts on the beautiful Esplanade des Invalides. These performances have been the feature of the exposition last week, and the intense enthusiasm displayed by the French audiences and the encomiums they have passed on the music and its interpretation have been most flattering to Sousa's fellow-countrymen.

The climax of enthusiasm has been reached when on each occasion, during the rendition of the march, The Stars and Stripes Forever, the assemblage has stood bareheaded as Old Glory was unfurled by two uniformed American guards. The march is listened to in silence, but upon its conclusion the audience rises, shouts and hurrahs, throws hats into the air and ladies throw flowers upon the bandstand. This demonstration is not confined to Americans, but is joined in by the French spectators. It has been a triumph for Sousa.

Actor and Author

Edwin Emery, the new member of the Alcazar Stock who has leaped into instantaneous favor, is not only a clever actor but a successful writer of sketches. Last August he appeared at Keith's, New York, in his own sketch, An Unexpected Visit and made a decided hit. It is now being played by Oliver Doull Byron. Later on Mr. Emery produced A Woman's Estimate, which got $14,975 from the city of New York in 1899, gets only $5,500 this year, and will get nothing next year. Altogether it has received $721,425.93 from the city. President Addich of the fund said last week: "The new condition of affairs, unfortunate as it seems, may be a blessing in disguise, if it will only induce well-to-do members of the profession to take an interest in the fund. There are not less than two hundred and fifty managers and actors, prominent and well-to-do, who are not members of the fund who could easily afford the $75.00 necessary to make each a life member."

Getting Ready for Honolulu

Among the passengers that sailed for Honolulu on the Alameda Thursday was Chas. Astor Parker of the Neill Company. The Honolulu visit of the Neills will be the biggest and most important theatrical event that has ever transpired on the Hawaiian Islands, inasmuch as entire special scenery and effects will be taken for eighteen different plays.

"We hope to return to California late next summer," said Mr. Parker Thursday, "and visit Australia afterwards. We will return to this country the last day in July, again appearing in Los Angeles, after which we play eastward, going as far as Baltimore. We have nothing but praise to say about California."

"When we return next year we hope to continue to merit the approbation of your public by giving them an entire new line of plays presented in the most conscientious manner. "We wish to thank the daily as well as the weekly press that has been so unanimously kind to us, and will aim to keep up the standard Mr. Neill has established.

Manager Ficks Writes

The Review publishes a letter from Geo. W. Ficks, the Sacramento manager, concerning a recent occurrence in his theatre. While the Review does not propose to enter into any of the differences of managers and players, yet it feels called upon to give any one so desiring, the space necessary to give their side of any controversy of public interest. The main facts of Mr. Ficks' letter are given below:

Sacramento, Cal., May 9, 1900.

With your permission I would like to make a statement of facts through your widely read and respected paper concerning the late Thompson Stock Company which opened an engagement at the Colunie Opera House April 15. With the arrival of Manager Thompson in town, the dramatic editors of three different papers, as well as myself, were told that the leading lady of his company was a wonder, and that Nance O'Neil was not in it for one minute with her. Well she could, and the local papers next day exposed the leading woman's absolute incompetency, although treating her with charity. Manager Thompson followed his opening night with ten more performances, every one of which was a loser to the home of from forty to fifty dollars a night. The managers of a big theatre party who had secured a large block of seats called the engagement off, refusing to attend Manager Thompson's show.

Manager Thompson appears to be attempting to show that he has been courageously treated, but facts are against him.

"My contract with the Thompson Stock Company called for a first-class company and new plays, and I only exercised the right of this contract in objecting to the way things were run. Since the reorganization, the company has been strengthened, is giving good performances, and is meeting with success."

A production of Quo Vadis is the big theatrical event in London. Fred C. Whitney is presenting the play at the Adelphi. Robert Taber, Lena Ashwell, Jack Barnes and Robert Pateman made big individual hits. The entire production, which was under the direction of Max Freeman, was superb.
The Trouble in Sacramento

The Review has received a long communication from the members of the Vinton Stock Company (formerly the Thompson Stock Company) asking that their side of the recent controversy arising from the premature closing of the Thompson Company, be given. In justice to the gentlemen who have signed the letter, we this week give the main facts of their communication:

Sacramento, May 5, 1900.

Editor Dramatic Review:

Dear Sir,—You are of course aware that Thompson Stock Company, which was to have played an extended engagement at the Clunie Opera House, this city, met with a whole lot of adversity and was closed down by Manager Frank C. Thompson after ten nights, and that we, the undersigned, formerly of Thompson's Company, are now filling out the original engagement, under the title of the Darrell Vinton Company. Back of this are some interesting facts, pertinent to the welfare of brother professionals; and we herewith present some of the sides of the story, so that all interested parties may judge intelligently over the differences between Manager Thompson and his players, the last named not having been accorded a hearing as yet.

The facts, briefly stated, begin at a date prior to April 1st, about which time Thompson's Stock Company was called for rehearsal.

Not many rehearsals had passed before it was freely commented that the leading lady was unequal to the work set before her. To this expression Manager Thompson smiled, and pooh-poohed, saying that "she would set them all crazy," that "she was greater than Nance O'Neil." In justice to Manager Thompson, grant the fact that he believed it implicitly. April 21st the Thompson Company opened and had the unpleasant satisfaction of seeing the finish at hand, by reason of the ignominious failure scored by the lady who was (entirely against her will and protest) boomed by Manager Thompson. Manager Geo. W. Ficks accused Thompson of being directly cause of the failure in having brought upon a person so obviously unpleasing to his audience, and threatened to close the show that very night, but was prevailed on not to do so, as the reputation and standing of other members of the company would have to suffer, and finally upon Manager Thompson promising a substitute in place of the lady, matters were temporarily patched up and the first week finished. The second week saw more management, causing local manager Ficks to again charge Manager Thompson with bad faith. This brought on an angry dispute and allegations, ending in Manager Thompson himself closing the show Tuesday night, April 24th, notwithstanding there was nearly $40 in the house at that hour (7:30 p.m.) and people coming in.

The following day (Wednesday) the company had a conference with Messrs. Thompson and Allen, the final results of which ended in the company all being engaged, with two exceptions, by Manager Ficks for his own house, to keep Messrs. Thompson and Allen having declared themselves disinclined to meet salaries beyond that week, and laying the company off "until they could go to San Francisco and book time." On that same Wednesday evening the members of the company asked the management to settle for their Sunday and Monday night's work before they left for San Francisco. Thursday morning at 9:30 A. M. the managers departed on one of the early morning trains and in due course of time reached the city and their story was printed, creditting them with having paid salaries in full. As they had only paid one week's salary up to that time, and had voided contracts calling for four week's guarantee, the leading members of the company fired an emphatic protest, which was apparently efficacious, as it brought forth the salaries due for that Sunday and Monday night, as well as the money for unpaid bills due property men, extra hands, etc., left behind. And thus we stood up under galling fire and insisted upon our personal rights.

MRS. PATRICK CAMPBELL—The English Actress

Of General Interest

Sarah Bernhardt and Maude Adams will be playing New York simultaneously in L'Aiglon next autumn. Richard Mansfield says he will produce another drama on the same subject of Bonaparte's son.

Peter F. Dailey's character in an English version of Im Himmelfahrt

Big Operatic Enterprise for Honolulu

Through the indefatigable efforts of J. C. Cohen, manager of the Honolulu Orpheum, and his bustling lieutenant, L. F. Stone, there has been secured intact, with three exceptions, the entire Moroco Opera Company, for a season of sixteen weeks at Honolulu, producing thirty-two operas. The company numbers thirty-five people, who will be under the direction of Wm. Woff, the well-known comedian and stage director. Wm. Robinson will be musical director.

It is a decidedly nervy proposition this—the taking of such a large and high priced company to Honolulu, but then the Orpheum management seem determined to furnish their island patrons with the best to be had, and as a consequence Honolulu for the past year has enjoyed an extraordinarily fine succession of theatrical attractions.

The opera company left by Thursday's boat, and included Mr. and Mrs. William Woff, Tillie Salingor, Bessie Fairbairn, Hattie Belle Ludd, Marie Rosa, a soprano find of Mr. Woff's, who promises to be a sensation in the islands, Winfred Goff, Viola Texsmith, Laura Oakley, Catherine Grey, Mabel Van Metre, Florence Gladson, Mabel Still, Myrtle Jones, Catherine Florence, Helen Aitkin, Eugenie Becker, Jennie Simons, Rose Naylor, Addie M. Arnold, A. E. Arnold, Nace Bonneville, Phil Branson, George Collins, J. H. Davies, H. B. Leader, Neil Campbell, John H. Davis, C. Jagstorf, Musical Director William Robinson and an orchestra of eighteen pieces.

The operas to be produced will be Queen's Lace Handkerchief, El Capitan, The Mustard Plume, Chimes of Normandy, Grand Duchess, Dorothy, Nason, Isle of Champagne, Pinafore, Cavalleria Rusticana, Falika, Mikado, Paul Jones, Fra Diavolo, etc., etc.

The New Mrs. Jack Mason

Miss Katherine Gray, actress, and "Jack" Mason, actor, have been married. Jersey City is said to have been the scene of the nuptials one day last week, but the exact day is not known. Both Miss Gray and Mason are widely known in the theatrical profession and their marriage will be of great interest.

Subscribe for The Dramatic Review

M. Duval
Theatrical Wig Maker

III Foot St., San Francisco
WHITE WHITTLIES, the Alcazar’s new leading man, will arrive here next week.

BURLINGTON is coming to this city for a series of lectures in the near future.

LEON KISSEL left last Sunday for St. Paul to accept the management of one of the theatres of that city.

FRANCIS R. CUTTING has copyrighted a new play, A California Volunteer.

GEORGE NICHOLS is acting as assistant stage director of the Alcazar during the illness of Carlyle Moore.

ANDREW THOMSON, directing the tour of Under Sealed Orders, left last Sunday on his booming trip.

BLANCHE BAYES, on her European trip, will be accompanied by her mother and Mrs. F. X. Forbes of this city.

HOWARD Scott, who plays the valet in The Magister of Wood Barrow, at the Alcazar, was in the original Southern production in New York.

JON DREW is to close his season on this Coast and will jump direct back to New York, leaving there shortly after for Europe.

MRS. H. W. FROST left Thursday for Chicago and New York on business connected with the Western Amusement Exchange.

Tom Bates reports everything progressing nicely for the short trip of the Elfleet Qno Vadis Company in California, Nevada and Arizona.

ESTHER DUCKY, wife of Andrew Thomson, one of the best advance men in the business, has signed with Whitaker’s Under Sealed Orders Company.

EDWIN STEEN has a prominent part in the revival of Lord and Lady Aigly at the Empire, New York. He is now a fixture with the Empire Stock Company, and will have the principal character parts in the things that the company play.

WALTER BILARDO arrived home last week from the East where he has been playing with The Heart of Maryland, being everywhere accorded general recognition for a clever bit of character work.

FANNY WARD, who was the original Cupid in Henderson’s original Sinbad, was married last week in London to the Diamond Ring, Joe Lewis of South Africa, said to be worth $50,000,000.

KELLAR, the magician, is about completing a new $10,000 illusion which he promises to produce here for the first time on any stage. His coming engagement will be a limited one at the Columbia.

CARL SCHRAMM, the father of the child pianist, is in trouble. A former wife, now living in this city, has sued him for back alimony to the amount of $4,560.00. Mrs. Schramm is in very needy circumstances, and her lawyers are causing the former husband all kinds of trouble.
Mementos of People

Famous in the Musical World

Max Maretzek, the Son

Over in Berkeley, living under the shadows of the foothills, there is a late arrival—Max Maretzek, son of the famous impresario of the same name, who as a promoter of art is honored by musicians the world over. A couple of hours were delightfully spent while Mr. Maretzek and his wife entertained me with reminiscences of the father's career and stories of the great artists he had met and introduced to the world.

Proudly he showed me the portrait of Max Maretzek upon the piano, his face one of characteristic strength and kindliness. Upon my expressing fondness for souvenirs, a perfect shower of letters rained upon my lap, with autographs of Jas. Gordon Bennett, Ole Bull, Hector Berlioz, the celebrated composer, Rossini, Balfe, Henry Bishop, Arditri, Salvi, the famous tenor through me to touch the writings of these celebrities, so full of kindly thought and appreciation of the old man who had passed away but whose name has gone down in the history of music. Particularly interesting was an old letter, yellow and spotted with age, written in German and bearing the signature of Beethoven, the king of composers. It had been given to Appolonia Bertucat, Mr. Maretzek's mother, the famous harpist and singer, while touring in Europe with Vieuxtemps in 1845. She taught Anna Lovelace, the daughter of Lord Byron, the poet, she being her only pupil of the harp, and Mrs. Maretzek, who is now in New York and past seventy years of age, treasures one of her letters thanking her for her tuition. Anna Lovelace did not approve of her gifted father's principles and there was an estrangement between parent and daughter and she refused to live under the same roof with him. In a moment, I rubbed my eyes to be sure I was not in a fairy land, for I heard Mrs. Maretzek laughing, and I found in the palm of my hand a tiny gold cannon, drawn by two horses, the harness set with emeralds. What a dainty toy it appeared, and I was informed that it was given to Appolonia Bertucat when fifteen years of age during a visit with her mother and Dr. Coneau, the court physician, to Castle Ham in Paris, where Napoleon the Third was then imprisoned. The little girl was attracted to the gold cannon upon the mantel and Napoleon graciously urged her to accept it as a gift.

"And this," added Mrs. Maretzek, "is the hair of Queen Hortense and daughter of the Empress Josephine, who was the mother of Napoleon." How sacred the shining strand seemed with its turquoise chasp that had circled some dainty wrist in historical times! A picture of Adelina Patti attracted me—the quaint gown was of watered silk, severe linen bands at the throat and wrists, the sweet young face lit with large lustrous eyes, the dark hair parted and drawn simply back from the brow and in the corner of the picture was written, "To her friend and cousin Max Maretzek—Adelina Patti, 1865." Another quaint frame contained a portrait of Jenny Lind the great singer, whose benevolent spirit endeared her to the public, while her voice held them captive. A story is told of Jenny Lind singing one day in her room, when going to the window she found a beggar child listening to her song. She called the wondering little one to her and sang for her song after song until her heart was satisfied.

Max Maretzek, the elder, introduced Patti to the world in a concert in Tremper Hall, New York, in 1852, and I heard a story of her childhood when she used to run into Astor Place Opera House to sing for 'Cousin Max' to the astonishment of the singers who gave her half-dollars, when she tripped to the neighboring apple-stand or candy-shops happier, perhaps, than in later years when fortunes were laid at her feet. Max Maretzek was the assistant of Balfe in London in 1848, and had been a famous conductor in Europe. He came to New York in 1848 where he was manager and conductor of the Italian Opera Company at the Academy of Music for twenty-five years, introducing many operatic stars.

Maretzek produced works of Meyerbeer and Verdi and restored the operas of Don Juan, Magic Flute, Marriage of Figaro and Fidelio that had not been heard since 1825. Faust was produced for the first time in 1863, and he continued in active work until his death three years ago. Maretzek married Appolonia Bertucat, the famous harpist, a singer in his company in 1849. Among her pupils were Nordica, Grace Golden and Emma Thursby. Madame Maretzek came to San Francisco with Patti on her last tour in 1890. Max Maretzek brought out Sontag, Grisi, Grisi, Salvi, Maret, Patti, La Grange, Minnie Hawk, Frezzolini, Clara Louise Kellogg and Anna Louise Carey. Among the many interesting letters was one from Balfe, introducing Max Maretzek to Signin of New York, and requesting his influence in his undertaking in the musical field in which he was actively engaged until his death three years ago.

Mrs. Marguerite Maretzek, an accomplished singer, and Max Maretzek, a most thorough musician, reside in a quiet, picturesque spot in Berkeley, and will be acquisitions to musical circles the coming season.

Mr. Maretzek placed in my hand as a souvenir of our meeting a book written by his illustrious father entitled "Sharps and Flats," with portraits of the author, Patti, Giulia Grisi, Sontag, Alboni, Stella and others, and with anecdotes that I may give some day to the readers of The Dramatic Review, and as the train whirled me homeward it was a pleasure to turn the pages and to read upon the fly leaf "Compliments of Max Maretzek, Jr., to Mary Frances Francis."

—Mary Frances Francis.
The Columbia

The very versatile Sidney Ellis is responsible for a delightful entertainment as furnished by the clever people now in their second week at the popular Columbia. Al. H. Wilson's delightful Germanisms are the main feature of the show, although he is closely seconded by Bobby Rossier and Tommy Elliot, the two artful imps, who act with much drollery and nimbleness. Mr. Wilson has a most unctuous personality, and is by far the best of the stage German dialect performers. He is to be starred next season in a new play by Sidney Ellis, called The Watch of the Rhine, and with the playing ability of Mr. Ellis and the stage talents of Mr. Wilson, the new piece can hardly be other than a success. The Ell's Eye is very pleasingly staged and furnishes throughout an enjoyable performance. A very good second week's business has been done.

The Alcazar

Another big success has crowned the efforts of the Alcazar Stock Company this week in Jerome K. Jerome's play, The Maister of Wood Barrow. It can be truthfully said that rural and domestic dramas of this kind, with heart interest, and with the lights and shadows of daily life, all presented in a natural, unaffected manner, are the ones that hold the public where others fail, and little else but praise can be said in favor of the presentation of The Maister of Wood Barrow by the Alcazar Company. With the possible exception of the hard and unusual dialect necessary, Ernest Hastings as Allen Rolliett was in his element. He always gives one the impression that the parts he assumes were especially written for him, rather than that he was schooled to fit the parts, and in this character he is certainly in his element, for he is first the widow's rough, uncoined farmer son, then the gentleman of leisure, with the opportunity of graduating from corduroys to broadcloth, and it wouldn't be Hastings if he didn't wear fine clothes and a chromium themum as large as a hat when the opportunity offered. It is in these changes that he shines so brilliantly, and, as we have often said before, he has yet to do a part in any but the most commendable way. Miss Everett as Clara Dexter did not have a great deal to do, yet she did the part of the adventurous in a most natural way. Laura Crews as Deborah had an opportunity, and she made the most advantage of it. She is one of those stage girls who seem to be always learning how to do a thing or play a part better each time. Miss Howe was the usual clever character, the mother of Allen. Miss Wakeman appeared for five minutes as Rachel, and her makeup certainly does her credit. Ernest Howell gave evidence of superior character work by jumping from the idiotic country boy character of Ichabod to that of the adventurer, Hon. Tom Gussett, and he did it well. Carlyle Moore was cast for Gussett, but was unable to appear on account of illness. Mr. Howell's work was most commendable. Mr. Webster did not seem like himself in the younger character of Cranbourne, not on account of his acting—which was good, as is always the case—but because of the lack of big whiskers and gray hair, the indicators of the role with which we always associate him. The good work of Howard Scott as Piffin showed that the part fits him better than any he has assumed for a long time, and he is always acceptable. The cast was completed by Jeffrey Williams, George Nichols, Frank Cotter and Jack Morris.

Grand Opera House

The extravaganza company is giving a musical comedy The Lady Slavey, at the Grand Opera House this week, and it is an improvement on the work given so far by them. It is very handomely staged and the costumes were quite de rigueur. It is Arthur Wooley's first appearance since the opera company went to Los Angeles some weeks since, and he has been received with a perfect ovation—almost stopping the play for a few moments. As Sykes, he fills the role of comedian very much, to the delight of the gallery gods who howl their joy when he is at his funniest. Harry Cashman, as the sheriff, is very enjoyable in his rather tight-fitting raincoat. Geo. Lyding, as the Chicago millionaire, is quite sporty and makes love to any and every girl that comes into view with great cure and excellent form. His sweet voice is a great addition to the company, and his love song is most deserving of the hearty applause which follows it. Forrest Seabury shines as Ike the moneyed Jew, he is especially seen to advantage in his ballet costume. Lewis Wood, the grocer, is quite an English character. Edward Adams, as Lord Lavender is quite the inspired chap he desires to present. Blanche Chapman, the grocer's daughter, happy in her antique costume, which certainly is very fetching and her cockney accent true to life. Louise Royce is the typical music hall queen and enters into the spirit of the part with grace and unction. In her stunning black ballet costume she is a charming picture. Isabelle Underwood, as the Lady Slavey, is the ladies' maid she pretends to be. Her song, Baby, is sung with excellent effect, her contralto of a deep, rather but pleasing quality is well handled and much enjoyed by the audience who show their appreciation by showering flowers upon her.

The California

An admirer of James Neill and the Nell Company has asked the favor of being allowed to record his views of this capable company, and as the general tone of his article relates to a very full measure the general public estimate, we allow it to take the place of our regular review of the weekly production:

It is not a difficult matter to applaud real merit, and James Neill pleases me more than any other performer I have seen on the San Francisco stage in a long while. He takes the roles of Mansfield and Goodwin, but he does not imitate them. In my opinion his Baron Chervil was perfect. For several hours I watched him intently, and if I missed a motion to his finger-tip on an expression necessary to convey his condition, I failed to detect it. In An American Citizen Mr. Neill throws aside any person's ideas and his own personality is the feature and attraction of the piece. To be sure this is as it should be, the comedy was created to play around Beresford Cruger, yet Mr. Neill covers this intentional prominence, and by his delicate grace and pleasant manner wins the good humor of his audience as well as the gratitude of his support. The entire company severity is well balanced. Benj. Howard has not as pleasant a character in An American Citizen, but his villain is not a bad one. Emmett Shackelford makes one think of our own Carlyle, while Edythe Chapman, with her graceful manner, appeals to the sympathy of the audience. San Francisco is the third city in which I have watched the Nell Company climb the ladder of fame. I first saw them in Denver. Wherever they go they leave in their trail a host of friends, and naught but kind words are said of them. I am sure that this city will regret the closing of their engagement.

The Tivoli

The Wizard's powers are waning—the third long hour in the history of the Tivoli is nearing its end. The attendance has held up remarkably well and the performance has been one to give the company a firmer hold than ever on the affections of our theatre goers. One more week will be given the Wizard, after which the picturesque Three Guardsmen, set to music by Baney, will be brought out.

Denver Openings

The Elitch Garden opening takes place on Saturday, the 26th, the opening bill being The Wife. Manhattan Beach will not be ready for this summer season until the 4th of June. Walter Clarke Bellows has arrived in Denver and started preliminary work. The Beach is to be given over to melodrama and heavy attractions. The Gardens will be devoted the first half of the season, to society plays, farce comedies, and the airy perambulations of theatrical affairs.

Mrs. Elitch hopes by the middle of July or the first of August to have a month or six weeks' season of light opera. The orchestra at the Gardens is also to be improved and enlarged, and the symphony concerts which proved a feature last season, will be continued this summer.

George Cooper will shortly arrive home from Denver, where Harry Corson Clarke's company finished the season. Miss Cooper has been playing Cissy, winning much praise.

Fred Belasco will arrive in New York the first of July. Fred writes home that he fails to see where London comes in.
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**EIGHTH STREET**

**The Oberon House**

**Crowded houses at the Oberon attest the excellence of the program this week. Al. Hazzard, the ventriloquist made an immediate hit with his amusing dialogues and his talking figures. Vera Chaudron, comedienne, gives some excellent songs and dances, the cakewalk down the house. Sara Marco, the contralto is recalled many times for her excellent singing. Salvin gives some new songs. Miss Ophelia Hill plays some charming violin selections, Louis N. Ritman, American Ladies Orchestra have some good music this week, the overture Stradella [Flotow], being particularly well rendered and enjoyable, also the Strauss Waltzes—100 nights—which always brings storms of applause from the audience. The Edison photo scope makes a series of new and interesting views, and proves a very enjoyable portion of the evening’s entertainment.**

**The Olympia**

**This popular and beautiful music hall is nightly crowded with music lovers for the double bill this week. In the fifth act from Faust, Signorina Barduzzi is encored, and several times recalled for her fine singing and acting as Marguerite, while Bardaracca as Faust, and Agramanoffas Mephistopheles, are equally enjoyable for the pronounced good manner in which both carry out their parts. The third act from Rigoletto is performed in the same careful manner as last week, winning applause for its fine rendering. Piererfin’s song from Carmen shows the sweetness and quality of her voice, Abramoff’s Roberto il Diovolo brings down the house, Vargas stuns with his musical power the prologue from I Pagliani, Polletin’s song by Denza, is done in the most artistic style and delights the audience. Barduzzi’s solo Serenata et Barcarolle, is given with a power and beauty that brings spontaneous applause. Hirsch’s Orchestra playing the classic and ragtime music equally as well and add much to the great attraction this house possesses for their amusement goers.**

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**The San Francisco Dramatic Review**
NEW YORK
Special Correspondence

May 13.—Venerable Joseph Jefferson was the last actor of note to play at the Fifth Avenue Theatre before that house was turned last week into the con-
tinuous vaudeville under Proctor who put on an unusually strong bill. It included the first appearance in vaudeville of the real Earl of Yarmouth, known professionally as Eric Hope. Also the first appearance of Thomas L. Seabrooke in the continu-
ues. Each had a new sketch to exhibit his peculiar talents, and both were well received. The opening of the Fifth Avenue as a continuous show house is as yet an experiment, but if Proctor has the good luck in which it that he has had with his other enterprises, it will become a fixture.

With the exception of these two sketches there was no new offering at any of the theatres last week. The Bostonians revived Robin Hood at the Knickerbocker Theatre, and will close their engagement this week with The Sirenade. Blanc Walsh and Melbourne McDowell, who have been hav-
ing tilts along the road, managed to get to the Grand Opera House together in Cleo-
patra and Fedora. Waman and Wise closed at the Manhattan Theatre last night after having a good run under Brady and Zingfield's management. Padowerki gave two farewell concerts in Carnegie Hall. The Borderside closed last evening at the Lyceum, and The Great Ruby closed at the Fourteenth Street Theatre. Ben Har closed at the Broadway, Way Down East closed at the Academy of Music. In fact in another week there will be too few attractions open except roof gardens just getting ready for the summer.

The Victoria Roof Garden will be twice as large this year as it was last, as the new theatre next to the Victoria which is also being built by Oscar Hammerstein, the impresario, will be ready in time to have its roof garden extend over that building.

It looks as though James T. Powers in A Runaway Girl under R. D. Steele's manage-
ment at Daly's would hold out the longest of all the regular companies. As I saw a performance last week, Jerome Sykes, the most promising of Ben Frommstein's stars of was, in a box and was appar-
ently enjoying the work of little Jimmy Powls. So Christian the Wonderlander in A Little Town in Edna Wallace were joint luminaries, closed along with the other musical comedies which pleased us last winter.

The manner in which the New York papers have been misled by some practical joker with reference to the Bostonians is amusing. Even the New York Sun, usually so accurate, says of Robin Hood: "W. H. Macdonald used to have the title part, but now he succeeds Eugene Cowles as Little John, whose notes are not in Mr. Macdon-
ald's range. The arcii song is too deep for him even to attempt. It has been trans-
ferred to Will Scarlet, and is sung excell-
ently by John Dunsmore. Robin Hood is now represented by Frank Rushworth, the excellent tenor who was first heard here in La Fauves. His voice is much above the average heard in English opera, and he sings with great expression. He looks no more than 30 years old, which is much younger than any chorus 'girl' of the com-
pany. Marcia Van Dresser and Helen Herzen provide lavishly in beauty what the scenes lacks." Every one familiar with Robin Hood knows that the title role was always the tenor role; that MacDonald, the baritone, originally sang Little John, and that the part of Will Scarlet, formerly sung by Eugene Cowles, always contained the Azmering. In fact there has been no change in the casting of the roles as far as the Bostonians who are left are concerned. The only change is that the Bostonians have now been able to duplicate Cowles and Bartlett Davis. The fact that the Sun's critic says Frank Rushworth is an excellent tenor makes one suspicious that the critic must have strayed off that night to the prize fight instead, and utilized all of the press of the New York English in lieu of a review of his own.

DENVER
Special Correspondence

DENVER, Colo., May 8.—Harry Conrow Clarke received a perfect ovation Sunday night on his return to Denver. The Tabor will doubtless be parked at every perfor-
ance during his week's engagement, as the play will not only draw on its own merit, but every one wants to see "Harry." Mr. Clarke is a comedien of rare ability, and is well suited in the part of Jones. His supporting company is fair, but of course Clarke is the "whole show." The Stock Company is not doing a very good business at the Lyceum Theatre this week in Jim the Penman. It is probable that they will close before the week is out and go to Kansas City. Mr. Abbe is making a hit as Captain Redwood; John Flood is good as Ralston; Mr. Berbette plays Lord Dredford court; Miss Hope succeeds somewhat by comparison with Edythe Chapman whom we last saw in the part of Mrs. Ralston; Lotte After is a sweet and dainty Nina. Mr. Charles Watling and P. Oils Emmaus, formerly of the Broadway Dramatic School, are acquiring themselves well in important roles with the company this week. Mr. Mylot takes Frederick Conger's place in the juvenile part as Mr. Conger has returned to New York. * The Broadway is dark this week with the excep-
tion of Wednesday night, when the students of the Broadway Dramatic School will pro-
duce Young Mrs. Winthrop. * During Miss

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Correspondence

LOS ANGELES Special Correspondence

Los Angeles, May 15—Considerable surprise was created last week by the announce ment that Miss Francesca Di Renzi, the leading Italian actress, will come to his theatre the first week in June to play a summer engagement. The general impression is that Miss Di Renzi is interested in the theatre on the west side of Los Angeles and that was sufficient inducement to Frawley to play the engagement at the Burbank. As a result of the last successful new plays, Morosco is happy, the members of the company are congratulating themselves for their farce and it will run from San Francisco over both Southern Pacific and Santa Fe routes. The Fair will end at July 4th.

Theatricals are not rushing. The Real Widow Brown played the 22d and The Evil Angel the 23d. The following concession: John Drew in Theatre of Tears, The Girl from Chili, Henry Miller, and Kellar, this last two being good. Many of the companies going to this coast will play Stockton before they do San Francisco.

Business Manager Henry of the Vaudeville is a great reader of The Review and there is very little in it that escapes his eagle eye each week.

A company called the Black Kentuckians played the 21st, 12, 13, to large business. "Senator" handled is at the head of the aggregation. Andy Simpson, Jr., whose father and uncle own the Avon, made quite a success as manager. G. E. McLeod.

Personal Mention

Frida Gallick, the clever young California actress, has just signed with the Tamahune Stock Company of Milwaukee, and leaves in a few days to join the company. She will play leading parts. Miss Gallick made her debut in this city with the Frawley Company in 1905, since which time she has made great head way. Her last engagement was that of leading woman with the Robert Downey Company. She has been fagging in this city and visiting relatives.

DARKEL VINTON met with a peculiar accident Friday night of last week while acting in The Octoour at the Clanica, Sacramento. In the knife duel between him and Mr. Elder, the two tragedians exchanged several cuts, and when Mr. Vinton's right shoulder was dislocated in one of the overhead throws, and he lay helpless, necessitating the sudden ringing down of the curtain. The accident was speedily reduced, however, and Saturday performances were given all right.

PETER F. DAILEY is to be starred next season by William Harris and Frank McKee, who have purchased a farce that has been a great hit in Ber lin, and in which Mr. Dailey will be the centre of the stage at a prominent theatre in New York next October. The original is called In Himmelfel, with the comedy hero as the superintendent of a poster designing establishment in which a number of models are employed.

MRS. WM. N. MCCARTHY, formerly Edith Hall, the Tivoli soubrette, was thrown violently from a Jones-street car last week and knocked unconscious by the sudden stopping and almost immediate starting of the car as it was climbing the hill at Geary street. The force of the jolt may be imagined when every window in the car was broken. Mrs. McCarthy has almost recovered from the shock.

The item published last week about Blanche Bates' return with Henry Miller was erroneous, as Miss Bates has left New York for a vacation trip to Europe.

S. H. FRIELANDER left Thursday evening for a week's visit to Los Angeles.

GERTRUDE TIDBALL, who made her beginning in stage work at the Alcazar, will return to San Francisco with Nat Goodwin's company. Although playing but a small part, Miss Tidball accepted the offer of the Goodwins, as it gave her an opportunity to visit her folks here. She has been playing with success in The Heart of Maryland.

Several changes have occurred at Morosco's. Miss Hawley has left the company and gone East. Chris Bruno and Mabel Russell have also retired and will probably go into vaudeville.

Sneyde PLATT, returned from Pet aluma Thursday with the Rice Co. with which he has severed his connection, in order to make a tour of the coast with a company of his own, having been promised sufficient backing by a well-known theatrical promoter.

PRETTY Ethel Strachan is now among the principals at the Grand Opera House, and by her clever and vivacious acting and sweet singing justifies the wisdom of the management.

On her promotion she is des signed to attain an exalted position in her chosen profession, for she possesses the attributes that are needed for complete success.

EDWARDS DAVIS, the ex-preacher, is now a member of the Frohman forces, having made quite a success in The Adventures of Lady Ursula. He is planning to organize a company of his own for the summer, and if his scheme is carried out he will play the fashionable summer resorts and watering places.

Vau de ville Notes

It is announced that Sotha Salchi will sing in vaudeville on the Orpheum Circuit next September.

Amanda Bahr has become such a favorite in Stockton that she has been retained at the Tivoli for four weeks longer.

Basco and Rice are No. 1 on the People's bill, Seattle.

Bryan Arcady and Marion At wood are doing a taking turn at the People's, Seattle.

May Russell and Jeanit Cladding are numbered as favorites of the patrons of the People's, Seattle.

Maud Mullery, McScorley and At wood, Basco and Rice, and the Grotto, are the features at the People's Theatre, Seattle.

Wm. De Boe, the up-side-down man, opens at the Chutes in the next future.

Roberts, Smilax & Co. are at the Fredericksburg Music Hall, Portland, and the people seem to like them.

The two Hewets are enjoying home-life for a few weeks this summer at Orovile.

The Black Bartons play at Oakland Park Sunday.'

May Nealon will open at the Chutes May 21.

Larna and Friends have returned from their Los Angeles engagement.

Matt Trawyers is back from the East, and will rest till next August.

Mabel McCall will make her début at the Casino Theatre, Sacramento.

Snowy May Belle is at the Laxder Vally, very popular with her audi ence.

Emerson, Emmens and Emerson will shortly go to Australia to play at the Criterion.


Archie Levy will take a strong vaudeville company of eighteen people to San Jose in the near future—another street fair the case.

Fred Gottlob has assumed charge of the work at the Mascot Theatre, Seattle.

Mabel Le Claire opens at the Olympia May 28.

Helene Dalton is at the Monte Carlo Theatre, Kesswick.

Harry Melbourne will shortly open at the Mascot Theatre, Seattle.

Violet Carey opens at the Ban quet Music Hall, Portland, next week.

Drunie Sisters are favorites at Kapp's Grotto.

Mr. and Mrs. Frank Carrillo are in town for a few days. Mr. Carrillo is manager of the Standard Theatre, Bakersfield.

Coral Thorndike, a handsome and accomplished young singer, new to San Francisco, makes her first appearance in the People's bill, Monday night, May 28.

The Keiths are meeting with great success over the N. W. Circuit. Their new act, One Summer's Day, was received with great enthusiasm at the Alhambra-Greenwood, B. C., and Chicago, U. S. East. They remain at the above theatre three weeks more with Rossland, Spokane, Seattle, Victoria, Vancouver, and Nelson.

Josephine Gassman, who first won recognition for her coin singing at Morosco's old stock company, is once more in New York meeting with success.

Between Acts

The two John Drew matinees at the Columbia Theatre are in immense demand.

There is some talk of bringing the big original production of Quo Vadis to this city.

The People's stock company is establishing an unprecedented record in Oakland by running Quo Vadis for a third time.

Willard Wells, manager of the Ingomar Theatre, Eureka, writes that a good company can do a big business in Eureka just at this time.

Managers Ellingham and Mott are getting ready for the Frawley opening at the Alhambra 28th and 29th, and it is expected that the effect that the Frawleys would cancel their engagement there. A morning paper gives out without official confirmation that the engagement may be at Mor osco's Grand, as to that, Messrs. Ellingham and Mott have a contract with Mr. Frawley and have heard no word from him that gives them reason to believe that he intends to play elsewhere.
THE COLUMBIA

As most welcome news comes the announcement that Charles Frohman will send John Drew to the Columbia Theatre for the week beginning Monday, the 21st, including the Wednesday and Saturday matinees. He will bring with him what is considered the most notable success of his career, The Tyranny of Tears. It is clear, wholesome, refreshing, and written in the purest of comedy veins. In London it ran a season. In New York, at the Empire Theatre, it was staged when the present season opened, to remain for ten weeks only; but so great became its vogue, as well as the success of the hit made in it by Mr. Drew, that it ran for several months. The cast will be the complete original one, as will the production in every detail. N. C. Goodwin and Maxine Elliott follow.

THE ALCAZAR

The Alcazar management makes a wise move when it announces its intentions to revive The Butterflies. Two years ago The Butterflies was put on at the Alcazar. It was the first piece that Ernest Hastings opened in at that house, and it was pronounced a very decided success and did one of the banner week’s business. The Butterflies is one of the best plays which the Alcazar ever put on, and its revival is sure to attract unusual attention.

THE GRAND

Walter Moserico has struck a bonanza in The Lady Slavey. It is not to be wondered that the piece has created such a furor, for it is years since we have had an entertainment of delightful and certainly never before at the present prices. Arthur Wooley and the new people have made great hits. The scenery is magnificently elaborate and the costumes gorgeous. The Lady Slavey is packing the theatre, stage boxes included. It evidently possesses a strong interest for the swagger set and is destined to have a long and prosperous run.

THE ORPHEUM

Never before in the history of the Orpheum has the management been in such a position to give good shows as at present. Ezra Kendall, loaded to the guards with good and new material, is still a drawing card, and among the newcomers are the Mig- nani Family, celebrated the world over as one of the cleverest musical combinations in vaudeville. There are four members in the family, and their sketch, The Musical Barbers, is said to be a most decided novelty. They extract music from shaving mugs, arm-chairs, razor-strops and blacking-brushers. Bartho, the famous premier danseuse, has already introduced herself to San Francisco playgoers. She has a host of friends in the city and will, as usual, gain a regiment or two of recruits on this visit. The Wilson Family is another noted aggregation of entertainers. They will have with them some of the blackest and cleverest pickaninnies ever seen on the Orpheum stage. The holdovers are: Charles Elrick, Louise Gunning, Newsboy Quintette, Musical Kleists and the biograph with entirely new views. Matinees Wednesday, Saturday and Sunday.

THE TIVOLI

Next week, will be the sixth and last of the successful Wizard of the Nile, and though the production is at the height of its career, it will have to make way for the romantic comic opera, The Three Guardsmen, and this great work is likely to score a distinct hit. Founded on Dumas’ celebrated novel, and with music from the pen of L. Varney, the distinguished composer, it is bound to attract lovers of music. The entire company will appear in The Three Guardsmen, and James Corrigan, a clever character comedian, will make his first appearance at the theatre. Revivals of Madeline, The Sea King, The Geisha, Wang and other successes will be given this summer, and in August the grand opera season will open with a list of famous singers, who come here direct from Italy. The great favorites, Signors Salassa, Avedano and Annie Lichter, will make their re-appearance with the grand opera company.

FISCHER’S

There is no diminution in the crowds that have attended Fischer’s Concert House since the opening. The great double bill of Faust and Rigoletto has aroused more enthusiasm than any of the previous operas. Rigoletto will give way during the forthcoming week together with the last act of La Favo- ritta, while the Prison Scene from Faust will be retained for another week. The Nile Scene from Aida is in preparation and will be presented with elaborate scenic effects the week of May 28th.

M. B. Curtis, with Sam’il of Posen, opens Monday night in Modesto, continuing south to San Diego.

The Jessie Shirley Company will extend their season after playing Santa Cruz, to a week each in Grass Valley and Nevada City.

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LOCAL NOTES

MADAME LADA’S MUSICAL

Madame M. Lada issued one hundred invitations for a delightful musical at her studio a few evenings ago. Madame Lada, who is well known as a pianist and teacher, rendered Polonaise op. 20 [Chopin]. Romance Without Words [Saint-Saens], Berceuse [Chopin]. Concordia Quartet—Messers. Arthur, Lorenz, Herr Carl Schwertfeger, Stuart Murdo, Walter Knes rendered selections. Miss Lilly Roeder, pupil of Joseph Greven, gave vocal solos, if Thou Didst Love Me [Denza], The Swallows [Cussen]. Mrs. Alista Shed Langstroth gave recitations, Herr Carl Schwertfeger rendered The Wanderer and Grenadiers, and Miss Gertrude Judd, who enjoys the distinction of being the finest whistler in California, delighted the guests.

ENCINAL YACHT CLUB

A vaudeville performance was given Saturday last at the Encinal Yacht Club in Alameda that was enjoyed by a large number of guests. W. J. Hynes was a particular favorite, his grainy presence and merry songs adding much to the pleasure of the occasion. Frank Thompson, W. J. O’Brien, Ben Tarbox, Captain John Leale also rendered songs. Clifford Ireland told laughable stories and the Encinal Yacht Club Orchestra played. Nat Haltou was also an attraction with his sleight of hand performance.

ELOCUTIONARY RECITAL

Edith E. Jackson gave an interesting elocutionary recital Friday last week at Irvington in Clarke’s Hall before a well-filled house that showed the utmost appreciation of the program. Miss Jackson displayed her talent in Parental Discipline, Telephone Conversation, Pantomime, My Faith Looks Up to Thee, Monologue, When Jack Comes Late, The Obstructive Hat, and Laumesire, the Marble Dream. Miss Jessie Foster, soprano, was a particular attraction and her solos most thoroughly enjoyed, and she was repeatedly called. Her numbers were A Swiss Song [Eckert], Caller Herrin, Coming Thro’ the Rye and Home Sweet Home. Miss Foster accompanied herself in two of her songs. W. L. Girard rendered The Holy City, Friar of Orders Grey and encore, Isabella White, violinist, rendered Introduction Polonaise [C. N. Allen]. Mrs. Grace Hayes was accompanist for the evening.

CHURCH ENTERTAINMENT

Friday of last week the ladies of the Second Unitarian Church gave an enjoyable entertainment at Hiram Hall. Mr. H. L. Hastings, the banjoist, created a very fine impression with his solo Intermezzo-Cavalier Rustica. This is one of the most delightful of Mr. Hastings’ large repertoire and displays his skill and taste to perfection. One cannot appreciate the banjo unless it is most expertly played, and Mr. Hastings’ sweet clear tone and the difficult effects he produces would make converts of any listener to that instrument, and encore are always in order where he appears. Mr. Hastings has published a piece of music lately, A Rag, and it is a pretty, catchy thing, calculated to suit the taste of those who cannot appreciate his more delicate work. Samuel Adelstein’s Orchestra of Mandolins appeared with success upon this occasion, playing Musica Probita Melodia [Gustadlen-Walter], Chant du Gondolier-Harcarelle [Mezencare], A Media Noche Dauza [Aviles]. A re-citation was given by Lillian Quinin, baritone solo by Carl Schwertfeger, and sketch, Fast Friends, by Misses Edna Halght and Nellie C. Brown.

PALOMA SCHRAMM

Paloma Schramm, the child pianist, gave her second recital at Sherman Clay Hall Saturday evening after a crowded audience. She was assisted by her younger sister Karla. The children made a charming picture as they entered the stage hand in hand, their beaming faces and sunny smiles quite captivating the audience. Paloma is particularly magnetic, and there is a soulfulness and warmth about the little creature that is felt the moment her dainty fingers touch the keys and one is tempted to forget that she has seen but eleven summers and to grow severely critical and to expect too much technically for her years as the acknowledgment of her genius. Two years ago I thought her one of the most wonderful experiences of my life—her gifts seemed almost divine, for she played like an inspired being.

Today the same lovely childlike grace is there, the same rare talent, and yet listening to her I was conscious of a disappointment that the tiny hands were not up to the technical mastery and wished that instead of being exposed to the wear and tear of body and brain in long concert tours she had been placed with a firm, kind master who would have given her gradual but sure development. Chopin’s Berceuse pleased me most, the sweet singing tone being delightful to the ear. In Liszt’s Liebertraum her soul shone like a pure clear jewel, if the little hands failed to do clearly at times its bidding. Chopin’s Nocturne op. 2, and her own compositions, Schmettering, Valse Caprice and Pastorele op. 21, also called for warm praise, and she was loaded with flowers and applause. Rondo op. 51 No. 1, Gigue [Bach] Valse op. 70 No. 1 [Chopin] Les Deux Alouettes [Lescheletski] were also given. Little Karla received a perfect ovation, the audience demanding an enthusiastic encore. She accompanied Paloma in Chopin’s Romance from F. Minor Concerto and played Sappe’s Overture to Delight and Bauer and her encore was a valtza quite brilliantly played for such a little maid. The child has talent and will be worthy of a place as a musician if she is allowed to develop naturally with care and training.

GREEN CHORAL SOCIETY

Joseph Greven’s Choral Society gave a successful concert in Sherman Clay Hall Tuesday evening that was largely attended, and warm and hearty encores given to most of the numbers. Rosner’s Orchestra rendered a bright overture and a cornet solo by one of the maestros was tastefully given during the evening. Miss Lilly Roeder was the prime favorite of the evening, rendering in dramatic style Ocean, Thou Mighty Monster, from Oberon, receiving round after round of applause responding with a bright waltz song, and to a further demand Jamie Dear. Her voice was firm and clear, and her interpretation good, and her excellent progress being a feather in the cap of Mr. Greven, who has taken great pains with her. She also sang in a quartet from Rigoletto with Mr. Bratton, Leontine Weefsburg and Mr. C. Schwertfeger. Miss Roeder rather overshadowed the others and I was sorry to find my old favorite Mr. Bratton was not in his best trim. Her voice was sweet, but he appeared nervous and broke in the encore in consequence. “Better luck next time” is a good motto, and I believe he will be quite himself in the next concert. Fairy Tales [Idol’s Eye] of Herbert, with new words by Frank Healy and sung by Mabel Christies, Lilian Ewing and Messers. Healy and Germain was a pretty number. Frank Healy’s voice was stronger than usual, and Mrs. Ewing’s, especially sweet. Carl Schwertfeger, baritone, was a great favorite. He has good style and spirit but rather a restless manner upon the stage. He was loudly applauded and frequently recalled, singing Prologo Pagliacci [Leoncavalle] and encore. O, Restless Sea [duet, C. A. White] was rendered by Ida Collins, soprano, and Mrs. C. L. Johnson, contralto, and received an encore. Mr. Horace Hanna, tenor, gave Winter Storms Have Waived [The Valkyrie] Wagner. He has not studied long but has done well for the time and has a promising voice if he will pin himself down to the drudgery of hard work, for Mr. Greven is a hard working teacher and his pupils may succeed if they are made of the right material. Mr. Hanna has the advantage of a good appearance, and responded to an encore. Fair Olivia [Serenade from Twelfth Night] The Lovers, An Austrian Melody, March Song, Behold El Capitan and numerous encores were given by the Choral, that has grown in numbers and deserves praise, as at the first concert, for their strict attention to their director, who was also the accompanist of the evening. Marie Abille, a pretty girl from Bonelli’s Conservatory, and a pupil of Prof. Herzig, rendered violin solo Romance Sans Karoles op. 25 [Thoms]. She made a good impression and played sympathetically, winning an encore. I hope the Choral will continue in good work and I will gladly encourage them.

MUSICAL ECHOES

Linda Johnson and Hazel Quinby will give a dramatic reading Thursday next week at Sherman-Clay Hall that promises to be an interesting event. Comedetta and the Balcony
Scene from Romeo and Juliet will be given by the young ladies, and reading from the stage will be assisted by the Union Male Quartet—Messrs. Eger- 
town Smith, Chas. Henley, Thos. Nowlan, Harold Bassford. Miss Bessie 
Lee Wall, mezzo soprano, and S. Homer Henley, the well-known bari-
tone.

John Marquardt, the popular violinist, is to be congratulated upon the 
success of the concerts at the Empor-
ium under his direction. His effort has been to raise the standard of the 
musical evenings and excellent talent is 
engaged. Last week Mr. Mar-
quardt was so fortunate as to secure 
the appearance of Mrs. Elizabeth 
Regina Mowry, dramatic soprano, who 
rendered solos Delight [Lustkone] 
and waltz song, Heart's Delight [Gil-
christ]. Mrs. Mowry is well known 
as an operatic and concert singer, and 
the charm of a fine voice is added a 
most attractive personality. Mrs. 
Mowry will undoubtedly be a favorite 
during the coming season, as she has 
made a fine impression wherever she has 
appeared.

Mrs. C. J. Tooker, guitarist, gave 
another recital of her pupils at the 
home of Mrs. Shoup of San Jose a few 
evenings ago. Besides the selections 
of the young people, Mrs. Tooker 
rendered Ferrer's difficult arrange-
ment of Home Sweet Home with 
varying combinations. Mendelssohn's Consolation was also 
given, Mrs. Bell being a participant 
in the evening's pleasure. Another 
recital will take place next Friday.

Mrs. Fannie Ham-Hilton and Miss 
Mabel Richardson assisted by Mr. 
Krommiller, a pupil of Mrs. Hilton, 
Mrs. Spence and Miss Capell gave a 
concert in Vallejo Friday night and 
the McKenzie Musical Society, a con-
cert at Odd Fellows Hall on Thurs-
day night to be given this week.

W. J. Hynes, continues to keep 
busy with engagements, and appeared 
at entertainments of the Foresters' 
Benefit of the Mutes Home, La 
Estrella Parlor of the Native Daughters, 
and an evening given by the Choppers, 
a social branch of the Woodmen. 
Sunday last Mr. Hynes, assisted by 
the Hynes Orchestra, entertained 
the Sisters of the Presentation Convent 
and the afternoon was declared a treat. 
Mr. Hynes belongs to a talented 
family and his sister appeared at the 
entertainment of the Foresters Wed-
nesday night.

—Mary Frances Francis.

Side Lights

S. Sutherland Breymogle, a play by Grace A. Luce of San Diego, Calif., has 
just been written.

The Butterflies, which will be 
presented at the Alcazar next week, had 
a run of 150 nights at Palmer's Thea-
tre, New York.

Florence Roberts will appear shortly 
at the Alcazar in a sumptuous produc-
tion of Job. The advance sale of seats for the 
Goodwin-Elliott engagement at the 
Columbia will begin Thursday morn-
ing.

The entire original New York 
Knickerbocker Theatre production of 
When We Were Twenty-One will be 
brung here by Goodwin.

In speaking of Jerome's comedy, 
Miss Hobbs, which Henry Miller is 
to present at the Columbia, one of the 
leading Philadelphia papers said: 
"Since the days of Sweet Lavender 
there has been no success in pure 
domestic comedy superior to that so 
legitimately won by Miss Hobbs."

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FRED BELASCO 
MARK THALL

Florence Roberts 
The Heart of Maryland 
Tour Begins Early in October

The Heart of Maryland 
Tour Begins in September

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The Heart of Maryland 
Tour Begins Early in October

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Alcazar Theatre 
The Leading Stock
And in his ravings by mistake
A solemn truth the madman spake.

** The Ship That Found Itself **

A Vaudeville—I see you have Mr. Emery at the Alcazar.
Me—Yes, did you see his Viniclus?
The Vaude—(without enthusiasm)
No. (pause) He was in a company with me when I did the legitimate.
(pause) He did comedy parts.
Me—(seriously but with self-reproach) Why, I can’t see Mr. Emery in comedy parts.
The Vaude—(quietly) No, neither could we.

Is It Wicked?
There is only one sort of not proper in stage dialogue that one can endure. What sort? The words I understand do not contain its description. But here is an example—heard last week at the Orpheum.
She—(to her chum) What are you going to wear at the masquerade next week?
The Chum—I have thought of absolutely nothing.
He—(aside) I’ll be there!

Of a Personal Nature
Blanche Bates has taken a cottage at Newport for the summer.
Blanche Bates will spend the summer in London, resting and shopping.
Blanche Bates will summer in Paris. She does Madame Butterfly there in June.
Blanche Bates sails for Australia in June. She follows Nance O’Neill at Her Majesty’s.
Blanche Bates will be leading woman for Henry Miller in San Francisco this summer.
Margaret Anglin will be leading woman for Henry Miller in S. F. this season.
You did. I didn’t! You did! Take that! Smartly!!

Correspondence
Dear Miss T.—Your last week’s article was something of a stump. Not up to the standard. Even the Subscribe for *The Dramatic Review*

choice of language was not what one has grown to expect.
J. A. Raven.

Oh, Raven—What does thy croaking forgibe—disaster or death? If the latter, bury me in gray. It’s so becoming.
You are so frank, you deserve a reward. Let me tell you something. It was originally a very good article, one column long. There was only one column of drama in the town. I stretched it to cover the page and it broke. I have not that fruitful faculty that produces from whatever it receives. To make bricks, I must have straw.
All of which means that if something does not soon happen in the S. F. dramatic world, I’ll yump my yob. Do you want it?
The language? Such deeds as are history and such humans as did them last week, produced no enephrivic emotions. Being no Thummatagus, I rationalized weakly.
Besides the editor says I must not talk like that. It has a terrible effect on the actors who don’t know Greek. And some of them don’t. This is a true story.

And some of the managers don’t either. Some of them don’t even know Hebrew. Think of it. One, at least, never read the Bible.
The late John Stetson of New York I mean. He was arranging for a production of the Passion Play to out-do, if possible, Lewis Morrison’s beautiful San Francisco production. It meant no more to him than a farce comedy.
“We must have twelve picked men for the deciples,” said his stage manager. “Twelve?” roared Stetson, “we’ll have no puny San Francisco production here—hire fifty!”

On the Wearing of Medals
Why do folks in vaudeville love to present a breast of medals? They are a perfect chip on the shoulder to the critic. They seem always to say, “Kings, Queens, Dukes and the Society for Homeless Cats approve of my singing, say I’m not an artist, and you acknowledge yourself no judge.” They challenge public applause and a self-respecting public abhors being “stood up.” They do not adorn. They are so much prettier in their purple and red and blue boxes, and they have no further artistic significance than press notices.
Funny, but when a man says there’s not a garnish in the city dare tread on the nail of his coat, you want to walk right up his back.
I just had to tell Will E. Bates, premier cornetist, Orpheum, that he has a right to his choice of adjective. But he has.

Three Things More
Mr. Williamson, of Her Majesty’s, Sydney, Australia, believing that Nance O’Neill has started on a long career of prosperity in the city, has persuaded McKee Rankin to radically improve the company and go in for productions.
How did he do it? Persuade Mr. Rankin, I mean. He deserves a couch in the parlors of Heaven and the pick of earth’s cigars while he waits. It must have been persuasion and—
Productions. Does that mean new plays? I hope so. Even the unfamiliar setting of real actors in the O’Neill cast will not make a new story of the hackneys.
Nance O’Neill is worthy a setting. She is my tragedy toast. May I never turn down the glass.

I have heard tell of a play, wherein the reading of a long dirty letter was essential to the plot. Yawns came and the sins of the author were punished with hisses—awful hisses. Next night, the letter in print was handed to each one as he passed in. He read it or not as he pleased. It was left out of the play.
Now would not that be a good idea for fourth acts? We might carry them over to the Palace Grill with us and discuss them with oysters. They seldom need acting. It is a cruelty to make the actors dress for them.

When the calculus looks yellow, and the birds sing and Mary comes in with a hat full of May flowers, and mother is decollé, father in full dress, and patent leathers, Polly in pink negligé, George in frock with made tie, (sewing and some glue), Willie in 'Tuxedo and stripes and the butter in linen sack, what time is it and where are we at?

Years ago, when stage managers were scholars plus (don’t drop dead) there was a good old custom of the best dictionary chained in the green room. If an actor mispronounced, he was told so, sent to the book and fined at the second offense. Fines were few. By the same token, let us chain back files of *Vogue* and *The Bachelor Book* and see that they are well-thumbed by folks hired to indicate the four hundred.
Even when some of these products of the soil, climate and social environment of the West do get into the right clothes, there is a smell of varnish about it all that might be got rid of with *Vogue* in the pocket.

James Neill and Edythe Chapman
They are man and wife and glad of it apparently. Not conspicuously so, however. They are too well bred for that.
Miss Chapman is an accomplished aphorist. She says what she has to say in as few words as it can be said in intelligently. She knows just how, when and where to quit.
“I have come to interview you,” said I.
“Have you? Let me pull down the shades.” And she did.
“Are you sure the subject matter is interesting enough to be put into a story?”
“It has started out well.”
“It will be sure to blow wheely at the third paragraph.”
But it didn’t. She is delightfully feminine and next to her art and “pin” loves a gown that fits and switches and makes the audience “murmur.”
“But these murmuring gowns take so much time and thought, that off the stage I wear nothing.
The nothing in question was a brown tailor gown without a flaw. Yet she did not mean to lie. The hat had tilted itself to one side in perfect harmony with the tied, don’t care head it overtopped.
But the West had to see the joke of everything but the newspaper that asks you to pose in somebody else gowns for the Sunday supplement.
That little custom could not be lifted by levitation out of its vulgar slough of despond. Besides, "she never had a photograph yet that would get her an engagement."

"I am in a quandary what play to advertise for next week," said Mr. Neill.

"When in doubt," said Madame, "announce The Heart of Maryland."

(If all means—whether you mean to play it or not. It turns the public  eye your way.)

When I looked at Mr. Neill I wanted to start a story so fashion: "Dick Kent, attorney-at-law, bachelor and society man-of-war, sat smoking a Trichi cheroot in an easy chair in his well furnished apartments.

But you see, he was not smoking and he is not a bachelor. But he would make a fine illustration for such a story. He recalls Christian cleanliness and an advertisement for Sam Brown's shirts.

"Plays? The managers' greatest trouble. A new story with the old loves, that is what we want. That is what we cannot get."

"The Parisian Romance? Yes, it is out of drawing here, in America, but it was not so in Paris. There, the boulevardier like the Baron is so plural a person that he is not conspicuous. He did not dominate the play as he does here."

No, I will not put on the sensations. Not so long as I can make a living on decency. No, nor the fads and spectacles—nor yet the "Charley's Aunts."

I had rather do a good play to bad business than a bad play to good business."

(Once a great many people thought that way but they died. They are not now, numerically a very encouraging evidence of the vitality of that branch of dramatic ethics.)

To work his ideals into his reputation, that is his daily care and in all the years of temptation to do the sensational, he has never lost sight of it.

"Tired? We sometimes do not leave the building for days. We went out to listen to the Salvation Army preach last night. It is the first fresh air we have had this week."

"O, no," said madame, we went up to Zinkand's Thursday."

(Air at Zinkand's? Most times the air there would make a tolerably solid foundation to build on.)

Several times in these pages I have intimated that stock work is not a sinecure. Hear Mr. Neill of studying half the night on next week's play, walking the floor to keep awake and you will take warning and go in for house painting.

Still if we all ate our three meals a day and belonged to the union, the world would lose much of its vivacity, color and aesthetic interest. It is well that Mr. Neill finds in acting, with all its cares—"metal more attractive."

C. T.

HAZEL QUIMBY and LINA JOHNSON

who will give a dramatic recital in Sherman, Clay Hall next Thursday night.

George Mooser

George Mooser, who has been business manager, stage director and press representative of Fischer's Concert House since the opening of that new popular resort, has resigned to take the helm of the Western Exhibition and Street Fair Company.

Mr. Mooser has had a wide experience in affairs journalistic and theatrical in the East. In New York he was for two years Assistant Business Superintendent of the Journal and was connected with Koster & Bial's Music Hall.

Mr. Mooser is endowed with unusually good judgment in meeting the public taste. He is a hard worker, and his numerous acquaintances in the newspaper business account for a great deal of the success his endeavors are accustomed to meet with.

Hopper at Weber and Fields

Weber and Fields have engaged De Wolf Hopper as one of their stock company for the next two seasons at their Broadway music hall, New York. The engagement of Hopper was made on the spur of the moment, although rumors have been in circulation several days, that the clonked comedian was about to join some theatre in New York as a permanent attraction. Hopper will be seen in one of the opening burlesques, next season. A part will be written especially for him by Edgar Smith and Harry B. Smith, who have written all the burlesques so far for the music hall.

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It will be the Hit of All That Is Big, Artistic and Funny.
It will be Presented by a Company of St. People.
It will be Produced by a Company of the First Rank.
It will Contain: A Million Laughs, a Million Stunts, and a Million Songs.
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On the Road

Girl from Chili
Phoenix, 19; Prescott, 20-21; Jerome, 22;
San Bernardino, Cal., 24; Santa Ana, 25;
San Diego, 26; Los Angeles, 27, week.

Evil Eye Company
[Chas. H. Vale, Mgr.]-San Francisco, May 7, two weeks; Oakland, 21-27; San Jose, 23; Fresno, 24; Stockton, 25; Sacramento, 26; Portland, 28-29; Tacoma, 30; Victoria, 31; Vancouver June 1; New Whati-;
com, 2; Seattle, 5-7; Tacoma, 7-9; North Yakima, 11; Walla Walla, 12; Spokane, 13-
14; Wallace, 15; Missoula, 16; Anaconda, Mont., 18; Butte, 19-20; Helena, 21; Bozeman, 22; Billings, 23; Fargo, 25; Wausiepeg, 26-27.

Swanee River Co.
Fargo, 12.

Frawlery Company
Los Angeles, April 8, eight weeks.

Boston Lyric Opera Company
Spokane, 18-19; Wallace, 21; Missoula, 22;

Daily Stock Company
Carson, 14-20; Auburn, 21-27.

Jessie Shirley Company
(Harry W. Smith, Mgr.-)San Jose, 14-20;
Santa Cruz, 21-27.

West's Minstrel Jubilee
(S. B. Ricaby, Mgr.—) Winnipeg, 19;
Duluth, 21; Calumet, 23; Marquette, 24;
Saulti Ste. Marie, 25, close.

Imperial Stock Company
Reno, 13, week; Virginia City, 20, week;
Carson City, 27, week.

Word and Voice Company
Butte, 20-22; Fargo, 28.

Palmer Cox's Brownes in Fairyland
(S. H. Friedlander & Co., Mgrs.)—Oak-
land, 15-16; Fresno, 17-19; Burbank Thea-
tre, Los Angeles, 20, week.

Haymarket Theatre Company
Gilroy, 19.

Under Sealed Orders Co.
Hayward, 19; Vallejo, 21-22; Watson-
ville, 23; Salinas, 24; Hollister, 25; Gilroy, 26; San Jose, 28.

Dunn and Riley Star Faro Comedy Aggre-
agnation
Seattle, 26-27.

Personal Mention

MARCUS MAYER will not manage
Oakland Lyric next season.

HENRY E. DIXEY is to be a star
again. He has been selected by
Messrs. Liebler & Co. to play the title
role in Langdon Mitchell's dramatiza-
tion of his popular novel, The Adven-
tures of Francis.

MARC GATES, a university co-ed, and
winner of one of the Phebe Hearst
scholarships, has gone out ahead of
the Brownies. Miss Gates has been a
contributor to the San Francisco press
for several years, and has a most en-
gaging, as well as an energetic per-
sonality.

RESIDENT MANAGER C. M. South-
well, of the Castle Square Opera Com-
pany, will visit California during the
summer. One of his companies may
play an extended engagement on the
coast.—Dyer's News Letter, St. Louis.

FLORA FAIRCHILD, sister of Julia
Arthur, is to be added to the list of
stars for the next theatrical season.
A well-known manager is already at
work trying to secure time for her
company of thirty-eight weeks.

JAMES M. BARRIE, whose story,
The Little Minister, carried Maude
Adams to her zenith and proved one
of the greatest money-makers in the
history of the stage, is a candidate to
fill a vacant place in the English
House of Parliament.

CLAIR B. HUNTER, who played
Jeanie in Catherine with Miss Annie
Russell last season, and also appeared
in The Liar's with John Drew at the
Empire, has brought a $50,000 breach
of promise suit against Frederic H.
Man, the lawyer.

GEO. MOOHER, who has done great
work as manager of Fischer's Concert
House, has resigned to accept the
position of Director-General of the
Western Street Fair Exhibition of Cali-
ifornia. Mr. Moozer was one of the
leading lights in the recent successful
Sacroamento Street Fair.

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newspaper clippings, billing and lowest salary immediately. No charge
for registering.
Interior managers wishing attractions please send open time.
Connected with this exchange is a conservatory of stage technique. Pupils
trained in all branches of the dramatic art by competent teachers.

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Mr. James Neill
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Now Playing an Extended Engagement at the California Theatre.

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ERNEST HOGAN "THE UNBLEACHED AMERICAN" and his Funny Folks
Will arrive in America via Vancouver, B. C. on or about May 12, 1900. After an unqualified success abroad,
Mr. Hogan will star in his new and original exquisitely funny farce-comedy

A COUNTRY COON

By MR. ALLEN DUNN
Managers address American Representative, Mr. Billy Barlow, care New Western Hotel, San Francisco, Cal.
P. S.—Were due in America April 25, but accepted a renewal of contract for four weeks at the Orpheum, Honolulu, H. I.

WATCH THIS SPACE

Management MR. CARL DANTE
THE SAN FRANCISCO DRAMATIC REVIEW
A weekly record of Dramatic and Musical Events

No. 12—Vol. II
SAN FRANCISCO, SATURDAY, MAY 26, 1900

With
DUNNE and RYLEY'S
ALL STAR COMPANY

MARY MARBLE
and
MATTHEWS & BULGER
Married a Mad Woman

Harold Courtenay, the actor, was granted a divorce last week from Isabelle Sweet Courtenay, daughter of the millionaire fruit packer, Francis Cutting. It was a strange story told by Courtenay. It began when Cutting, whose daughter had lost her reason, thought that marriage would restore her mind and attempted to find a husband for her. Courtenay came along, and during his wooing was led to believe that his intended bride was possessed of all of her senses. He married her and shortly after their departure for Venice on the steamer Fulda, a passenger closely resembling Courtenay committed suicide by leaping from the deck of the vessel. Mrs. Courtenay saw the suicide and believed that her husband had gone to his death in the waves and she became violent. Whenever her husband would present himself to her after that she thought that she saw only his ghost. Her hallucination caused her to attempt his life several times.

A Windfall for the Raffaels

Mrs. Carrie Jackson Raffael, wife of Jack Raffael, the former baritone of the Tivoli, has just received official notification that she is one of four legateses of an estate of $500,000 left by her aunt, the late Miss Catherine Jackson of Evanston, Ill.

Jack Raffael has been singing with an Eastern opera company which stranded at Memphis a few weeks since owing him $1,400 salary, but his bad luck is more than balanced by his wife’s good fortune. He expects to rejoin his family in San Francisco at the close of the next opera season.

Passion Play

A dress rehearsal of the Passion Play was attended by 4,000 people May 20, many Americans being present. The tragedy of the crucifixion was never before so marvelously represented. It was an all-day performance, with Biblical tableaux of the scenes preceding the crucifixion intervening.

Herr Anton Lang, the Christus of this year’s production, is a man of fine presence, clutched beauty and devout, thoughtful demeanor. Lang’s performance was the success of the day. It equals that of Mayer, the greatest Christus that has been seen in our time. There were one or two rather different interpretations on some points. The choral singing and music were admirable, and the rehearsal went without a hitch.

Vinton Co’s Good Work

There was a fair and well-satisfied audience in the Opera House last week. Francesca di Rimini so pleased that the recalls of Mr. Vinton, Miss Villiers and Mr. Esmeleton were very pronounced and complimentary. The character of the audience was considerably changed, a larger number of old-time theatre-goers attending than for some time. Mr. Traisor’s Jester was also given with deep feeling and revengeful spirit, and it must be conceded that he makes it most effective.—Record Union, Sacramento.

Actors’ Fund

The Annual Election of the Actors’ Fund was held May 16th and resulted in the election of the regular ticket as follows, with no opposition: For President, Louis Aldrich; for First Vice-President, John Drew; for Second Vice-President, Antonio Pastor; for Treasurer, William Harris; and for Secretary, Edwin Knowles. William Harris succeeds A. A. McCormick, who is no longer active in theatrical affairs. All the other officers have served before. The rest of the ticket was as follows: Trustees for two years, William H. Crane, Daniel Frohman, F. F. Mackay, William A. Brady, Eugene Tompkins, Francis Wilson, De Wolf Hopper and James K. Hackett.

Reynolds As a Critic

The other day Harrington Reynolds was waiting in a Spring street hatter’s shop while his silk tie was being ironed, when an excited individual rushed in and, mistaking him for the proprietor, began to register a lively “kick” — “Do you see this hat? Well it doesn’t fit. I tell you it doesn’t fit!” The dignified actor looked him over very quietly, and answered: “Well, now that you call my attention to it, your coat does not fit very well, either.”—L. A. Capitol.

New writers are springing up in California with astonishing rapidity. Virginia D. Steinman has just copyrighted a new play, How Rivell Was Won.
Some Experiences

By JULIUS KAHN

It was in the year 1892 that I played my last professional engagement as Baron Stein in Diplomacy. My old manager wanted me to fill in a week for him in San Francisco, and although at the moment I was a candidate for the Legislature of California, and fully resolved to make my law profession, I complied.

Never for a moment have I had occasion to regret my theatrical career. It was a school in which I learned many things. It is an admirable profession, imparting a keen insight into human nature, facility of speech, a polished address, and, above all other things, the art of pleasing. I owe such as I possess of these to my training on the stage.

It was while traveling with dear old Joe Jefferson that the following incident occurred. We were playing in Buffalo, and, having a desire to spend a day at Niagara Falls, we took the train for that point. The Erie canal runs along the railway for quite a distance. Mr. Jefferson noticed this and pointed it out to his sister, Aunt Cornelia Jackson, who played Tilly in The Cricket on the Hearth. She was somewhat deaf, so the veteran raised his voice as he addressed her, "Connie," he said, "do you remember the old times when we used to go by canal boat from town to town, carrying all our scenery?"

"Yes, Joe," she answered, "and I remember the big trunks in which we had to put everything. Don't you remember the big trunks, Joe?"

"Yes, Connie," he rejoined, as a merry twinkle lit up his eye, "I have not forgotten them, nor the fact that we often had to leave them, behind for our board."

The impression is current in theatrical circles that Mr. Jefferson never guys. He is a stickler for professional etiquette, it is true, and tries to mold his company into one harmonious picture, into a perfect machine. But there was one night upon which he yielded to the temptation to go on. It was during a performance of The Rivals, in which his matchless portrayal of Bob Acres proceeded smoothly until the scene is reached in which Falkland, Captain Absolute and Bob Acres have a woody altercation. At this point the actor playing Falkland ranted violently, raised his voice to an unnecessarily high pitch and finally, in a burst of anger, slammed the door as he made break. It is part of the "business" for Captain Absolute to say at this juncture, "Poor Falkland!" He did so, and Mr. Jefferson promptly replied, "The poorest I ever saw!"

Emergencies quite unknown to the player folk of 1900 were in those days met and overcome as a matter of everyday accomplishment. I remember one night, when the villain of our company, Charlie Craig, failed to appear. He had missed the train, I presume, or the train had been stalled. Tillotson, our manager, was the only one who could play the part. He grabbed a good bit, and told us it would be impossible, for the reason that he was obliged to catch the 10:15 train for Detroit. The house was rapidly filling up when he rapidly made up his mind. He didn't want to lose the box office receipts, so he went on. He played the part all right but quit at 10 o'clock and hurried away to catch the train. The last act was still to be played. The villain, who should have been there to be killed off, was gone. The play couldn't end without a killing, and we were in a quandary. A bright idea struck us—to have a pistol shot fired behind the scenes and a negro servant rush in with a statement of the tragedy; then, a few moments later, to have a dying confession produced, by means of which the expiring villain exonerated the innocent. This plan was followed, and it worked splendidly.

The audience never knew the difference.

An actor does not, however, have any more amusing experiences than a man in public life. What can be more funny, for instance, than to have a two-hundred-and-fifty-pound man apply to you for a position as a page on the floor of the House? The fun grows more painful to repress as you find that he means it, and is perfectly serious in expecting to get it. If you tell him there is no likelihood, he threatens to defeat you at the next election. I recall an incident that marked my membership of the ways and means committee of the California Legislature. The various charitable institutions wanted increased appropriations. I did not want to offend them by refusing, yet I was anxious to economize for the sake of the taxpayers. Every legislator in the land knows exactly how hard it is to please both sides of the question—the man who grows if you don't grant an appropriation, and the man who grows if you do. If anything ever drives me back to the Falstaff or Hamlet line, it will be this. Well, I decided to investigate. Unannounced, I visited a juvenile asylum, known as the Home for Feeble-Minded Children. What was my surprise to find that many of the "children" who were being cared for at public expense were fully grown people! Some of them had whiskers—yes, gray whiskers! I judged that they were not very feeble-minded, either, not so much so as the legislators would have been to grant an increased appropriation, which we didn't—Success.

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Theatre Mechanics

San Francisco Lodge of the Theatrical Mechanics' Association at its last election selected the following officers: President, Charles D. Terry; Vice-President, L. C. Hardin; Recording Secretary, Carl M. Taylor; Financial Secretary, W. J. McCarty; Marshal, Frank Damoun; Sergeant-at-Arms, James Forbes; Trustees—E. S. Williams, Dr. Charles A. V. Machette, Andrew Stewart and William K. Whorf; Physician, Dr. Robert E. Bunker.

The Hastings Company

Things are shaping themselves at the Alcazar for the launching of a new road company to be known as the Hastings Company. Exhibico and Thalli, with Ernest Hastings and a well known Eastern theatrical man, are spoken of in connection with the new organization. From the opening performance a capable company headed by Ernest Hastings should be a drawing card, for Mr. Hastings is today one of the best known and most popular leading men in America. It was only Wednesday he received a telegram from Klav and Ehrlinger, asking him to accept the position of leading man with Blanche Walsh next season. His present plans, however, will prevent his accepting what is an unusually good offer. Mr. Hastings will present several of the plays associated with his greatest successes and some new plays that will be drawing cards. His season will open about September 1, and will include the West and the Middle East. In Peaceful Valley, Lord Charnley, Quo Vadis and Never Again, Mr. Hastings has done splendid work, while as the sheriff in In Mizzouri, he was better than Nat Goodwin in the same part, and that is saying a great deal—but it is true.

Mary Manningher

Mary Manningher will star next season in a Durward Ladye, a romantic drama in four acts by Mrs. Allen Arthur and Victor Mapes. The scene of the piece is laid in England at the end of the last century and the story deals with the emotional adventures of a beautiful Creole girl, who is brought to America to the ancestral home of her relatives. The leading part is said to range from light comedy to scenes of intense pathos and emotion.

Sybil Sanderson

A cable from Paris says: It is reported that Sybil Sanderson has abandonded all idea of going back on the operatic stage, because she has engaged to be married to Henrik Vosin, a Swedish artist, barely twenty years old, and of a wealthy family.

Subscribe for the Dramatic Review
PHIL HASTINGS engineered a little joke on the night of the last performance of A Parisian Romance, that created some merit on the California stage as the curtain went down on the banquet scene. James Neill, be it known, is an ardent believer in "real" stage properties—so when a play calls for money, it is real money; when wine is wanted, there is always some of the juice of the grape around, and when it comes to etables, why, there is always the real, genuine article brought from the nearest hotel or restaurant. Since coming to California, Mr. Neill has contrived an alarming fondness for tamales—so when the banquet scene was on, as above mentioned, Hastings, in connivance with Stage Manager Morris, had the pleasure of seeing a big, juicy, steaming hot tamale brought in and set down before the astonished Baron Chevalier, who proceeded to enjoy his favorite dish—until the extra pepper in it got in its work. Now he carefully inquires if Hastings has been around when ordering tamales.

Some of the uninhibited often wonder how it is that the Orpheum management secures so many good attractions. One factor in their success may be traced to the experiences of Cyrus Dare, Queen's Entertainer from London, who flashed on the Orpheum horizon several months ago for one entire performance. Well, he was about the worst that ever hypnotized a booking agent, and after his one solitary try out here, when he found he wouldn't do, there was a solace to his pride in a ticket to London and two weeks' salary. A little unusual, but big-hearted people are behind the Orpheum.

At the Alcazar, too, they do unusual things. Not long ago a well known leading man, who found the line of parts demanded by Alcazar patrons unsuited to his temperament, asked for his release. He got it with best wishes, and transportation to New York and all excess baggage paid. And that was not in any way even a part of the agreement when engaging him. That spirit of fairness is one reason why Mark Thall has no trouble in engaging people, and he doesn't ask contracts of his people and in nine times out of ten there is nothing more than a mere verbal agreement and yet things go on smoothly at the little O'Farrell street play house.

Frank McVearns, the affable and very capable character man with the Neill Company, is the British globe trotter inch of him. He has played with much success in nearly every part of the world where the Queen's banner waves. For years he was enrolled with Beriothom Tree's forces in London, being the original Taffy in Tree's production of Tribly.
Theo Fleming has been selected as Secretary and Treasurer of the Vin- ston Stock Company.

Leo Cooper will spend a two weeks' vacation at Skaggs Springs, departing today.

"Jack" Hirsch is in town seeing that Nat Goodwin and Maxine Elliott get a proper showing.

Sydney Pratt has signed with Frank Cooley's Repertoire Company that goes out June 18.

Bijou Fernandez is ill at her home in Larchmont with the symp- toms of appendicitis.

Dave Heyman, the well-known manager and husband of Irene Ever- ett, has arrived in San Francisco to spend a vacation.

Mme. Rejane is so interested over the accounts of David Belasco's Mme. Butterfly, that she is extremely anxious to play it in Paris. She probably will.

Augustus Thomas, who has been spending the winter in Santa Barbara working on a new play, left last week for New York.

Manager Andrew Thomson of the Whitaker Company was a visitor at the Dramatic Review office Wed- nesday. He reports good business.

Mabel Gilman, the Sacramento girl, will take Lulu Glasser's place in Francis Wilson's company next sea- son.

When Marie Burroughs stars next season it will be in Gilbert Parker's The Battle of the Strong, which has already been dramatized.

George McQuarrie, who has been very successful in leading parts with the Jessie Shirley Company this season, passed through San Francisco Wednesday and was a caller at the Review office.

John Moore, treasurer of Wagen- hals & Kemper, left Thursday for Nome, with a lot of mining machinery that will be used to develop the company's promising property, the Trium- virate. In addition to branching out as miners, Wagenhals & Kemper will manage the tour of Madjeska next season.

Thomas McDermott, a dissolve brother of Maxine Elliott, killed him- self last Tuesday by swallowing poison. His father and sisters live in Oak- land, their family name being Der- mott.

Frank Wuthing will leave England next week and will come direct across the continent to join Henry Miller at the Columbia Theatre.

Marion Gunning, a sister of Louise Gunning, who has made such a pronounced hit at the Orpheim, comes West with the Dunn and Ryley forces.

Alf. Wheelan will go to New York after the expiration of his present contract, which will be with the last performance of The Three Guardsmen at the Tivoli.

Edwin Stevens, who is noted as one of Charles Frohman's strongest players, will soon be in town and will in all probability play a special season at the Tivoli.

Hamilton Armour has signed with Frank Cooley's Company to play characters. Mr. Armour was with Wilson Barrett's Company, producing Ben-my-Chree in London.

Wm. McDonald, the baritone blacksmith of Redwood City, a last year's find by the Bostonians, will arrive home in a few days to rest be- fore next season's opening.

Oliver Morosco, with the hands- some Mrs. Oliver, came up from Los Angeles Saturday and spent several days in San Francisco. He is still the same genial 'Ollie' that the Grand used to claim.

James Hackett, at the last annual election of the Actors' Fund, was elected trustee to succeed Frank Cot- ter who is now too far away from the Fund's active centre, being a member of the Alcazar Stock.

Sig. Abramoff is the new stage manager at Fischer's; an extremely good selection by proprietor Fischer. Abramoff has for twenty-five years been a prominent figure in the operatic world—both here and abroad, and a better director to put on operatic scenes could not have been found.

Subscribe for The Dramatic Review
The Columbia

Quality does not always depend upon quantity, as is being demonstrated this week by the appearance at the Columbia of a play with six speaking parts. It's a long time since we have had anything so agreeably refreshing in stage literature and in acting as has been given us this week by John Drew and his Charles Frohman Company. As Mr. Parbury, the victim of a loving wife's tearful tyranny, Mr. Drew has a role that fits his personality admirably. It is not the best part he has had, but it is done in the cleverly deft manner that has become associated with the John Drew impersonations. His assumption is never obvious. With his characters there is always the doubt as to whether art attaches itself to the natural man—which is Drew and which is the stage creation. And thus in a measure such characterizations generally defy analyses. We can keenly realize the actor's personality; we can appreciate the way he works out piece by piece into a powerful whole, the little details of a part or situation, and thus measure his success more by a feeling of generous satisfaction than by a formal expression of words. Isabelle Irving, as Mrs. Parbury, the tearful feminine tyrant, gave a strong and altogether artistic characterization and was every bit worthy of a place by the side of the star. Arthur Bryne was altogether a pleasing exponent of the type of roving, happy-go-lucky, wealthy young man of the period, and Harry Harwood was a good middle-aged widower, with a few drops of high flying blood left in him. Frank Lamb was the butler and it is a general feeling that of all stage butlers, there is but one butler, and that furnished by Frank Lamb; we need say no more of him. Conquest was the young secretary, Hyacinth Woodward, and while pleasing in the part, might have vitalized it more—but that is probably a matter of opinion. The houses have been extremely large all week and the appreciation of this new Chambers comedy—with its really bright and even brilliant construction—has been most enthusiastic.

Grand Opera House

The Lady Slavery, a musical comedy, completes its second week's run at the Grand Opera House. It has been very well received by the audiences who have shown their appreciation by their liberal applause. The house has been fairly well filled most every evening. Miss Misselworth is very well suited to her part of Floy Honeydew, a music-hall queen. She sings well and has an excellent figure which shows to good advantage in her costume representing the Fly. Miss Isabelle Underwood in the rendering of her solos was frequently encored. George C. Lyding, Harry C. Cashman, Douglas Flint, Edward B. Adams, the old favorite Arthur Wooley, and the balance of the cast all do themselves great credit.

The California

The Nell Company are playing Arthur Pinero's The Amazons, a three act farcical romance, which just bubbles over with fun and frolic, and is done by these painstaking people in a most charming manner. The three sisters brought up as boys, Lady Neoline, Lady Winkle Roy and Lady Trenchard, are well impersonated by Edythe Chapman, Grace Mae Lamkin and Julia Dean, respectively, each making a most realistic boy. Lady Neoline early succumbs to a woman's prerogative—to love a man; the others following close in her footsteps. Lady Wilhelma is a jolly good fellow, but Lady Tom is the boy who carries everything before him, a manly fellow as you could wish to see, the audience delighting to do him honor. Mr. Neil, as Lord Litterly, has a part that he carries out without an effort, a gentlemanly fellow sure of his ground. Benjamin Howard, as the Earl of Tweezenways, is the joy of the house, continually doing and saying the oddest things in a delightfully artless way. Geo. Bloomquist, as Count de Grivat, shows his versatility and was a pleasant surprise. His French accent and his stock of English proverbs are everlastingly quoted on all occasions, with the most surprising endings. Lillian Andrews as Marchioness of Castlejordan and Frank McVickers as Rev. Minchon are capital. Immet Shackelford is excellent as the game keeper.

The costumes to be worn by Miss Florence Roberts at the Alcazar in Sapho were designed and specially made in Paris.

The Titoli

This week sees the last performances of the popular success, The Wizard of such fun. Ernest Hasselridge, after the long run of The Idol's Eye, its continuous popularity has been phenomenal. Next week The Three Guardsmen in a musical setting will be the offering and it is promised that it will be worthy of the Titoli.

The Alcazar

Henry Gay Carleton's comedy The Butterflies, in three acts, graces the stage at the Alcazar this week. Its a delight to the senses and to the soul to have such a clean, sweet, refreshing comedy by such an up-to-stock company has made wonderful date stock company. The Alcazar strides this season. Weeding out the incompetents and filling in with good material until it takes rank with first-class companies. The Butterflies is a thing of joy—so joyous, so happy, so jolly, as Frederick Ossian is applauded even before he says a word, showing his great popularity with the theatre goers—as a lover he is ideal, passionate and energetic, the ladies leading in bursts of spontaneous encores. Jeffrey Williams, as Hiram Green does the corrective father business in a business like way that brings down the house. Howard Scott, as Andrew Strong is ideal in make up and manners, and decidedly good in his part. George Webster has but little opportunity to display his great versatility in the small part given him, that of Bliser. George Nichols, as Coddee does the Butler a turn and adds to the jollity of the play. The ladies are exceptionally good. Marie Howe, as Mrs. Stuart Dodge, the worldly-minded mamma who sees only the pocket book of the aspirants for her daughter's hand, is all but kissed for her admirable portrayal of this unlovely character. Irene Everett, as Miriam her daughter, gives a charming representation of the girl whom truth leads to cast off the shameless lover her mother would force her to marry, and give herself, to the man she loves. Laura Crews, as Susanne, does a clever bit of ingenious simplicity that takes the house by storm, every move is watched with the greatest interest and she is weekly adding to the laurels already won. Georgia Woodthorpe, as the mother of a goodly son, fills gracefully and graciously the character of this worried gentlewoman.

Harmony Rules

The differences between the members of the theatrical syndicate, of which Al Hayman is the president, have been harmonized. The disruption that seemed imminent only a short time ago has been averted, and an agreement has been finally reached by which the organization will be continued intact for five years after the conclusion of the present contract, at the end of next season. Nixon & Zimmerman will not withdraw. Now the syndicate, as a syndicate, has an interest in all the Nixon & Zimmerman houses, and will share in their management directly.

Mr. Hayman, in speaking of the season just closed, said last Wednesday that it was one of the most prosperous on record. The receipts of the leading stars had been phenomenal, and the gross takings of Sir Henry Irving, Ben Hur, Miss Maude Adams and Mrs. Leslie Carter would amount to fully $5,000,000.

Short Squibs

Kellar will appear here next month. N. C. Goodwin will be here for two weeks.

Kellar, the magician, has a $10,000 illusion.

Frank Daniels will bring The Ameer to this city. Alice Neilson comes to the coast for her vacation.

Henry Miller will be here during July and August.

Nance O'Neil returns from Australia in September.

Margaret Anglin will appear in the title role of Miss Hobbs.

Helen Redmond comes to the coast with Frank Daniel's company.

Frank E. Lamb, now with Drew, will be a member of Miller's Company.

Standard Theatre

Bakersfield, Cal.

P. M. CARRERE & CO., Proprietors

The only First-class Theatre and Largest Pro- fessional Theatre in Bakersfield. All com- munications regarding engagements and bookings may be directed to Mr. Archie L. Ellis, 805 E. Main St., B. P. Perry assigned to Offices of Reservation to any part of the State.
The Oscar
CHARLES ULRICK, the barrel king, is back with his program this week. His act is a decided novelty and pleases immensely. He twirls and balances barrels and poles on his feet with great dexterity. In gunning, the sweet singer of Scotch songs, is one of the most pleasing artists that has ever been numbered among the Orpheum attractions. Her sweet, clear notes heard in simple Scotch ballads are very delightful to hear. The Musical Kleists follow in a weird and unusual musical act on a darkened stage. In Newberry's Quintette is composed of good singers and one fine dancer. The Mignani Family of Musical Barbers are extremely good and execute many novel and unexpected musical feats with their musical barber chairs and poles. Ears Kendal, the monologist, has made a great hit here on his second engagement. He is amusing, though not such a spontaneously funny fellow as George Fuller Golden, and his remarks do not tend to such enthusiastic hilarity. The Wilson Family of colored people shine principally through the efforts of the two children, the little boy having an unusually powerful voice. They do the usual colored song and cake-walk. Bartho, the dancer, is a beautiful woman, not too prudish altogether, and try a whirl at her mystic mazes. A number of old favorites are here this week and are all received with rounds of applause. Maudie Darrell, Hattie Ward, Jessie Reed, Mabel Le Claire, Carlton and Royce, Harry Gilbert Castle, Deeks and Don, Harry D. Arno, Alice Raymond, Adelaida Sullivan, Gertie Getchell and Mlle. Thelma round out a goodly program that could not fail to please. Friday night is amateur night and many a hearty laugh goes round at the awkward attempts made for fame and celebrity, to say nothing of "the money there is in it."

The Orpheum
The Orpheum's program this week is a decided novelty and pleases immensely. Mr. St. Stephens, the Yankee Monologist and expert card trickster, was for so many years with Ringling Bros. Circus and his act causes much sport and laughter. Mae Neakon scores a hit with her cake-walk and con songs. The holders all stand something new. Harry Holmes and his wonderful diving dog Ragston and Raeaford, the jolly comedians. Geo. Trump, the hand balancer, Frosto and Warda, the spectacular dancers, and the Dockman the expert bag punchers. The moving pictures fill out a really good program. Thursday evening's amuse- ment show included the balcony scene from Romeo and Juliet. The electric fountain was exhibited for the first time also on that night.

The Oberon
This popular Music Hall is crowded nightly. There are a number of changes in the program this week. The beautiful Augusta Salvini gives some excellent operatic selections. Il Dottore, the talented soprano, is received with repeated encores. Vera Chandon is applauded for the songs, dances and cake-walks she introduces. Al Hazzard, the Ventriloquist, delights the audiences with his laughable imitations. F. Harren's bell solos are good enough. The projectoscope shows some new views. Conductor Kluyt directs the Ladies' Orchestra through the maze ofcoon song, cake walk and operatic selections, all with excellent results, which an appreciative audience thoroughly enjoys.

Fischer's Concert House
An excellent program is on this week. Augustus Hinrich's Hungarian orchestra gives us some unusually fine numbers which are heartily appreciated. The Waldteufel Waltzes, Return of Spring and Bazar's Angels Serenade, were particularly fine. Sig. Vargas sings. In all, for four, with power and grace in the most delightful manner. Parasceva Sandolin sings well some English songs for which she is encored repeatedly. Baraducci and Bardarecco give the duet from Rey Blas with telling effect. The beautiful but rarely heard La Favorita is sung by Vargas and Polletti with a charm that brings down the house. Sig. Abramillo is heard with fine effect in the Serenade from Faust as also with Bardarecco and Bardarecco in the fifth act from Faust.

Fischer's Concert House
At the Chutes this week are some new features. Mr. St. Stephens, the Yankee Monologist and expert card trickster, was for so many years with Ringling Bros. Circus and his act causes much sport and laughter. Mae Neakon scores a hit with her cake-walk and con songs. The holders all stand something new. Harry Holmes and his wonderful diving dog Ragston and Raeaford, the jolly comedians. Geo. Trump, the hand balancer, Frosto and Warda, the spectacular dancers, and the Dockman the expert bag punchers. The moving pictures fill out a really good program. Thursday evening's amuse- ment show included the balcony scene from Romeo and Juliet. The electric fountain was exhibited for the first time also on that night.

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NEW YORK
Special Correspondence.

New York, May 20.—Juliette Morrisson, who shot and killed Frank Leydon last winter, an actor, and stage manager of Mr. Piaster of Paris, appeared at the Star Theatre last week in A Day of Reckoning, which had for its theme a woman unjustly accused of having murdered a man. The standard of art at the Star is not high, but Miss Morrison could not reach it; and however much she may have been for killing a stage manager (and it is conceded that more of them ought to be killed) her murder of art was premeditated and of the first degree.

**

The Bostonians closed their engagement here last week with The Serenade, which is a straightforward piece of organization's best-played opera. But the famous old organization seems to have lost its grip here on account of its lack of sieges. MacDonald is the only one of the old guard left. Of course Barnabee is still in the ring, as well as Prostingbey, but neither of those comedians ever professed to be a singer they cannot help uphold the vocal display. The company has not been able to replace Eugene and C. W. Weil, but J. W. Davis as contrastto, Tom Karl and Edwin Hoff as tenors, or Camille D'Avrille as soprano. But until the management of Klaw and Erlanger it has better paper than ever—and that is one element of success.

**

Carmen was sung by negroes to an audience mainly of negroes in the Lexington Opera House last week. The coons were out in style to see opera done in rag time. It was not easy, done in rag time, but it might have been more popular if it had been. I can see little hope for the negro in opera. A few hours have done well in vaudeville, and for the last five years attempts have been made by negroes to produce tragedy. One barrier which will undoubtedly prove insurmountable in years is the refusal of white actors of ability to play with negroes. This reluctance to mix up in business with the negroes is not surprising when we reflect that one negro in this city, who was undoubtedly a good singer, had to give up his place recently in a fashionable church choir because the white singers refused to regard a negro as their social equal.

There may yet be Christians who believe that negroes theoretically are their social equals, but I never notice any negroes as guests in the functions of the Four Hundred. As there is not an actor who does not regard herself as good enough for any four hundred in the land you can readily see that for the present at least the negro must act by himself.

One of the nearest turns in Proctor's Fifth Avenue vaudeville house is that given by Messrs. Duncan and Dudley. Mr. Duncan is a San Francisco man, and possesses a rich baritone voice, a one. He has always been with the very best light opera companies including that of Jillias Russell, under the management of H. Henry French, and he was the baritone of the Princess Ronnie when that one of Willard Spencer's operas achieved such a pronounced success in Philadelphia with Eleanor Mayo in the title role. Mr. Dudley is a sweet-voiced tenor, and as both are handsome men there is no reason why their venture in the vaudeville should not meet with marked success. When he was connected with one of the leading firms on Montgomery street there was no more popular young man in San Francisco than Charles Duncan.

**

With James J. Jeffries and James J. Corbett battling for the heavy weight championship of the world at Coney Island, there was no chance for California to look out as Jeffries contemplates letting his histrionic talent shine from the stage under the management of Corbett's former manager, William A. Brady, the stage will be the winner in the end. By that I do not mean to say A. J. Stilts will launch a new style of art. Even Corbett was conventional as an actor, but it will merely prove that the stage is recruited from all sorts and conditions of men, from producers to prize fighters. That in itself ought to be sufficient to stamp the stage as a most valuable and commendable occupation. Jeffries will still be in a play called The Country Sheriff which ought to be exciting.

**

Weber and Fields announce that they have secured the inimitable operatic comedian, De Wolf Hopper, for a term of two years. Hopper, who is without doubt the leading comedian on the light opera stage, ought to be an acquisition to any company of entertainers, and the wonder is that he should so early in his career be content to give up the company at the head of which he has appeared for several years.

**

The hot weather is upon us and old Calihouse in New York long for the cool evening breezes of the Pacific where there is hardly any such thing as a theatrical season. With the thermometer registering ninety in the shade in the middle of May, we are admonished of the scorching weather that is in store for us until the latter part of September. Of course the more opulent members of the profession are ready on their way to Europe to play the light opera stage, but there will still be thousands who must be content to play through the hot spells in summer—maps which work the actor twice as hard on half pay as in the winter engagement. What a pity everybody can't live on the Pacific Coast!

ROB ROY.

MONTANA
Special Correspondence.

Bozeman, May 21.—The Grand Opera House O. G. McFarland, Manager. May 18th and 19th, "Dunn & Rykles"—so-called Star Aggregation played to packed houses at the Grand, standing room was being purchased full an hour before the curtain rose. * Messrs. Mathews & Bulger are just as funny as ever and if anything, their comedy or their very work was the feature of the entertainment. * Maude Courtney captured the audience by her singing and is now a feature of one of the individuals in the company. * Saturday and Monday following Dunn & Rykles' playstage, besides being a remarkably fine farce, the Floor Walker, both nights the house was filled to overflowing. * Coming at the Grand May 22nd, Q. Russell's Boston Lyric Opera Company May 23rd to 26th.

L. MACLAY RANK.

CANADA
Special Correspondence.

ST. JOHN, N. B., May 15.—At the Opera House last week the Jessie Harcourt Company did a good business in a class of plays not suited to Zitel Fuller, the new leading woman, and more pretentious efforts are in preparation by Manager Harcourt for next season. A. G. Scammoun's Side-Tracked opened last evening for three nights and Wednesday matinee to a good house. The last three nights of this week and Saturday matinee we have the Messers. Shipman's Lyric Dramatic Company in Shakespeare of which more anon. On May 19th W. S. Harkins inaugurates his summer season with Sowling the Wind, in which drama will appear the following dramatic artists: Kate Dalglish, Stella Meyer, Mary Hall, Louise Wakefield, Arthur Elliott, Joseph Brennan, Frankly, William Weaver, Jr., Robt. McWade, Jr., Frank McGlyn, E. Solodove Powell and Martha Colly.

FRANCISCO DRAMATIC REVIEW

One of the most beautiful productions seen on a local stage in years will be N. C. Goodwin and Maxine Elliott's production of When We Were Twenty-One.

The demand for seats during the coming two weeks at the Columbia Theatre has thus far exceeded all expectations, and it now looks as though the entire engagement will be sold out long before the days for the closing performances arrive.

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THE SAN FRANCISCO DRAMATIC REVIEW

May 26, 1900

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CHAS. M. THALL
With Sam'l o' Posen

WALL ST.

D. T. CALLAHAN, M. D.
Author of "Miss Bevan," "Maries," etc.

PRES. NOTICES

The dialogue and situations are more than intelligently conceived. Furthermore the story is not at all resolved, but proceeds smoothly, with music in the choice of themes being carefully thought through. In the aggregate, the production lacks m. (skill and credit upon the part of the author of "Miss Bevan," "Maries," etc.

In one of the scenes the author has learned the art of dramatic construction, and this play is cleverly arranged as to stage effects. —Charleston LE C. I. Reporter.

WALL ST. is a good acting play and will soon be staged. (by the "Stage Settle Co., in the near future.

The scene in the fourth act between Horatio and his mother is drawn with the masterhand of a Biograph— New York Critique.

The play should, in vital touches. The character Alan is perhaps casting too heavy a weight on the plot. The reader of this fine work can glance for comic relief and be charmed.

With a spirit like the Americanization of the country is driving its efficiency, controlled by a few plantrons, and that makes a change takes—'Jack in the politics, the liberties of the American people will soon be harder for—it. —Alexander J. New York Times.

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EDEITH CRASKE
Premier Danseuse
Grand Opera House

Mr. Frank Mathieu
Frawley Company

Jeffrey D. Williams
Alcazar Theatre

ERNST HOWELL
Characters and Light Comedy
Alcazar Theatre

Miss Anna Lichter
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LEADING JUNIJE
Alcazar Stock Company

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The Tivoli

W. F. WHIPPLE
Characters, Dewey Theatre, Oakland, Cal.

Geo. M. Hermance
Dewey Theatre, Oakland, Cal.

FRED B. EMSELTON
Juveniles and Heavyes, Thompson Stock Co.

F. F. O'Malley
Stage Director, Dewey Theatre, Oakland

GERALD L. DILLON
Press Agent Grand Opera House

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LUCILE ULMER THORDIKE COMEDY AND CHARACTER

CORAL THORDYKE SOBREITTE

HAMILTON ARNOUR
Heavies
With Frank Cooley

ARTHUR ROYCE
Tenor, Tivoli Opera House

Edwin T. Emery
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San Francisco 08-1901
Pacific Coast Correspondence

LOS ANGELES, May 23.—This week marks the close of the Frawley engagement at the Los Angeles Theatre. The company will rest next week before commencing the summer engagement at the Burbank.

Olive Morocco is in San Francisco on business. He is authority for the statement that the Morosco management is interested in the lease of the Los Angeles Theatre with the idea of utilizing it for summer engagements for the new lessees has not as yet been decided upon.

Jane Holtz, a Los Angeles girl, is winning favorable laurels on the Eastern stage under the management of Charles Frohman. *Miss Smith, a local soprano, and J. Hughes Davis, a tenor of considerable ability, left this city with the Morocco Opera Company for Honolulu.

Local papers are criticizing the management of the Frawley Company on account of the bad work the company is doing. Seven evening performances and two matinées a week, with from one to three pieces each week. There is some talk of an ordinance being passed to regulate this practice.

At the Los Angeles Theatre the Frawley Company put on the double bill of Rikhip Misery, with Jalón Muehlner and May Peasnell, and Keït Wakeam for the characters, and David Garek, 20-1-17-23; In Paradise 24, and Moth 29-29. Miss Wakeam and Mr. Reynolds deserve great credit in their production of Rikhip Misery, and make considerably out of a very poor piece of playwriting. David Garek, with Henry Roberts in the title role, was well received. Mother Jordan, a satirical song being presented last autumn, drew pleased houses next week. Next week, John Drew in The Tyranny of Time will play at this house 96-99.

At Morosco's Burbank Theatre the brownies in Fairyland entertained good houses for the week. Next week The Girl from Chili will furnish the fun and this probably will be followed by the opening of the Frawley engagement, although there is some delay in delaying this engagement one week longer.

At the Orpheum there is nothing particularly in the way of a show card, but the performance is a good one. Military night was observed 24th inst., at which time the wardrobe companions attended in uniform. The bill consists of the Nobles, Mark Sullivan, Miss Agnes Fried, Fried, and Mary Dyer, the Sidmans, Forrest Bros, and Little Fried. HERBERT L. CORNBH.

SACRAMENTO Correspondence

SACRAMENTO, CAL., May 22—The Orpheum is closed this week and preparing for an elaborate production of Quo Vadis by the Victorian Company, beginning Sunday, the 27th. Manager Ficks says he will put on Quo Vadis for in advance of any thing ever seen on the Clunie stage, music, and light, and it will be a real treat. Next week the company will rest a few days before giving a new show, the last week of a long engagement. The manager is busy laying plans for the opening of the summer engagement, a variety of outdoor shows to be featured next week, including a fine show card, but the performance is a good one. Military night was observed 24th inst., at which time the wardrobe companions attended in uniform. The bill consists of the Nobles, Mark Sullivan, Miss Agnes Fried, Fried, and Mary Dyer, the Sidmans, Forrest Bros, and Little Fried. HERBERT L. CORNH.

Vallejo

Vallejo, May 23.—Raymond Whitaker presented at Farragut Theatre Monday and Tuesday evenings, to fair sized audiences. Under Sealed Orders. Mr. Whitaker is a clever actor and has surrounded himself with a number of good working people.

Vaudeville Notes

Dot Stanley will go to Nome before long.

Matt Trayers will rest here for the summer.

O'Neil and Roberts will play in this city shortly.

Julia Byron will open May 28th at the Oberon.

Dora Mervin will shortly appear at the Olympia.

Kitty Houston is at the People's Theatre.

Georgie McDermott will open at the Grotto, Monday 28th.

Lou Adler and Bennie Sommerwills will shortly arrive home.

Della St. Claire will open at Kapp's Grotto, next week.

Mlle. Lisa will shortly play at the Standard Theatre, Bakersfield.

Sherman and Morrissey will play in this city in the near future.

The Healy Sisters will open at the Chutes in the near future.

Marion Blake is at the Vienna Buffet, Los Angeles.

Harry DeLain will shortly play at the Masco Theatre, Seattle.

Archie Levy intends taking a big vaudeville company to Europe.

The Raymond Sisters are a big hit at the Monte Carlo Theatre, Keystone.

Leslie Spencer and Lillie Castle will open at a local music hall next week.

Harry Monroe, manager of the Monte Carlo Theatre, Keystone, is in town.

The Friedlander Brothers will play the entire Northwest Circuit very soon.

Mabel Rutherford, Harry De Lain and Flossie Shaefer will open at the Resort, San Jose.

Gates and Clark will make their first San Francisco appearance at the Chutes May 28th.

Madeline Del Ray, Fannie Sheldon and Allie Delmar open at the People's Theatre, Seattle, May 28th.

Flora La Favor, Maggie Hamilton and Ed. Muehlner, will be new faces at the Standard Theatre, Bakersfield.

The Black Bartons will be one of the features with the big vaudeville company that open in San Jose June 3d.

The Gordon Sisters will open at the Fredericksburg Music Hall, Portland, Seattle; Vancouver and Victoria to follow.

The Hayes Sisters close at the Casino Theatre, Sacramento, May 27, after filling an engagement of ten months.

The following people are at the Casino Theatre, Butte, Montana: Fes-senden and Ray, Carrie La Rose, Elise Adre, Ada Hastings, Goldie Fox, Florence Peasnell, Cora Ray, Myrtle and Evan.

The Woodhopper's are doing a clever sketch at the People's, Seattle. They are saying that Henry Irving's tour netted $200,000.00. Armstrong and O'Neil left last week to fill an engagement in Victoria.

Dodson, the female impersonator, is favorably mentioned in Honolulu papers.

Zanfrellar and Ashley have a taking novelty act that is captivating patrons of the People's, Seattle.

E. S. Brigham has leased the New Gillis Theatre, Kansas City, Mo. Capacity of the new theatre, 2,290.

George and Rose Manning are pleasing audiences at the People's, Seattle in their first engagement there.

Ernest Hogan has made a great hit in Honolulu with his tramp act and his old song, Master Peter at the Gate. Si. Stephins, who will be remembered did a very entertaining card monologue at the Orpheum recently is at the Chutes this week.

Robert Deming and Grace Carroll, Irish sketch team, after a successful season over the Northwest, are now playing an engagement at the Thalia.

Dave Warfield, who is now with the Weber and Fields Company, denies that he will star next season. He says he is satisfied with his present engagement and has no idea of making a change.

Besides having to pay DeWolf Hopper an extremely large salary, Weber and Fields had to make E. R. Reynolds, who had five years contract with the conedian, a present of $15,000 for his release.

The fight among vaudeville managers resinted last week in a meeting Friday afternoon at Keith's Theatre, Boston, to form a combination of book performers for fifty-two weeks or more continuously. The Keith, Orpheum, Shea, Anderson, Moore and Empire circuits will join forces in the move.

There is in the making a stand against the like circuits of F. F. Proctor and Hasbroin Brothers.

"Billy" Brady has secured the lease of the Schley Music Hall, opened a short time ago in New York. Mr. Brady is one of the shrewdest men in the business, and it's almost a sure thing that the house will make money under his management. The policy will be changed and run on the Weber-Field plan, with a strong company, presenting burlesques on the popular successes of the past. Among those already engaged are Fay Templeton, Charles A. Biglow and Dick Bernard.

Miss Rose Mee, leading dancer of the Phasey ballet of The Evil Eye Company that closed a two weeks' run at the Columbia last Sunday night, and who she will enter vaudeville in a few weeks, her partner being Nellie Verne. Miss Mee, like others of the Phasey troupe, is an English girl. She was one of the famous Birmingham Four. The pretty little woman will be seen at the Orpheum after her dates with the Keith circuit are filled. She is one of the best dancers in the country.

The Honolulu papers speak of Baby Ruth in glowing terms. A recent mention reads: "The hit of the evening and one of the things to come was undoubtedly "Baby Ruth." Rolan. The dainty little miss captured all with her first notes and secured the heartiest and heaviest plaudits held in the Orpheum for many a day." Ruth is a combination little actress, babyish with childhood tricks, womanish or old maidish in a breath, a clever little danseuse and mistress of a thousand tricks to win fresh smiles from her audience. She is one of the greatest drawing cards ever brought to Honolulu.

The Grand Will Go Back to Melodrama

The Moroccos have announced that on June 3d they will ring down the curtain on the present musical comedy season of the Grand Opera House for so long a time as will be required to refit it for an entirely different line of amusement. They also make the announcement that when T. Daniel Frawley leaves the Coast he will enter the Moroco employ as stage director, and will bring with him from the East a company which he is organizing for the Grand.

The new season will open some time in July, with high class dramas at the present prices until November 12th, next, on which date the Grau Opera Company opens in the house. The company, the Moroco management, promise, will be one of the best in America. It will be far superior to the Frawley Company. The best and latest plays will be presented.

The temporary closing of the Grand does not mean a reversion to lurid melodrama, but it is the intention of the management to put on a fine dramatic of the higher order, and Frawley is selecting his troupe in the East with that idea in view.

The present Frawley Company, when it moves to the Burbank, will be under the control of the latter. Notwithstanding the above announced movements of the Frawleys, Managers Ellingham and Mott of the Alhambra are out with announcements of the Frawley Company going to the house June 3d. They have a contract calling for that date and are preparing to have everything in readiness.

Jeffries, the Actor

Jeffries, the champion pugilist, has a new play, Man from the West, in which he will perform as sheriff. Jeffries will spar to defend lonely females, subdue villains and kill a bull. W. S. Brady will be the sponsor.

MABEL BENSON BELLU was in the train wreck in Alameda Thursday. No injuries, but a big scare.
THE COLUMBIA

A magnificent audience will greet N. C. Goodwin and Maxine Elliott at the Columbia Theatre on Monday night when they will produce for the first time in this city their latest success When We Were Twenty-One. The demand for seats for the entire engagement is extraordinarily heavy. Their play is from the pen of H. V. Esmond and was presented by Mr. Goodwin and Miss Maxine Elliott during their long stay at the Knickerbocker Theatre. At no time has Mr. Goodwin and Miss Elliott been surrounded by such well known players. The company is of unusual strength and includes among others Frank Gilmore, Ysobel Haskins, Clarence Handsides, Harry Woodruff, Esdale Mortimer, Neil O'Brien, Gertrude Gheen, Thomas Ouberle, L. E. Woodthorp and others. The production will be identical to that seen in New York and is said to be the most elaborate Mr. Goodwin has ever attempted. The situations throughout are exciting in the extreme, and a most delightful love story is interwoven in the action.

THE ALCAZAR

Again a new play will be born on the Alcazar stage, this time by Clyde Fitch, entitled A Superfluous Husband. It is an adaptation from the German and is a comedy drama with a strong vein of domesticity running through it. There will be a special matinee Decoration Day, May 30th. Sapfo follows, which inaugurates the opening of the Florence Roberts season.

THE GRAND

This afternoon and evening will witness the first productions of Nice's famous historical extravaganza "1499." Great preparations have been made which include entirely new scenery, costumes, mechanical and electrical effects. The play will possess the very strong following cast; Christopher Columbus, George Lyding; Infanta Joanna and Fraulein, Louise Royce; Isabella, Edward B. Adams; Ferdinand of Aragon, and Charley Jatter, Harry C. Casmah; Captain Pinson, Lewis Wood; Alonso de Quintanilla, Douglas Flint; Infanta Catalina, Isabella Underwood; Bridget de Murphy, Blanche Chapman; Felix and Donovan, Arthur Wooley; Jim Confidence, Charles Bailey; Bob, Ethel Strachan; Don Pedro, Forrest Seabury; Messenger, Agnes Williams; Don Ferdinand Allegro, Gertrude Hayes; The Royal Herald, Ella Aubrey; King Charles VIII, Jack Meehan. A feature of the performance will be an attractive march of girls which has been specially arranged for the occasion by Charles H. Jones, the stage manager of the theatre. A good reserved seat matinee is obtainable at to-day's matinee for 25 cents.

THE TIVOLI

Although the comic opera, The Wizard of the Nile, can easily run for many weeks to come, at the Tivoli Opera House, previous arrangements compel its withdrawal, with this Sunday evening's presentation. Monday evening, the romantic comic opera, The Three Guardsmen, will be produced. It is founded on Dumas' great novel, and the music is from the pen of the gifted French composer, L. Vareny, while many extra numbers have been specially written by Max Hirschfeld, the Tivoli's leader of orchestra. Some of the most effective chorus and orchestral numbers are to be found in The Three Guardsmen, and the powerful work of the Tivoli's orchestra and chorus, is so well known as to indicate more honors for them. The opera will be mounted in lavish manner, the scenery, costumes, wigs, and accessories having been specially made from original designs, made in Paris. The first matinee of The Three Guardsmen will be given next Saturday, and the performances will commence each evening at eight, owing to the elaborate stage settings.

THE ORPHEUM

The Orpheum Circuit Company promises a big bill for next week. Ezra Kendall will glitter for his third and last week. Chief of the newcomers is Lillian Burkhart. Miss Burkhart needs no introduction to local theatre-goers, and it is sufficient to say that her new piece, A Deal on Change, is one of the most successful vaudeville sketches of the season. Sager Midgetle, Jr., and Gertie Carlsilde will also be on the new bill. They have just been making a big hit in New York. Here they will present a juvenile rural comedy. After School, Miss Carlsilde commenced her stage care at the Tivoli, and in less than three years afterwards it is considered worth an engagement at the Orpheum, the best vaudeville house in America. The star attractions are Vandy who calls himself "The World's Leading Juggler," Mignani Family, Barthes, Wilson Family, Louise Gunning and the Biograph. Matinees Wednesday, Saturday and Sunday.

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LOCAL NOTES

OUT OF TOWN

The Hughes Club of Oakland, among whom are many singers of Alameda, gave a concert Friday of last week at the First Congregational Church of Oakland. Mrs. Alfred De Fries, president and accompanist of the club, gave Hush, My Little One, responding to an encore, Miss Mary Chester Williams and Miss Bruck rendered solos. Mr. Nathan Lansberger violinist, was a great favorite, and played some brilliant Russian airs to much appreciation.

MC KENZIE MUSICAL SOCIETY

The 31st concert of the McKenzie Musical Society Thursday evening of last week passed off successfully at Odd Fellows Hall before an immense audience. March, El Capitan [Sousa] La Paloma, Prayer Intermezzo Cavaleria, with solo by Margie Wheeler, Narcissus, Pilgrim's Chorus from Rameau and the Anvil Chorus of Trovatore were sung by the Society. La Paloma, in which the quartet, Lily Law, Elizabeth Carter, Louise Summan, and Eugenia Bratengross and Sousa's El Capitan were the brightest numbers. The Chorus is becoming more attentive to the director and I want them to look out for the tempo and particularly the pianissimo passages. Miss Margie Wheeler was the favorite of the evening. She lacks somewhat in refinement of style but she is improving in this respect. She should take care to pronounce the vowels properly and not confound the a and e as she does occasionally. Little faults grow upon one. Her song, Ye Merry Birds, and her encore, Only You, which she sang exceedingly well, received much applause. O. W. D'Aulnais gave M'Aupilier from Martha, and In the Shadows of the Pines. He has a sympathetic, sweet voice that is not very strong at present but the tone is good and he is promising. Male Quartet, W. G. Bandun, F. A. Griffith, J. P. Fairve and H. Paffele gave March to the Field, and encore, the effect of the drum in the singing being pretty. A word of praise is due little Georgie Kroger, who sang My Little Boy Beau, composed by Mr. McKenzie and dedicated to the National Cos. C and G, First Inf. N. G. C. His voice was firm and clear and his manner on the stage all that could be desired.

SAN FRANCISCO MUSICAL CLUB

One of the most successful as well as the most thoroughly enjoyable programs that has been given this season by the S. F. Musical Club, was rendered on May 3, the subject being "Typical Lyrics." The program, arranged by Mrs. Geo. Ashley and Miss Florence Doune, was one of special interest owing to the appearance of Sada, the wonderful child violinist, whose playing has won for her the Grande Prix at the Barresels Conservatoire, and most flattering press notices all over the United States. Besides Sada, the program included the following numbers: 1—Paper, Typical Lyrics, Mrs. A. C. Posey; 2—Suleika [Mendelssohn], Mrs. J. D. McKee; 3—Novellette [Schubert], Miss Brian; 4—Song, Villanelle [del Aquila], Miss Mary Chester Williams; 5—Piano, Romance [Moszkowski], and Ich Liebe Dich [Grieg], Mrs. Maurice Lieberman; 6—Love Is Forever [Brahms], Miss Decker; 7—Piano, The Lorceley [Liszt], Miss Julia Tharp; 8—Song, Mattinata [Lozzi], Miss Adelaide Koffey; 9—Songs, Bells of St. Mary's [Rodney], and Sea Songs [Fancher], Mr. Bert Georges.

EVENING IN VALLEJO

Mabel A. Richardson, reader, scored a triumph in her first appearance in Vallejo, her native town, since her return from the East. Farragut Theatre was filled with a refined and enthusiastic audience that warmly greeted thir little favorite, and the Independence Band added to the bright occasion. Miss Richardson's numbers were Three and an Extra [Kipling]. At the concert, a touching picture of old man comparing a Wagnerian performance with the sweet old-fashioned music of his lost love and several bright selections in light vein given as encores. The Lotus Eaters [Tennyson], created little short of a sensation, for as Miss Richardson sat at the piano playing softly, her sweet young face turned to the audience, her charming, earnest voice and tender, pure expression went to the heart. In complete contrast was her strongly dramatic presentation of a scene from Leah the Forsaken, in which she was appropriately costumed. She was no longer the innocent, girlish figure, but a woman who poured out her personate despair in a voice that depicted the agony of desolation, the quartette behind the stage, in which Mrs. Fan nie Dam-Hilton's sweet voice was heard in tender richness, adding the effect. Miss Richardson was applauded warmly and loaded with flowers, one pretty tribute being from her youngest pupils. As I sat in the audience it was a pleasure to over hear the expression of love for the young girl whose talent and sweet ness make her a favorite everywhere. One lady broke down and cried, and turning to me said, "I see you are interested in Mabel, too," and put into my hand a pretty fan made in Honolulu as a gift, with the words, "If you like her I like you." Mrs. Fan nie Dam-Hilton, soprano, had a host of friends to greet her, and looked like a queen upon the stage, and as she stood in her exquisite gown of rich China silk that glowed with a light like the golden pink hues of sunset, I thought her one of the most charming women I had ever seen upon a stage. Her voice was full of sweet tenderness, and there was grace and art in every note. She sang with Mr. Geo. Krommiller, her pupil, who possesses an excellent baritone of much promise, and Mr. McCandlish, tenor, of Oakland, trio Te Sol quest Anima from Atilla, in duet with Mr. Krommiller, which was one of the gems of the program, and solo. Mrs. Hilton has had admirable training, and Mr. Krommiller's musical voice was like that of all her pupils—smooth and even, and enunciation good. He was a favorite, and gave Answer and Out in the Deep and encores. He is very unaffected, and is studying for the profession and was until recently connected with the Navy. Miss Capell of Oakland accompanied the singers. After the congratulations that followed the closing number, quartette, Good Night Beloved, by Mrs. Hilton, Mrs. Spencer and Messrs. Krommiller and McCandlish. Mr. and Mrs. Richardson entertained the participants and a number of friends at their home, music and merry convers ation and dainty refreshments passing the time until the morning, a diversion of the evening being a clever exhibition of ventriloquism by Mr. Richardson the genial host.

NATIONAL UNION CLUB

Wednesday evening the National Union Social and Literary Club gave an entertainment at Odd Fellows Hall that as usual was a pleasant affair. Sicil's Orchestra was engaged for the occasion, and selections from Bohemian Girl and Stars and Stripes [Sousa] were rendered on the Xylophone. Miss Annie Roney gave a soprano solo, cake-walk by Mrs. H. Phillips and Geo. Farrell, Jr. W. H. Hynes created fun and kept his audience cheery for a few moments. Mr. Hynes is deserved by popular and usually responds to double encores. Al Hazzard, ventriloquist, introduced his family of unique automats. Robert Lloyd's robust baritone was heard to advantage in There'll Never Be One Like You [Fancher], and created a splendid impression. Miss Lydia, a bright student of Cyrus Brownlee Newton and Mr. Newton gave a sketch that was cleverly done.

MUSICAL ECHOES

The young ladies of Hoffmeyer Academy C. S., gave a reception Friday evening at the Conservatory that was thoroughly enjoyable. Mr. Hoffmeyer is a thorough teacher and known to be one of the most generous spirited men in the profession, and is always warm in his appreciation of the work of other masters.

Miss Jessie Foster sang on Thursday at the Cornera Club and will appear on Monday at the Philemum Club in this city.

Mr. H. L. Hastings, the clever banjoist, comtemplates a camping trip to Mendocino County later on, his family having already gone. Mr. Hastings says a banjo or two will be stowed away among the tents. What a glorious time to practice as you promised to do, Mr. Hastings.

Miss Iselia Van Pelt and Ethel Klock, formerly of Chicago, will appear at the Women's Club in San Jose next Monday. Miss Mamata Van Pelt will accompany.

The Alameda Argus gives a pleasant notice of the appearance of Miss Mabel Richardson reader, Mrs. Fannie
Personal Mention

FRANK MATHEW, now with the Frawleys, will be a member of the Alcazar during the Florence Roberts season.

NANCY O'NEIL has captured Sydney theatre-goers with Camille as she did with Magda. The papers all accord her a veritable triumph. Her leading man, Mr. Kingston, and the company generally, came in for general praise.

Harry Woodfuff is said to have an excellent part in When We Were Twenty-One. It will be remembered that this blonde Adonis was once engaged to Anna Gould, now the Countess Castellane.

DAVID BALSACO has secured the American rights of Ibsen's latest play, When We Dead Awake, which has been such a success in Berlin and Vienna. He will present the play in New York in the fall with Mrs. Leslie Carter in the leading role.

REYNALD DE KOVEN recently held a sale of his surplus personal effects, and among the extensive buyers was Edna Wallace Hopper, who bought several hundred dollars' worth of tapes, bric-a-brac, etc. She paid $120 for a silk rug, $57 for a tapestry hanging, $90 for a suit of old German armor, $40 for a table of the Empire period and $45 for a Carrara marble bust. Edna is enjoying the days of her prosperity.

There is a rumor current that the Tivoli opera company—that is, the comic opera section, will play in Denver during the summer grand opera season. The tour will include a five weeks season in Denver and three weeks in Salt Lake City.

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-Sah Francisco DRAMATIC REVIEW—May 26, 1900—13

Dame-Hilton soprano, and her pupil, Mr. Kronmiller, baritone, with Miss Capell as accompanist at a reception to the Unitarian clergymen at the Unitarian Church of Alameda last week. Mrs. Hilton also appeared with success at the last meeting of the Ebell Society of Oakland.

Sig. Abramoff's pupil, Miss Sandino, sung this week at Fischer's Music Hall.

—Mary Frances Francis.

The Denver Stock

Herbert Kelsey and Effie Shannon have been engaged for the summer season at Elilie's Gardens, Denver. The balance of the company, as selected by Walter Clarke Bellows, will include John T. Sullivan, George Soulé Spencer, Brandon Tyvan, Fred Perry, Harry Stubbs, William F. Owen, Jessie Izett, Blanche Kelche, Louise Macintosh and Katherine Field.

Home for Aged Actors

The fund for the establishment of a home for Aged and Infirm Actors, to be erected and controlled by the Actors' Fund of America, is steadily growing. The total money received for the purpose is $30,009.00.

In Valleslo

Vallelo Morning News says The Whitaker Company's production of Under Sealed Orders last night was a splendid performance. The company was at its best, winning extra plaudits for clever work. The company is one of the best that has appeared in Vallelo this season, and both deserve a large patronage wherever they appear.

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And in his ravings by mistake
A solemn truth the madman spoke.

* *

JOHN DREW

The Tyranny of Tears

I don't know just why Mr. Drew came out here. Perhaps he felt that something must be done to keep us on the map.

His last visit was in Rosemary. How it all comes back to me—especially what should be forgotten. When atmosphere was imperious and the odor of blossoms was needful than cheese with salad, he used artificial flowers that rattled. Here, here—in this land of bloom. Yes you did, Mr. Drew. Don't contradict. I have a wonderful memory. (Aside—Memory is the poorest quality of the brain.)

I have not forgiven him that, yet on Monday night I removed my hat and stood uncovered in honor of the man who could draw this crowd. The Columbia Theatre was then what it should always be—a swash of silks and chiffon, a toy artillery of crush hats, a hum of merry cultured voices and an eight-thirty curtain rise. Something was really doing, for both doors swung to the crowd, two door-keepers were necessary and Informality on the curb had some reason for being and wearing his livery. Oh, it was a lovely party. I have made three party calls since.

I hope the percentage paid the entertainers is not too high to prevent something substantial being casted into the managerial jack-pot. It means as much to us as to them.

* *

The men had their innings (or thought they had) and were jubilant. I watched them swagger out between acts looking for something in a bottle. (I never said anything of the kind. There are more things in bottles than one could count,) and the way they chuckled and patted each other on the back over the show-up variations of the fictitious Mrs. Parbury, was an awful confusion of their domestic doughness. Time! But of this later.

* *

John Drew, you may not be as handsome as the Prince of Dashaway, you may not even be great, but anything in my scrap-bag is yours for the asking. You are a soothing to the nerves, a solace to the soul.

You know so well the power and weight of little things. You have but to pause to be eloquent, but to lift your chin to be understood. As a master of direct and definite business, as an exponent of the manners of the smart set, you are without peer. You have no predecessor, no imitator, no successor. Parbury or any other man, it makes no difference. You are John Drew first, last and always. We are glad of it. Amen.

You owe Arthur Byron a debt of gratitude too. He makes your every point possible.

* *

The stage management of the play reflects intelligence, focus and a knowledge of values beyond the ken of the majority trained on much clap-trap, and the showman's blatant trumpeting. The refinement of it all demands a praise-service.

The company is unmistakably metropolitan—in every turn of the heel, every twist of the wrist. The men all know the difference between a pattern and a fellock, and the women never begin with the wrong fork. To be in their society is a privilege—a beautiful dream from which we shall waken in the early autumn with a dull, sickening thud.

* *

The play boasts many a witty line—some caught at the first pitch and some not even on the rebound. Here is a fine ball that got not the slightest applause:

"Since I saw you last, I have been twice around the world."

"What did you see on the other side?"

"Much the same sees on this side. There is always a man and a woman."

And thus it keeps you tickled from rise to fall of curtain—tickled but never roused. It has such an insinuating way with it that one is hoodwinked into thinking it absolutely great. It was not written for those that shall come after. It could not be mentioned in the same day with Lord and Lady Algry. It is nine-tenths acting, pause and expression, and yet it is a gem.

* *

In regard to the lady, I do bitterly protest. That she amuses I concede. That she is a possible picture and a moral lesson I shall not agree.

Tyranny there is in homes, but such a simpleton could never hold a Parbury domestically chained by the first six months; about it.

"Do you think any woman could be such a fool?" said I to Peter Robertson.

"I'm sure of it," said he.

"Hold my coat! Being a bachelor, I call that saucy of him. A bachelor is no authority.

And Mr. Parbury, represented a man of parts, writing ripping good articles to the five journals, making himself famous and copyright the while, has for five years, five do you mind? been at the mercy of the vagrant winds and eye-waters of this bundle of squalls. Ha, ha! A year— the honeymoon year, perhaps. But five? Oh, come now.

He gave this woman his neck and let her hang her whole weight upon it for one thousand nine hundred and twenty days before he found courage to tell her he was tired and hoped she wouldn't cry about it.

The woman as represented is a blooming idiot, and must be prayed for in the prayer-meetings. But the man—the man who stood her for five years—he has bloomed and gone to seed. There's nothing for it but to plant him. (Now put yourselves on the back again.) I should hate to contemplate the offspring of such. I don't always do it, but once in a while I strike thirteen. This is one of the ones.

* *

But don't miss it. It is such fun. I have not stopped laughing yet. Thank you Mr. Drew. I bow to you and your company. Please tell Mr. Frohman how worthy we are of his delicate but seldom attentions in your line.

* *

The Little Columbia

That is the name of a flourishing theatre in a basement on Jackson Street. The stock company (all boys under fourteen) produce wonderful one-acts on Saturdays at two and fill the house. No passes. Admission, three bottles. Look out, Messrs. Gottlob and Marx, the management is waxing prosperous and branching out. Already it talks of moving to a barn.

* *

The Vaudeville Sketch

Whist! Keep it dark and I'll tell you how to write one. George Lask taught me in four minutes by the clock.

All you require is half an hour, a file of funny papers, the gift of selection, a pot of paste, some ingenuity, a heap of noise and the last three popular songs. Now get to work. I am going to, the very first thirty minutes of leisure I have. In the mean time, the artists are waiting.

* *

SAPHO!

Dead—dead for a ducat. At least I think I'm dead. A calm too passionless to be altogether normal has taken hold of me and the words that would express my sort of paralysis are impotent things.

After all my ravings about the unworthy dramatic subject, the sensational, the yellow in plays, the immoral if you like, my very best friend is on the verge of Sapho. Ring the bell for prayers.

Florence Roberts, how could you? Hands off, I will speak. Not only have you read my opinions, but into your very sea-shell ears I have poured the most heart-felt of my ravings. Over the tea-cups have we discussed the subject, and hand in hand we chanted the praises of the pure in heart that shall see God.

Oh, how could you, how could you? If you are invited to the police court, shall I too be presently fetched for having sat in your dressing-room between acts and handed you pins and powder?

As a reformer I lay down the pen—unwelded, that it may rest space and return to dust. Florence, Florence, are you satisfied with your handwriting?

There is but one course for me. I must go out myself in the masquerade scene and when you have descended the staircase with your wonderful "If
I had wings I would fly speech (Oh, why haven't you?) I must painfully ascend on my knees, sweeping the places thy feet have trod with my hair and doing such other penance as time and the hour may suggest.

No, I won't keep still. I still love you, yes. But truth and loving kindness, that in the Bible go hand in hand, spit at each other in criticism. There's no telling what I may write as the weeks go on.

And this is not all. This pitch whizzed clear from New Orleans, hot from the bat. The very chuff of my heart parts from the catch.

My dear Miss Thompson—(Words, I am not his dear. It's a slander.) I have read some of your ravings about the immorality of certain plays, the debauchery of genius in their authorship and construction, the squander of soul in their acting. Though you rave in the abstract, it is easy to see that you aim at The Degenerates, The Conquerors, Zaza and Sapho—especially the latter.

Now, what do you know about it, anyway? Why damn it before you see it? How do you know you are a judge? Minds of more than one opinion are at work in this world and yours is not the last word. (It's next to the last. Which side?)

This newspaper virtue is about as unreasonable and droll as were the people of Boston when they wanted the nude statues draped. The sudden fits of it are as ridiculous as they are far apart and ill-timed. In their in-direction they punish heaviest the least guilty. I should like to start a crusade against the newspapers in retaliation, but my words would not be printed. (Who told you so?)

With its sensational headlines, its gush over and hero-making of criminals, its dragging out of domestic skeletons, its broadcast bad art in pictures, it does more harm to youth, adolescence and age than all the plays in Christendom, however bad. It should have the grace to quit and come out of its moral convulsions. It should take Carter's. They are good for the liver. "To the jaundiced eye, all things are yellow."

What does all this hue and cry? Are the public infants? Shall they not judge and jury for themselves? Since a great good woman was dragged to court at a yellow bidding, has any one crossed the street so as not to pass a Sapho watch-shop? Not much. There's a beaten track toward every sign.

I saw the play. Clyde Fitch's dramatization is wonderful. The performance a delight—the title role a superb piece of acting by a woman who believes in art for art's sake. If it come your way, see it. (I have to. The paper demands it. My only reason for going.) It can in no way injure the clean-minded. For the others there are reform schools, washings and prayers from the tablet.
On the Road

Girl from Chili
San Diego, May 25; Los Angeles, May 27, week.

Evil Eye Company
(Chas. H. Vale, Manager)—Sacramento, 26; Portland, 28-29; Tacoma, 30; Victoria, 31; Vancouver, June 1; New Whatcom, 2; Seattle, 3-7; Tacoma, 7-9; North Yakima, 11; Walla Walla, 12; Spokane, 13-14; Wallace, 15; Missoula, 16; Anaconda, 17; Butte, 19-30; Helena, 31; Bozeman, 33; Billings, 35; Fargo, 35; Winnepeg, 36-37.

Frawley Company
Los Angeles, May 3-8; eight weeks.

Boston Lyric Opera Company

Daily Stock Company
Auburn, 21-27.

Jessie Shirley Company
(Harry W. Smith, Mgr.)—Santa Cruz, 21-27.

West's Minstrel Jubilee

Imperial Stock Company
Carson City, 27, week.

Ward and Vokes Company
Fargo, 28.

Palmer Cox's Brownies in Fairyland

Under Seated Orders Co.
Gilroy, 26; San Jose, 28; Livermore, 28; Orosi, 30; Marysville, 31; Red Bluff, June 1; Redding, 2; Yreka, 4; Ashland, 5; Medford, 6; Grants Pass, 7; Roseburg, 8-9; Eugene, 14-15; Albany, 13; Corvallis, 14.

Dwone and Ryby Star For a Comedy Aggregation
Seattle, 16-17.

John Drew.
(Management of Chas. Frohman)—Los Angeles, May 28-30; Fresno, 30; Stockton, 31; San Jose, June 1; Oakland, 2; Portland, 3-6; Tacoma 6; Seattle, 8-9.

Subscribe for The Dramatic Review.

The Review in Australia

SYDNEY, April 31, 1900.

EDITOR REVIEW—Nance O'Neill who went to Australia opening in Sydney, at the Theatre Royal on March 10th, has established herself as the greatest English speaking actress who has ever visited the colonies. She has been transferred by Mr. J. C. Williamson to Her Majesty's Theatre where she is now appearing in Camille, to capacity. The newspaper—Telegraph, Herald, News, Star, Mail, Sunday Times and Referee, are unanimous in saying that she is a remarkable woman and a genius. Mr. J. C. Williamson is desirous of extending the time contracted for six months longer, but as time has been contracted for in the United States, commencing in San Francisco at the Columbia Theatre September 10th, this year it is doubtful whether we stay over the original time. Our new leading man, Thomas Kingston has proven himself a fine actor and will be a big card in the United States. + The binocular plaque is still with us but we go on just the same old business. Clay Clemitt, who came over as Miss O'Neill's leading man returns by the steamer that carries this letter. Yours truly,

Jas. H. Love.

P. S. A young man handed Miss O'Neill a copy of the Review at the fair grounds yesterday and I can tell you we hunted a quiet corner, where I read it to the party. Miss O'Neill, McKee Rankin and Rieca Allen, we enjoyed every bit of it. Yours,

Jas. H. Love.

Side Lights

Kellar will follow Goodwin and Elliott at the Columbia Theatre.

The Henry Miller season at the Columbia Theatre, though some weeks off, is already attracting widespread attention.

A new fire ordinance by the Board of Supervisors relating to theatres will be adopted. It is practically the same as the one now in force in New York.

It is said that the Tivoli management expects to soon produce an original opera by John P. Wilson and Chester Packard.

Street Fairs seem to be perfectly epidemic in the East.

Western Amusement Exchange

C. W. FROST, President and Manager HORACE Ewing, Secretary

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Performers please send open time, complete description of your acts, photos, newspaper clippings, billing and lowest salary immediately. No charge for registering.

Interior managers wishing attractions please send open time.

Connected with this exchange is a conservatory of stage technique, Pupils instructed in all branches of the dramatic art by competent teachers.

PACIFIC COAST TOUR OF

Mr. James Neill

AND THE

Neill Company

New Playing an Extended Engagement at the California Theatre.

...TRIUMPHAL RETURN...

ERNEST HOGAN "THE UNBLEACHED AMERICAN" and his Funny Folks

Will arrive in America via Vancouver, B. C. on or about May 12, 1900. After an unqualified success abroad, Mr. Hogan will star in his new and original excruciatingly funny farce-comedy

A COUNTRY COON

By MR. ALLEN DUNN

Managers address American Representative, Mr. Billy Barlow, care New Western Hotel, San Francisco, Cal.

P. S.—Were due in America April 28, but accepted a renewal of contract for four weeks at the Orpheum, Honolulu, H. I.

WATCH THIS SPACE

Management MR. CARL DANTE
THE SAN FRANCISCO
DRAMATIC REVIEW
A weekly record of Dramatic and Musical Events

No. 13—Vol. II
SAN FRANCISCO, SATURDAY, JUNE 2, 1900

FLORENCE ROBERTS—AS SAPHO
Engraved by Lombard & Co.
Pinero On the Drama

However much we may admire the poetic drama, however heartily we may desire its prosperity on the stage, it is the modern drama—the drama which springs from the life of the day, the drama which deals with character as we see it ourselves developing under the influence of modern advancement or of retrogression, the drama which lays bare passions and emotions we are feeling—round which critical controversy most fiercely rages. It is the modern drama that gains most readily the suffrage of the general public. The poetic drama might be likened in its effect upon the general public to a piece of statuary or a classic landscape, the modern drama to a painting full of color of arrested movement, of story. The crowd gathers before the painted story. Some people profess to regret the popularity of the picture that essayed to tell a tale and to deplore the imitation of life on the part of the modern drama. I, however, would say that the modern drama is admirable in proportion to the closeness of its relation to life.

It is surely the great use of modern drama that while in its day it provides a rational entertainment, in the future it may serve as a history of the hour that gives it birth. History is the word I desire to impress most strongly upon you. It is, in my judgment, the word which in a breath defines the task, the duty of the writers of modern drama. These writers are the abstract and brief chronometers of the time. And yet one of the chief difficulties in the way of the modern dramatist arises out of that very point. It is no new difficulty, at any rate in our country. It is always napping at the heels of the writer who takes the manners of his day for his material. The license of the dramatist is the cry raised, the protest continually being made against the practice of the art of the playwright.

Last year there was more chatter about decadent stage plays and decadent literature generally than usual. I do not mean on the part of professional and qualified critics, who were entitled to deal with the question, but on the part of certain gentlemen conspicuous in walks of life remote from art and literature, who are, in my opinion, not so qualified.

I do not propose to quote from the many utterances of all these self-appointed critics, but I select for examination the words of one of the most eminent of them, because, to my thinking, it follows that their expressions having regard to their positions are the most mischievous and regrettable.

At the opening of a public library in a London suburb in October last the Lord Chancellor, after laying down certain rules as to what one ought to read and how one ought to read, was reported to have said under the heading, "Decadent Stage Plays": "On all sides intellectual development is visible, yet there are dark features in respect to our literary taste. Familiar public amusements, plays, and so on are tainted with what, with all reverence, I might call the spirit of those who make a mock of sin. And to my mind it has become a serious question whether, seeing some of the plays now being enacted, there is any great advantage in finding somebody to act as censor, and to prevent them from being played. If some of the plays now before the public might be played I do not know what might not be played."

Neill's Motto

The bright and loquacious Charlotte Thompson, who interviewed Neill last week in San Francisco credits that favorite Thespian with saying: "I had rather do a good play to bad business than a bad play to good business." And it is by living up to such a motto that James Neill has won the sincere esteem of the public.—Los Angeles Capital.

Sousa Complimented

A very delightful compliment was paid to Sousa and his band by a gentleman from Vienna in Paris last week. He came up after the concert was over and said: "You have not a band, but a living organ under your direction."

Theatre for Nome

The steamer Santa Ana carried north from Seattle last Sunday, the Standard Theatre, saloon and gambling house combination, which in itself numbers forty-two people. The enterprise, of which the financial backers are John W. Considine, Thomas J. Considine, George L. Abe, J. B. Hoagland, William Malloy and Mark Norton, represents an investment of about $100,000.
James Neill's Graveyard Story

Mr. Neill tells a good graveyard story, well worth repeating:

It was when he and Mr. Frawley were on the road together. Through the vagaries of a certain advance man they found themselves set down to play in a town of Eastern Quebec where there were but two hundred and fifty English speaking people—all the rest French.

"What to do! Damn it all!" They had handbills printed, French on one side, English on the other, and went about with a little French chap, distributing them to every house on the blocks.

At last they came to a graveyard, and with some French and much pantomime they made the chap understand that a bill was to be hung on each headstone. When he did finally understand, he outlaid them both, knowing, I suppose, that the plant would be quite as likely to come as any other of the hidden guests.

The King of Colored Entertainers

Ernest Hogan, the funniest man of his race that ever trod the stage, continues his phenomenal success in Honolulu, packing the Orpheum nightly. He leaves for the United States June 6, and will immediately begin preparations for his forthcoming tour. Letters have been pouring in to his San Francisco representative, Billy Barlow, from all over the country, offering very flattering terms and desirable dates. The tour promises to be exceedingly successful.

When Booth Was the Firemen's Friend

The disappearance of the Volunteer Fire Department marks the severing of another link which binds Sacramento, in a romantic way, to the past. The collapse of the famous old organization has been brought about by the sad havoc played upon the muster rolls by death. There are not many of the "old boys" remaining now. The Volunteer Fire Department of forty years ago filled an important place in the political and social life of Sacramento. The engine houses were the meeting places of the royal spirits of the time, and they included merchants and professional men as often as men who toiled with their hands. The remaining members of the old volunteer house which stood on Third Street, between I and J, delight to tell of their acquaintance with Edwin Booth, formed during his long engagement in the old Sacramento Theatre across the way, whose site is now a part of Chinatown. Booth, when he was not on the stage, made the engine house his headquarters, and he found the companionship of the volunteers who frequented it as delightful, no doubt, as that of his friends and admirers at the luxurious Players Club, in his later life.—Sacramento Bee.

Florence Roberts

This splendid artist opens her summer engagement at the Alcazar next week in a revised version of Sappho. That she will give a strong and virile impersonation there can be no doubt; that her Carmen, which will follow, will be strong and effective we may be equally sure. Two new plays and a revival of several strong dramas will mark her engagement at the Alcazar. Miss Roberts to-day stands on the threshold of one of the most promising ventures of her career. She is already recognized as one of the first of the "old men," of whom so many good old-timers that gave a Rag Baby of a decade ago its immense popularity—and bowed with glee at the new jesters and clever "business" of the artists. * * It is a delightful company all through and the chorus is superb. Now, everyone is familiar with the stereotyped prom-

Four Hundred Answers from a Review Ad.

Billy Barlow, who is booking time for Ernest Hogan, visited The Review office Tuesday and mentioned the astonishing fact that since the Hogan ad had appeared in The Review four weeks ago, he had received over 500 applications for time, and over 400 letters had mentioned The Dramatic Review. This evidences as to the astonishing advertising value of The Review calls for the particular attention of managers and actors all over the country. The letters of inquiry were not confined to the coast alone but nearly every state in the Union was represented, over half coming from Eastern points. The Review is so widely read for the reason that it is printed well; it gives the news and is extremely interesting.

Quo Vadis in Sacramento

The Sacramento papers speak of the Vinton Company's production of Quo Vadis. The enthusiastic stage presentation ever given in that city and that it was received with enthusiastic approval.

Rules Governing the Passion Play

One of the new rules of the box office at O'berammergau is annoying tourists somewhat, but there seems to be no way of overcoming it. It seems that after the Passion Play begins, which is just after breakfast, no one is admitted until dinner time—a o'clock in the afternoon. On the opening day, a Chicago pork packer and his family arrived about 1 o'clock and tried to bribe the guard at the door to let them in. This violation of the rules caused the arrest of the porker, and he and all the members of his family were fined by Magistrate "Herold," who held court for the purpose after the theatre.

Nethersole Sue

Oiga Nethersole and Marcus Mayer have parted company and the latter has commenced suit against the former for $16,000, which he claims as his share of the profits of Sappho. It is improbable that the suit will ever come to trial.

Blanche Bates to Star

When David Belasco makes a star of Blanche Bates next fall it is likely she will appear in the double bill of Madame Butterfly and Ibsen's new drama, When We Dead Awake.

The Alhambra Situation

T. Daniel Frawley is back in Los Angeles from New York, and Manugers Ellinghouse and Mott of the Alhambra have everything in readiness for the 3d of June, when the Frawley Company was to have opened, not that they expect to do business with the Frawley Company, but as a little formality. It is now definitely known that T. Daniel will come to San Francisco to the Marines House. The Frawley Company is now known in Los Angeles as under the ownership of Harry Dufield. The nonfulfillment of this contract with the Alhambra management by Manager Frawley has given rise to plans of Managers Ellinghouse and Mott who had planned for a very active summer season. However, they will soon be ready with an announcement of a list of exceedingly strong attractions already looked.

Subscribe for The Dramatic Review
THE SAN FRANCISCO DRAMATIC REVIEW

THE COLUMBIA

Theatre-goers of this city certainly have much to thank the management of the Columbia Theatre for in presenting for their approval so magnificent an attraction as the one now crowning the pretty Powell Street temple of amusement. At no time during his career has N. C. Goodwin appeared in so fine a play and complete a production. On Monday, June 11th, Kellar will bring his spirit manifestations, his magnificent cabinets, his thought-reading powers, his exposition of the theosophic theories of the universe to the Columbia Theatre. The management of the Columbia Theatre announces that the Henry Miller season will be inaugurated on the evening of Monday, June 11th, and that the play for the occasion is to be Jerome K. Jerome's comedy success, Miss Hobbs, the cast of which will include besides the star, Margaret Anglin and Frank Worthing.

THE ALCAZAR

When the curtain at the Alcazar rings up next Monday night it will be upon one of the most magnificent stage pictures ever seen, with the central figure of America's most promising young actress, Florence Roberts, who commences her summer season at the Alcazar. Miss Roberts opens in Sapho, a play which has been praised and condemned more times than any play in other. She will appear in the title role and Ernest Hastings will play Jean Gausson and their support will be the most capable ever seen at the Alcazar. The Alcazar manage promises that in its presentation of Sapho there will not be found an act that invites a base thought, that there will not be one suggestive scene that does not at all times uphold the right and condemn the wrong.

THE GRAND

Rice's Famous Extravaganza 1492, still continues to crowd the Grand Opera House and is proving the most delightful entertainment of the season which no one in pursuit of enjoyment should miss. It will be given for the last time on Sunday evening when the season will close. The next attraction of this theatre consists of the celebrated New York farce comedy success "The Girl from Chili" which will be produced by an Eastern company and will commence the season of a week at the Sunday Matinee June 10th. This attraction has been highly lauded by the press and has drawn crowded houses wherever it has appeared.

THE TIVOLI

The production at the Tivoli of the romantic comic opera, The Three Guardsmen, has scored another complete success for the theater, and it will be played for a second week, beginning with to-morrow, Monday, evening's performance. The thrilling charm of Dumas' famous novel, on which The Three Guardsmen is founded, is, in itself, sufficient to attract large audiences, when presented in a dramatic form, but in the Tivoli's production, there is the additional attraction of very dainty and pleasing music. The Tivoli's version of The Three Guardsmen add closely to the novel, allowances being made for the presentation of the story in musical form.

The many admirers of Annie Lister and Edwin Stevens will be delighted to learn that these two popular favorites are to be heard in the production of Madeleine, or the Magic Kiss, which follows The Three Guardsmen, on Monday, June 11th.

THE ORPHEUM

The Orpheum Circuit Company will next week present such a show as even New York has seldom heard the good fortune to see at one time. Joe Hart and Carrie De Mar are a team in themselves and with the talent they have with them will give a treat which will not soon be forgotten. Hart, well known as the bright shining light of that Vaudeville combination, Hallen and Hart, has signed as a comedian in his particular line. His charming wife, Carrie De Mar, is pretty, clever, a famous comedienne, a good singer, and acknowledged to be the best dressed woman in vaudeville. They will present A Close Call, Flueree and Frank Gardiner will present An Eventful Day, a sketch written by Hart in his best vein. Flueree is a charming and vivacious soubrette. Mr. and Mrs. Jimmie Barry will present an original sketch. The Biograph will present new views, and among the holders will be: Miss Lillian Burkhart, who will present a new sketch, Her Soldier Boy; Vandy, the Juggler; Middleby and Carlisle, in a new sketch; Mignani Family. Matinees Wednesday, Saturday and Sunday.

In the Tivoli revival of The Geisha, both Ferris Hartman and Edwin Stevens will be in the cast. This will be without question the greatest presentation ever given this popular opera.

Georgie Cooper will soon join the Tivoli forces for the balance of the comic opera season.
GEORGE FRANCIS has signed with Frank Cooley's company.

ERNST HASTINGS will play Jean Gussin in Sapho at the Alcazar.

ERNST HOGAN, the famous colored comedian, will probably arrive in San Francisco next week from Honolulu.

H. W. GILBERT, late of the Sam Shaw Company, was a Review office visitor Thursday.

WHIT WHITTLESEY, Florence Roberts' leading man will open in Carmen at the close of Sapho at the Alcazar.

LWIS MORRISON will play a brief season in Honolulu under the management of Belasco and Thall.

SUNDAY matinees will be discontinued during the Florence Roberts season at the Alcazar.

KELLER, has an endless array of new and astonishing sleight of hand tricks for his coming visit.

Eddie Foy is to star next season in a farce called Troubles of His Own. He has had them.

WILL M. CREEVY is the author of eleven vaudeville sketches that will be played next season.

HARRIET QUMBY has been added to the Alcazar Company for the Sapho production.

JOHN DREW's play for next season will likely be A Man of Forty, in which George Alexander is now appearing in London.

ADA REHAN will sail for Europe June 20, and will spend the summer, after a visit to the Paris Exposition, at her bungalow in Ireland.

MELTA appeared in London last week as Mimi in La Boheme. The verdict was that she did not score much of a success.

When Paderewski sailed for Liverpool a few days ago, he carried with him a draft for $71,300, the result of his recent tour of this country.

BERT S. FRANK, with his wife, arrived in San Francisco Thursday morning. For several years past, until recently, Mr. Frank has been manager of the Santa Ana Opera House.

DARRELL VINTON, Fred Hamelton, W. H. Davenport and Frank Opperman, have pleased the Sacramento public vastly with their work in Qo Vadis.

GRAFTON BAKER, late tenor with the Alborn and Stoessel opera companies, passed through San Francisco this week, enroute for Honolulu to join the company singing at the Alcazar.

FRANK D. CAMP, with Whitaker's Under Sealed Orders Company, is being pleasantly spoken of by the interior press.

FRANK DANIELS, will continue to appear in his success The Ameer during the coming season, he having found it needless to secure a new opera owing to the great demand for the present work.

MUSICAL DIRECTOR HIRSCHFIELD of the Tivoli has gone away for a month's well earned vacation. His work is being done by Director Bachelder of the Grand Opera House.

CHARLES B. HANFORD is to use Private John Allen next season for starring purposes. The play, which is by Lee Arthur, was produced in this city some time ago with promising results. It has been wholly rewritten.

SAM THALL, late manager of the You Vouson Company, has purchased from Brady & Grismer the comedy success, A Stranger in New York, and will put it on the road in July and will bring it to California next winter. Mr. Thall has forwarded a contract to Blanché La Mar, now playing with the Vinton Company in Sacramento, asking her to report immediately in New York for rehearsals.

ARTHUR REHAN, brother of Miss Ada Rehan and Mrs. Oliver Donn Byron, died Sunday in Brooklyn, aged 28 years. He had managed many of Augustin Daly's theatrical road companies.

PETER ROBERTSON in the Chronicle writes thus pleasantly of the dramatic recital of Hazel Quimby and Lena Johnston at Sherman-Clay Hall Thursday of last week: Miss Hazel Quimby and Miss Lena Johnston gave the ballroom scene from Romeo and Juliet, Miss Quimby, who is connected with the weekly press, gave an especially clever performance, and Miss Johnston showed decided talent in the heroine.

EREMIE SVESKO considers himself a "lucky star." He will not have to buy new costumes next season for Foxy Quiller. He will wear those in which he appeared in this character in The Highwayman.

A complete stock for professional men and women

Fine Cotton Tights, colors black, tan, gray, flesh, cardinal and light blue, $1.35 each.

Silk Plaited Tights in all colors, $2.50 each.

Silk Tights in all colors, No. 1, $2.50 a pair, No. 2, $5.50 a pair, No. 3, $5.75 a pair.

Pure Wool Tights in all colors, $5.00 a pair.

Same in second quality, $2.50 a pair.

We make Silk Tights to order in any color or size desired. Send for prices.


San Francisco Dramatic Review
The Columbia

NAT GOODWIN—formerly comedian in all that the word means in theatrical parlance—must now be reckoned with as a serious actor of the front rank. The same wonderful personality that made his comedy so mirthful, the same natural born requisites that have always been within his grasp as an actor, have made him a thorough success in his new play, When We Were Twenty-One. The play is one of the most delightful in the English language—constructed so easily, so unconventionally that it is almost in a distinct class by itself. Mr. Goodwin, who for years has been advancing himself in the direction of the serious side of the drama, gives us in his impersonation of the warm hearted Richard Carewe a picture that reflects most impressively the heart touches and the quiet humor of a gentle, noble life. Maxine Elliot, who came to us a few years ago with Frawley, came with a reputation for beauty and a charm of manner that did not embrace anywhere near as high a plane in the ladder of histrionic achievement as must now be accorded her. Since then Miss Elliot has developed unexpected dramatic ability, and in the part of Phyllis Ericson, she displays a vivacious adequateness that is delightful and artistic in every detail. Harry Wilmott, too, has made his part stand out vividly. Intrusted with the role of the Imp, he might easily have made the part tiresome and disagreeable—but he avoided those dangers and threw into the impersonation a skilful blend of his own intelligent perception and magnetic personality and the result was highly successful.

Estelle Mortimer was Mrs. Ericson and Vsevolh Haskins, Kara Glynsk, both excellent. The Trifles of good friends, Messrs. O'Brien, Gillmore and Hauley's were exceptionally good, and really by their intelligent acting prevented the first act from being a little draggly. The balance of the long cast were entirely satisfactory. The play was beautifully staged in every act. The third act rather ventured on dangerous ground in showing the Corinthian Club scene, but such was the tact and discretion in acting it, that the play ran along smoothly and happily into succeeding and less perilous channels. The engagement is not only notable for the artistic success achieved, but for large and enthusiastic audiences present all this week, and for the large advance sale for the second week.

Grand Opera House

RICK'S great historical extravaganza 1492 is put on at the Grand with a gorgeous mounting this week. It's full of fun and catch, witty sayings. The costuming is fine and very effective. Edwin Adams makes a decided hit as the Queen, and sings the song, Isabella, with much expression. His gowns are gorgeous and handled with correct form and are quite a feature of the first and last acts. In the second act Geo. Lynding as Christopher Columbus gives a delightful rendering of Ave Maria from Cavalleria Rusticana. His duo with Louise Royce, Infanta Johanna, in the first act is also excellent for its effectiveness. Harry Cashnaas as Ferdinand carries his honors easily, and in the drunken revelry with the male chorus much good work is shown. Isabella Underwood as Infanta Catalina has a very pretty solo to which her rich contralto voice gives both pathos and color, and receives much applause. Blanche Chapman, as Bridget, enters into the spirit of the part, and is enjoyable for her display of Irish wit and brogue. Her attempt at the Halulaha is very funny. Arthur Woolley as a four-year-old has but little opportunity, but uses every bit of that to good advantage. It's an excellent hit when the curtain falls leaving him to bawl on the outside until it is raised again. Forrest Seabury is a good Dom Pedro. The grand march is one of the finest ever seen here and is applauded to the echo, and they are forced to repeat it entire. Both costumes and marching are above the ordinary. The Castinet dances were enjoyable and well performed. It is to be regretted that we are not to have more of these extravaganzas.

The Alcazar

The Superfluous Husband, a play in three acts, by Clyde Fitch, was presented for the first time at the Alcazar this week. It is very pleasing and seems to have met with the approval of the people, as full houses have graced every performance. Ernest Hastings most ably takes the part of Robert Lawson, whose wife is an artist. She is so devoted to her art that she neglects her home and husband and spends most of her time entertaining, and being entertained by, her professional and society acquaintances. The husband, realizing that people consider them as Miss Wood (the wife's maiden name under which she paints) and her husband, determines to attain fame as a literary genius, so he devotes his time and energies to that end. Consequently many misunderstandings and humorous complications arise which finally culminate in their separation. Through the aid of the wife's father, the couple finally are reconciled, and Mrs. Lawson proves herself a true and loving wife. The part of Mrs. Lawson calls for a handsome lady of ability and Miss Irwin expertly most pleasingly fills the requirements. Mr. Edwin T. Emery as Jack Turner was excellent. His appearance was graceful and his acting both natural and true to life. Mr. Jeffrey Williams as Dr. Wood made a splendid old gentleman. Mr. Walter Belasco as Brooke, Mr. Howard Scott as Edwin De Winton, and the rest of the company, not forgetting the good-natured infant, all aided to the successful presentation of this play.

The California

The Nell's in their last week have been devoting themselves to their repertoire, playing Lord Chumley, A Bachelor's Romance, Captain Letterblair and Captain Swift. They opened the week with Lord Chumley, the old attainted Belasco and De Mille farcical melodrama. The company as a whole, for the reason that they do not particularly like the play, maybe, are seen to less advantage than in anything they appear in. After the bright, sparkling breeness of The Amazons, Chumley seems slow and overdrawn. Mr. Neil, who takes the character of the seemingly timid lord, gives an interesting and conscientious performance. Benjamin Howard, as the French adventurer, Le Sage, assumed a most artistic make-up and a real French accent, and was satisfactory in a rather unsatisfactory role. John Burton was Adam Butterworth; Robert Morris, Lieutenant Butternut; Frank McVicar, Blink Blunk, the crook; Emmet Shafekold, Winterbottom. Edythe Chapman was Eleanor, Julia Dean was Jessie Dean, and Lillian Andrews, Lady Adeline Barker, fat, fine and forty. George Bloomquest, who has unusual ability to make much of small character parts, was admirable as Tommy Tucker. Grace Lamkin delighted her friends with a brilliant dash of comedy spirit in the role of Meg, the attic angel. She was splendid and makes us anxious to see her entrusted with something more commensurate with her undoubted ability. Miss Lamkin has the instinct of a born comedienne and will find her true forte in that character of work.

In common with the theatre-going public of San Francisco, The Review is sorry to see the Nell's go, for their advent with as has been quite the most pleasing appearance in the annals of San Francisco theatricals. Their productions have been in every way worthy of the best companies in America, and in several instances they have produced better results than those noted in the original productions. Their stage management and the general details attending their presentations have been a delightful revelation as to what can be done when a repertory company is intelligently directed.

The Tivoli

While San Francisco may not be the music center of the United States it can safely pride itself on being able to put together some very attractive operatic works and win as much favor as many more pretentious localities. The Three Guardsmen, as an opera from the pens of George E. Lask, L. Varney and Max Hirschfeld, is as enticing in its situations as Dumas meant it to be and the composers have hunched their notes into some very delightful solos, trios and quartettes, which have just enough suggestiveness of other scores to make one think of old friends and enough of novelty to tickle the appetite for more. Tom Green is a thoroughly jolly and chivalrous D'Artagnan and Annie Meyers a very good Constance. Funny Ferris Hartman is often recalled for his jokes and songs but not the music in his voice, while Alf. C. Whelan as DeTreville puts Henry Irving to shame with his consumptive coughing. Taken altogether, the Tivoli is to be congratulated on this acquisition to its repertoire.
**The Orpheum**

The Orpheum

That vaudeville sketch favorite, Lillian Burkhart, and Gertie Carlisle and Sager Midgetly, Jr., are the leading attractions at the Orpheum this week. Miss Burkhart is assisted by Penwick Leach in a one-act sketch called A Deal on Change. There is, of course, interest in the playlet and some comedy, but it is not nearly so good as any of the sketches in which Miss Burkhart has been seen here before. Its scope is not extensive enough for her abilities. The rural comedy skit of Gertie Carlisle and Mr. Midgetly is one of the most entertaining bits of song, dance and dialogue ever seen on the Orpheum stage. Miss Carlisle sings well and her partner's makeup is so rural that he couldn't help being funny. Vandy, the Juggler, is the third new attraction, and he is a toptoucher. His work is first class. The holdovers are the Wilson Family, Louise Gunning, Bortho, Ezra Kendall, the Mignani Family, and the Biograph, making altogether a great vaudeville show. The house—as is always the case—has been crowded nightly to standing room.

**The Olympia**

The Olympia shows a good program this week. The first appearance of Harry Holmes and his wonderful driving dog Dandy are the hits of the week. Mabel Le Clair gives some operatic selections which are received with applause. Harry Gilbert Castle, the baritone, has a good voice full of feeling with depth and character. Harry D. Arm, the up-to-date serialist, creates a sensation every night. It's the farewell week of Alice Raymond who has pleased many audiences with her excellent concert performances. Hattie Ward sings with her usual success. Mr. Thelma's Poses Pastique are very popular. Amateur night Friday was a great success. The Hungarian Orchestra, under the leadership of Conductor Isidore Fenster, are giving an unusually musical program this week.

**The Chutes**

There is an attractive program at the Chutes this week. The Healy Sisters are scoring successes nightly with their wonderful contortion dances. They have just returned from the East where they were members of Gus Harrell's troupe. Jack Gates and Rosie Clark, an Irish comedy sketch and knock-about team, are very funny, doing some very laughable work. Rayston and Raeford have a new sketch this week. The best numbers from last week's program are repeated. The new moving picture of the Turkish wrestler, Hall Adali, the world's champion, had a fine wrestling match with Duncan McMillan, coast champion. Amateur night was full of fun. The Electric Fountains is a thing of beauty and is a crowded, being a nightly feature at this attractive amusement resort.

**The Oberon**

The Oberon is packed nightly, crowded houses proving how acceptable is the program this week. Miss Julia Byron, the singing and dancing soubrette, is both clever and pretty and is heartily applauded. Augusto Salvini has new selections this week, and is delighting her audiences anew with them. Bette Stone and Anita Walton, champion pinte winners, as cake walkers make a decided hit with their specialty. Henry, assisted by Mr. Carlin, gives a very clever sleight of hand exhibition. The American Ladies Orchestra under Conductor Louis N. Ritzan, are giving popular and up-to-date music. Two cake walks by Englander and Kominsky are received with storms of applause. As a leader, Mr. Ritzan is successful and gives his listeners what they want, good music, and good musicians who keep good time.

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**Vaudeville Notes**

The Berlin Sisters will shortly play the Chutes. Billy Flemen joins the Quaker Dr. Co. next week.

Juliet & Boyle are popular at the Olympic.

Kitty Houston will shortly play this city.

The Davenport Sisters are a good drawing card at the Thalia.

Mabel Rutherford will open at the Leader, Vallejo, next week.

Mabel Le Claire's singing at the Olympia is meeting with approval.

Josie Offutt left for Jersey, Arizona, this week.

McDonald Bros. and Belle Wilton will shortly arrive from the East.

Musto & Ruiz of Tivolli theatre, Stockton, have made great improvements in their house.
THE SAN FRANCISCO DRAMATIC REVIEW

JUNE 2, 1940

NEW YORK

Special Correspondence.

NEW YORK, May 27.—Although this is nominally the end of the Eastern theatrical season, eighteen of our New York playhouses are still open. The hot weather usually kills off the serious plays first and leaves the more jovial ones for the last interment. But of the seven first-class pieces holding forth last week five were by no means as serious as they might be. "Women and Wine," which has moved from the Manhattan Theater to the Academy of Music; "Gay New York." "The Play of Julius," "Quo Vadis" at the New York, The Pride of Jenice at the Criterion and Sherlock Holmes at the Canfield. The attractions every Thursday in the Franklin: A Runaway Girl at Daly's and The Casino Girl at the Casino.

The American closed last week with a mixed bill of operas by the Castle Square Company, which, after a tour of the East that included its stations at the Castle Square Company, was recently quoted by its press agent as saying that he knew of no company that could do five of them better. "I knew them all," continued Mr. Savage, "down to the stage hands and stage elements. If one of the girls or men has been studying a part, he or she is given a trial, with a view to an understudy's part, and the understudies are given a chance to develop into principals. In this way we make discoveries which are both pleasant and profitable.

Were it not for the fact that such statements do positive harm in attracting to the city, hundreds of good girls, who would expect the implied promise to be fulfilled, I would let the statement go by unquestioned, taking his word for it. But since such a large number of girls do come to this city upon the strength of just such silly and misleading statements by Savage and other managers, I would gladly publish the names of all the persons whose Manager Savage has raised from the ranks of the chorus which forms the backbone of the company. The only real weakness in the example of a promotion by Savage from the chorus is the case of Gertrude Quinlan, and from the number of instances in which she has been given a body in the company from Local Manager Kingsbury down to the chorus girls who are her peers artistically, it is evident to those who have witnessed her conduct that her promotion was not due to merit alone. I do not blame this very ordinary young woman for trying to get ahead, even if she has to pull the wool over the manager's eyes to do it. Nor can I blame Savage for permitting the whims of a favorite to mar the performances of his companies. That is a financial matter for him to consider. But it is a pity that young women, misled by his statements, should swarm into the city every year—many from California—valiantly imag- ing that if they can but get a place in the chorus they can work their way up to a prima donna. Nonexpectation could be more delusive. It is the history of every one of the very few prima donnas who have fought their way up from the chorus that they got to be soloists not because they went into the chorus but in spite of that fact. Manager Savage will not let the fact that he can make a prima donna out of any good-looking chorus girl within three months. He was not one of those who bid Edith at May's return from the chorus to a prominent place in The Belle of New York, which she filled badly. But it is safe to assert that no self-respecting California girl would care to accept a promotion from the chorus upon the terms often demanded by some managers, who prate about their disinterested principles.

Manager Savage will kindly send me a list of his promotions from the chorus, other than Miss Quinlan, I will gladly give to the lucky artists the prominence they deserve.

H. C. K.

Madal Adams has seen Sarah Bernhardt play L'Aigle in Paris three times, but she will not imitate the actress when, under Charles Prochnow's management, she produces, she plays in that America. Mrs. Leslie Carter will probably play Daws' When We Dead Awaken, and a play by Sardou. Virginia newspapers are commemorating Primrose and Dockstader's Minstrels for appearing in that State without either of the stars.

Erugine Thais Lawton has arrived under Liebler & Co.'s management. She is from Louisville, Ky., where Mary Anderson made her debut, and she is said to their greater laurels did not mention Miss Quinlan, I will gladly give to the lucky artists the prominence they deserve.

H. C. K.

Helen Modjeska has signed a contract to go under the management of Wagenhals & Kemper next season. She will act in an elaborate revival of King John, in a production arranged by William Winter. It will be the Polish actress' first appearance as Constance, but she has promised to play the part for many years. It is the managers' intention to surround her with some prominent actors making the company to some extent a star organization. They will also produce a new play called Havoc, by H. E. Clemens, a Boston newspaper man.

Monumental Jerome Sykes and micro-

scopical Adolph Zink will play opposite parts next season in a burlesque under the man-

agement of Klaw and Erlanger, and Ben-

jamin D. Stevens who managed Sykes and Edna Wallace last season in Chris and The Wonderful Lamp. In this connection it may be interesting to note that it did not take De Wolf Hopper long to get on the toogood stage. Ben Stevens quit managing him and took up Jerry Sykes. Had Hopper been able to command the brains of a man-ager like Stevens who piloted him through all his successful ventures, beginning with

New York, May 27.—This week's notable engagement is the opening of the new production of "The Three Doctors" at the Booth Theatre. The production is directed by Eliza Bates, and the cast is composed of several well-known players, including1

W. F. H. S.

The annual benefit engaged Manager Ansly on the 23rd and 24th has been a success financially and otherwise. The attraction offered was Sophocian with Lilian Attwood in the character of Fanny LaGrande. The performance was quite acceptable. On the 2nd Prof. Hans Kreisig, (one of the leading pianists of the South) the leader and organizer of the Dallas Symphony Club, gave the first recital to the full capacity of the house. The Club is composed of the better musical talent of the city. It was the first complete Symphony at the Pease Theatre in twenty-one years. But one more performance of Sapho and the theatrical season of 1899-1900 in Dallas, will close after a most successful season.

I take this occasion to sincerely thank the management for the many kind courtesies extended your correspondents.

TUPFREIT.

DENVER

Special Correspondence.

DENVER, Colo., May 22.—Nat Goodwin and Maxine Elliott opened a four nights' engagement at the Broadway Theatre Monday night. In We're Twenty-One, the cast includes
denver, with the production of Miss Georgia Cooper, a Priscilla girl, is making a big hit with her songs and the whole company is good. They have all been engaged to play the summer season in stock at Lake Min- nequa, Pueblo, Colorado. They will open Monday, May 31st. Miss Cooper will remain but one week in Pueblo, when she leaves for San Francisco. Miss Elliott's Guards will open another show on Saturday night in The Wife, with Herbert Keiley and Elly Shannon in the leading roles. Besides these, stars, the cast includes Jessie Isett, Katherine Field, Blanche Kel- leher, Louise McIntosh, Fred Perry, George Soule Spencer, Wm. P. Owen, J. Brandon Tynan and H. O. Stahha. Alice in Won- derland, with two hundred Denver children in the cast, will be at the Broadway June 1 and 2.

Bob Bell.

CANADA

Special Correspondence.

ST. JOHN, N. B., May 22.—The perform-

ances by the Lyceum Company last week, while not up to the highest standard, de-

served better patronage than they obtained. Last evening the Markhus Company opened their two weeks' engagement with Grundy's Sowing the Wind, to only a fair house. The play scored a great success with the discriminating audience present. Kate Dalglish and Arthur Elliott, scored immedi-

ate hits. Thursday is Queen's birthday, when Mr. Harkins will present The Kaffir Diamond, at two performances and for the balance of the week.

Peachey Carnehan.

SALT LAKE

Special Correspondence.

SALT LAKE CITY, May 29.—Possibly the most important theatrical event of the sea-

son in Salt Lake was the appearance of Nat. G. Goodwin and Miss Elliott in When We Were Twenty-one, at the Theatre last Saturday afternoon. Notwithstanding ad-

vanced prices the building was filled to capacity. Considerable feeling was aroused among theater-goers over the advancing of prices and many declared that it was injus-

tice to the low class patrons. However, the Kaffir Beach opens Decoration Day with the most promising prospects for a successful season that the famous resort has ever had. An entire new management has control of the railway and of the beach and every effort has been put forth to make the place attrac-

tive. The Salt Palace opens June 4th and will present vaudeville and light opera. The historic old lake resort, Garfield, has been closed down by the Union Pacific Com-

pany and Saltair will be the only lakeside resort bidding for patronage this season.

John Kay Hardy.

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LOS ANGELES
Special Correspondence

LOS ANGELES, May 29.—Considerable excitement has been created lately in theatrical circles as to the fate of the Frawley Company. The company now stands in the same position as when it first went on the road in the fall of 1919. It is possible that this time the Frawley Company will not be able to hold together. Frank Murray has left New York to return to the company, but there are others who are absent. A movement has been made to secure the services of several prominent managers. The company will probably continue its engagement at the Grand Theatre for a few weeks, and then it will have to decide whether to return to New York or to continue its tour.

Vinicius, Frawley and Tyranny are the three productions that the company is now presenting. Vinicius is a historical drama about the life of Czar Peter the Great. Frawley is a comedy about the life of a Victorian gentleman, and Tyranny is a tragedy about the life of a Victorian lady. These productions have been successful in the past, and they are expected to do well again.

The Frawley Company has been in the theater business for many years, and it has a large following in the West. The company has a good reputation for putting on good productions, and it is expected to continue to do so.

HONOLULU
Special Correspondence

HONOLULU, H. I., May 29.—Hogan's Minstrels, notwithstanding their long run of over nine weeks, are still drawing good paying audiences, who do not seem to tire of the "colored folks." This is their last week. Mexico Opera Company go on next week.

Hogan has not been asked whether he will get away on account of his wit against the Canadian-Australian S. S. Co. for damages in not permitting his company to take passage on one of the ships. The capital of the steamer claiming there was not accommodation, although Hogan had returned tickets from Victoria to the Colonies and return, with stop-over privileges in Honolulu. Hogan claims the color line was drawn and therefore brings suit.

Little Baby Keith is a good favorite, never falling to receive encore after encore with her latest songs and neat dancing.

H. A. FRANSON.
The Dewey Theatre

The Girl I Left Behind Me, is being played at the Dewey, this week. Landers Stevens gives a clever impersonation of the heroic lover, Lieut. Edgar Hawkesworth. The part of General Kennon was well handled by the genial Carl Birch. E. J. Holden as Mayor Burleigh, acts with a natural easiness, that always makes him prominent in his part. Lieut. Morton Parlow, the villain, was taken in a very villainous manner by Wm. B. Mowry. The smaller parts were well acted by T. F. O’Malley, Lynn Osborne and Walter Whipple. Matrice Stewart, the comedian, was accountable for a good many laughs. Fanny Gillette as Katie Kennon was excellent and she was ably assisted by Helen Bell, Morgan Kelsey and Gracie Plaisted, who always acts with a great deal of vivacity.

Stockwell and Clement

Stockwell and his company play Seattle week of June 31, after which he will tour. This engagement will join hands and open at Corday’s June 8th, for an engagement, playing thence eastward. Two of Clement’s plays, A Southern Gentleman and The New Dominion, will be used.

Personal Mention

Blanche Walsh has entered into a contract with Joseph Brooks and Ben Stern to star under their management for the next three years. They will first present her in a new romantic play by Eugene W. Inyeson.

The Klaw and Erlanger Opera Company, the new enterprise this firm will launch next season, will include Adolph Zink, the Lilliputian comedian. Mr. Zink will play the opposite role to Jerome Sykes as Foxxy Quiller in the new venture of this title by Reginald De Koven.

Another San Francisco girl is well on the laurel road to success. Eleanor Kent (Mabel Love when we knew her here) a pupil of Mrs. R. M. Black, is now studying for opera with Duvor- noy, head master at the Conservatory at Paris, taking her lessons in action from Victor Capou, Co-Director of the Paris Opera House. She studies from six to eight hours a day and a great future is promised for her. Miss Kent is already a repertoire of Romeo and Juliet, Faust, Tannhauser, Aida, Il Trovatore and the Bohemian Girl and next season will see her launched anew for her life work. The Dramatic Review hails her from afar and wishes her all success.

The Bostonnians will continue under the direction of Klaw and Erlanger next season and will make two important productions, which will be presented in connection with their personal appearances.

Scott Sexton is considering an offer to join Charlie Dickson for next season’s production of Mistakes Will Happen.
LOCAL NOTES

RECITAL IN SCUEN

Mrs. Fannie Dam-Hilton, soprano, Mabel Richardson, reader, Geo. Kronmiller, baritone, with Miss Martha Capell as accompanist, gave a recital in Maclay Hall, Suisun, Friday of last week that passed off successfully. The program was duet, To Amarillis, Fannie Dam-Hilton and Mr. Kronmiller; baritone solos You [Robyn] and A Song of the Desert; Am I, Mr. Kronmiller; soprano solos by Mrs. Hilton, Flower of the Alps, and Piano, piano, canto pio from Der Freischütz. Miss Richardson read Coriolanus, At the Concert, Aux Italiens and Three and an Extra.

COLONIA CLUB MUSICALE

The open meeting of the Corona Club Thursday last week was as usual an enjoyable affair, the program including selection, violin and piano, Misses Burton and Ensign; Current Topics, Miss E. Anderson; History of Paris and the Exposition, Mrs. Brocway; Government of Paris, Mrs. C. O. Southard; Art and Art Galleries, Mrs. G. H. Fairchild; The Latin Quarter, Mrs. N. H. Martin; vocal solos, What the Birds Say [Henneman], and encore, Laughing Song by Miss Jessie Foster. Miss Belle Ensinger was the accompanist of the occasion.

BENEFIT CONCERT

An excellent program was rendered Thursday last week for the benefit of St. John's Cadets at Sherman-Clay Hall and included remarks, Rev. L. C. Sanford; piano solo, Fantasia Impromptu [Chopin], Flossie Silverstone; baritone solo, Sunset, J. Wheaton Leonard; cornet solo, The Palm Trees, Marie Louise Conkey; soprano solo, For the Sake of the Past, Mrs. Coleman Graves; violin solo, Air Varie, Belle Roseenthal; recitations, Dr. W. H. Babcock; Call Me Back, J. Wheaton Leonard. F. Delleplaine and Misses M. Joost and Bessie Conkey were the accompanists.

QUEEN'S BIRTHDAY CONCERT

A grand concert celebrating the Queen's Birthday was given in Metropolitan Temple Thursday of last week under the able direction of Wallace Sabin, and drew an immense and most enthusiastic throng. Dr. F. W. D'Evelyn late of the Naval Field Force and Pretorii Siege Garrison, gave an eloquent address "Kogez and Things" and was applauded to the echo. Wm. Greer Harrison was in very happy vein and showed considerable tact and pleasantness in his address. Star Spangled Banner and Kipling's Auld Lang Syne were sung by Grace I. Davis; vocal solos, Harp That Once Through Terra's Halls, Annie Laurie, The Lost Boat and Home Sweet Home, by Alma Burgland; The Absent Minded Beggaras, S. Homey Henley; who also rendered in admirable style, Soldiers of the Queen with chorus, one of the finest numbers; Robert Lloyd was in splendid voice and sang Rule Britannia with delightful effect, the audience joining in the chorus; J. F. Veaco sang in excellent style and voice Death of Nelson; David Mannloy's sweet tenor was heard to advantage in Men of Harlech and Round an altar; an Irish jig in costume by Miriam Smith was an attractive number; Wallace Sabin who trained a fine chorus for the occasion rendered also organ solo, Strathcona March. The concert was a decided success and the audience went wild with enthusiasm over the patriotic songs.

ROBERT TOLMIE COMPLEMENTED

An interested audience listened to an excellent concert in the Pianists Club under the direction of Robert Tolmie Tuesday evening of last week, at Sherman-Clay Hall, the well rendered numbers being a matter of congratulation to the players and to Mr. Tolmie, who holds a high place in his profession. Mr. Tolmie possesses the rare secret of holding his pupils to their music after they have assumed the graver duties of home life, as the number of pretty young matrons among the players showed, for too often girls neglect their accomplishments after marriage, and years of labor and expense go for naught. I was so unfortunate as to arrive too late for the first two numbers, Gavotte and Musette duo [Kuhf] by Misses Nellie Barrett and Mignon Krebs, and Grand Polonaise Duo [Saint Saens] Nellie Davenport and Mrs. Frank Hess. Miss Davenport's Octave Study [Kuhl] was clean and bright, and Chopin's Nocturne op. 32 No. 1, and Auflschung [Schumann] rendered in excellent taste. Mrs. Guy Hyde Chick and Mrs. Frances Gibson Beatty played Phaeton [Poeme Symphonique] Duo [Saint Saens] with clear execution and style. Rakozy Marsch [List] was rendered by Misses Nellie Barrett, Mignon Krebs, and Edmades Frank Hess and Olivia Warfield. The number was given the required fire and interpretation, and like the other renderings met with very hearty applause. Schumann's Papillons by Mrs. Guy Hyde Chick was a charming number. She shaded beautifully and her technique was clear and crisp. The closing number was Die lustigen Wellen von Windsor [Nicola] by Edmades Chick, Warfield, Beatty and Miss Theressa Ehrman. It seemed a pleasure to single out each player and watch their correctness and earnestness and the smoothness and grace of each part making the harmonious whole. Mrs. Olivia Warfield has a particularly pretty touch and is very poetical. Miss Ehrman has developed very much in her work and plays well for such a young girl. Mrs. Beatty, a lady of fine presence, showed warmth and fervor in every note, while Mrs. Warfield found her right forth strains as sweet and clear as the waters of a stream. Mr. Tolmie and his club are to be congratulated.

DRAMATIC READING

Linda Johnson and Hazel Quimby, assisted by well-known musical talent, attracted an enthusiastic audience to Sherman-Clay Hall Thursday evening last week. Miss Johnson and Miss Quimby were very picturesque in the balcony scene from Romeo and Juliet, the stage setting being in harmony with the scene. Miss Quimby made a graceful Romeo, and her voice was very musical. Although the character of Romeo is one that requires much fervor and character, Miss Quimby acquitted herself well. Miss Johnson was a sweet and charming Juliet. The young ladies made a charming picture as they bowed before the audience in acknowledgment to hearty applause and many beautiful flowers. Reading from Bleak House was given by Linda Johnson, and it was splendidly received. The young ladies also gave a pleasing little comedy. Miss Bessie Lee Wall, mezzo soprano, rendered in very refined manner O Love and Joy [Chadwick]. Aus meinen grossen Schmerzen [Franz], Love Is a Bubble and A Summer Night [A. Goring Thomas]. The latter suited her voice and style perfectly, and she was well received in all her renditions. The Union Male Quartet — Messrs. Egerton Smith, Chas. Henley, Thos. Nowlan, Harrod Bassford rendered While I Have You, Believe and encore. S. Homer Henley made a fine impression, in fact I never heard him sing so well. His voice was firm and ringing, and he showed feeling especially in Prologue to "I Pagliacci" returning for a hearty encore. Later he rendered A Song of War to which he composed the words. The evening was altogether an enjoyable one, and the audience very appreciative.

NRS. MOORE'S MUSICALE

Mrs. Jessie Dean Moore gave a musicale with several of her pupils last week, Mrs. Caine of 1392 Page street throwing open her home for the occasion. All the numbers of a pretty program were encored and the progress of the young students was marked. The program was Welcome Sweet Springtime [Rubinstein], and Antie, Miss Fabel Stealey; Still Wie die Nacht [Brahms]. Over the Hills to Sunlight Town, Miss Emily Klemm; Ave Maria [Millard], Schubert's Serenade, Mrs. Lucy Williamson; Polly Willis and My Redeemer, Miss Matley Day Caine; The Law with the Delicate Air, Ruby Moore, and It Was Not So To Be, by Miss Louise Grove, a stepister of Emma Nevada.

ALAMEDA MUSICALE

A delightful evening was given recently at the First Congregational Church of Alameda, given by the church choir assisted by Laura Person. Misses Roberts contralto, Chas. Parent Jr. bass, F. Deleplaine pianist, and others. Messrs. Deleplaine and Stedman rendered on organ and piano, Faust and Dono Espoir Nocturne (Battman); Magic of Spring was rendered by Mrs. C. A. Bradford, Florence Young, H. H. McCandlish, Dr. W. K. Scott; tenor solo, For Thine Own Sake, Mr. McCandhill; Pe Sketch, The Gibson Girls Lament, A Poster Tragedy, A Colored Etching, Laura Person, Clang of the Forge, Chas. Parent; Dot Needie Boy of Mine, Misses
Person: The Tears and May Morning, Mrs. Bradford; Autumn Sadness, and Blue Eyes, solos by Miss Young, With a Laugh We Go Round, (Sterndale-Bennett) by Messrs. Chas. Brock, E. T. M. Eckert, McIndolish, Dr. Scott, Mrs. Bradford, Misses Young, Mary Jackson, Edythe Pariser.

MUSICAL ECHOES

A concert and entertainment was given at the Y. M. C. A. Auditorium under the auspices of the Mothers’ Club. The program included violin solos, Bernhard Walther, tenor solos, Henry Barrington, selections by the California Orchestra, songs, W. J. Hynes. Miss Jessie Burns was the pianist of the occasion.

Berenger’s Conservatory of Music gave the third Semi-Annual Pupils’ Recital at Byron Maury’s Hall Friday evening.

Madame Guilio Spitz’s sweet dramatic soprano will be heard tomorrow at the Spanish Church. She will sing O Salutaris, that is admirably adapted to her voice.

Henry Holmes’ name was accidentally omitted from the report of the Queen’s Birthday concert in the Metropolitan Temple. His violin solo, Romance in C [Beethoven] was one of the gems of the program and his artistic rendering created great enthusiasm.

A musical evening under the auspices of the Von Meyerinck School was given at Century Hall Thursday too late to review.

An enjoyable evening was spent last week in Social Hall, Alcazar Building, by the Dry Goods Men’s Association, when a program was given for the entertainment of the guests. W. J. Hynes was as usual an attraction in his bright songs and stories. Mandolin and guitar numbers were given by Hazel Johnson and Clyde Schenck, baritone solo, Mr. Alfred Medley, recitations Misses M. Mooser and E. Grau, addresses, Our First President, Robert Wilson, President W. Friedman opening the evening. A sketch, Anything Doing, and Old Enough to Know, by Anita Zelph and H. Chamberlain, Jr., concluded the program. Siegel’s orchestra was in attendance.

Klaw and Erlanger will add a light opera company to the long list of attractions they manage. The new opera will be called Foxy Quiller, by De Koven and Jerome Sykes will head the organization. Ben Hur, the Ada Rehan Company, Madame Arbuckle in the Gentleman from Texas, and the Rogers Brothers in Central Park are other Klaw and Erlanger attractions.

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The Leading Stock

The SAN FRANCISCO DRAMATIC REVIEW

June 2, 1900

13
For his ravings by mistake
A solemn truth the madman spake.

**

When We Were Twenty-One
Maxine Elliott and Nat Goodwin
H. V. Esmond

The man who never exaggerates is not quite capable of speaking the truth, so let me write that the glory of our theatrical season (our theatrical season is from June to September—not inclusive) was all achieved on Monday night, and there is nothing more to live for.

Two plays like H. V. Esmond's don't happen in a trinity of years, and no one knows it better than the dramatic censor bred on the decadent. I feel as if I had been turned inside out and reversed, and I want to celebrate by eating Spring.

**

It may be as great to be a man as a woman, but just now I don't think so. I don't "want to be an angel." I never did, but I want to be a man like H. V. Esmond-Goodwin-Carewe, with three staunch men friends to back me up on it. There were times on Monday night when I wanted to call in every parent in the land to have a lesson in boy saving.

The stage, a teacher! Well, I guess. Oh, ye parents, go and let Mr. Esmond show you a few things—how life is going to do most of the work for a fellow anyway—how there comes a season to him when you are not especially interesting, particularly if you preach with "I" the longest word in your vocabulary—how no fellow worth talking about passes that season and with points to spare—how there are some callings in morals that you can't give him any Swedish movements for.

**

You lost the day, Imp Woodruff, but the spirit of the lost battle was there just the same. And would it have been if you had been dealt with differently? Oh, H. V. Esmond, you know, you know!

You can't bring sinners to the mourner's bench by preaching. You've got to take them to heaven (which is a name for happiness, which is virtue) by the hand. What the man chicken needs most, is not to have the pin feathers painfully pulled out of his tail with a nasty sarcastic tweezers, but some time and gravel to build up his constitution and make them grow big and useful. There is a certain food a fellow needs and, by George, he often goes hungry for it his whole life long.

**

"You might ask me to stay, Dick." When I heard that lamb's bleat for his father, I wanted to know Mr. Esmond. I hope he has a boy. I hope he has a whole raft of boys, and girls for the sake of some Co-Ed which is needed in all families. I have seen heaps of plays in my twenty odd years (yes, quite odd) but on Monday night, when Nat Goodwin-Carewe said he'd buy the woman to save the boy—when he took him in his arms and told him to be a credit to his father and come home with medals and things, I felt as if the whole boiling of them were not worth a decent bubble of When We Were Twenty-One.

**

That's why the play is a success—because it is human, because Nat Goodwin is human, because Maxine Elliott is beautiful and human, and because they all talk humanly. And really, people in talking are so likely to bring in things they know about.

See it, and you will know you are up against the real thing. (David Starr Jordan says that is excellent slang. I heard him say so.) May Mr. Esmond never yield to the current intuitions of his neighbors and go into the Degenerate business.

**

No, of course, I don't like the third act. Who does? It is not for reasons of prudery that I object, for who cares a rap what the setting is if it be needed for art and truth.

But the Firefly is not in any sense a central figure. Camille needs that environment. It is part of her. But the two Dicks and Phyllis can manage beautifully without it. Who cares whether the Firefly's lover was a Jew or a Gentile or whether Mrs. Grant Gorden, the opposite of a singed cat, looked better than she was?

**

You remember the picture by Delacroix of the murder of the little Princes in the Tower? Well, there are no murderers, but you see them in the light that gleams under the door, hear them in the ears of the little watch dog on the alert.

Just so. Suggestion. Maxine Elliott's one speech about the woman with the crimson legs, brings more atmosphere in a single five minutes than the whole third act.

**

Maxine Elliott and Nat Goodwin, billed in the same type on the fences. So they should be. My, but she has grown in worth. The subtle something that gives to music its insidious influence is there as it never was before.

And I want to say a word for Henry Woodruff. Mighty few could have played the impetuous parts without bringing a laugh. Laugh? Why, I couldn't speak for the tears in me. I have had lumps in my throat before, but it took those two men to make things swim. I wanted to hug everybody in sight. I do still. I'm glad I'm living.

**

I'll wager words leak. My pen started out ink-full of just what to say, and reached the paper so. Yet somehow there is a full pint missing.

**

Of a Personal Nature

Florence Roberts had a headache after the first rehearsal of Sapho. Encore!

Edythe Chapman learns her parts by studying them. She says it is the best way.

Maxine Elliott puts on her stockings before she puts on her shoes and reverses the order when she takes them off.

Nat Goodwin gets hungry just before dinner from lack of food.

John Drew likes his tea cold and his mush boiled over night.

**

My dear Miss T.—

I am afraid you have been reading Humeleer on Music.

What are you afraid of? That I may accidentally get educated? It might throw some useful light on the coming season of opera—teach me what not to applaud. Get in and read a few books on music yourself and ask the four hundred to join you.

**

The Neill Season at the California

With the Neill season drawing to a close at the California Theater, a word of adieu is in order, including a cordial au biento.

The company was not especially attractive to me at the first look (because of A Bachelor's Romance perhaps) but its worth has grown upon me gradually, until now it possesses a charm I scarce felt it could contain.

A company that can play The Amazons as they do may justly lay claim to the word organization.

There is not a spoiler of good parts among them, not one who obtrudes his profession, not one who tries to star carrying my lady's shock. They seem to possess in perfection the rhythmic sense and spare no pains to work their ideal into their reputation. Machinery is never apparent. The amateur vice of over elaboration is conspicuous by its absence.

And best of all they have a distinct clean utterance, all their own—no star dialects gathered up and given to a suffering audience in various degrees of perversion—no Ada Rhonan—John Drew—Blanche Bly—Henry Miller voice flights for effect, trying to act as if they had their reasons.

If they will all just listen at a useful moment, they will know that as I write I am saying, "God bless them for their clean tongues." They will know if they read between the lines that I am intently, morally and esthetically better than I was eight weeks ago.

**

There is much beside imitation in the gift of James Neill. What he needs is a play all his own wherein he creates the character. Some actors seem always to have said frankly all that they have to say, with the intention of being silent ever after; but with Mr. Neill, it would be difficult to sense the possibilities of his future work by his last production.

He does nothing superficiai, nothing unintentional. The desired effect is calculated to a hair's breadth and there is no indecent haste to get to the climax curtain. If he does not often do the unexpected neither does he.
On the Road

Girl from Chili
Los Angeles, 27, week.

Evil Eye Company
(Cha, H. Yale, Manager.—New Whatcom, June 27; Neatlle, 5-7; Tacoma, 8-9; North Yakima, 11; Walla Walla, 12; Spokane, 13-14; Wallace, 15; Missoula, 16; Anacortes, Mount, 18; Butte, 19-20; Helena, 21; Roseburg, 22; Billings, 23; Fargo, 25; Winnipeg, 26-27.

Frawley Company
Los Angeles, April 8, eight weeks.

Dailv Stock Company
Vallejo, June 2.

Word and Voice Company
Fargo, 26.

Palmer Cox's Brownies in Fairyland
(S. H. Friedlander & Co., Mgrs.—Vallejo, June 14; Santa Cruz, 27.

Under Sealed Order Co.
Redding, June 4; Verka, 5; Ashland, 6; Medford, 7; Grant's Pass, 8; Roseburg, 9; Eugene, 11-12; Albany, 13; Corvallis, 14.

John Drew.
(Management of Cza, Prohman)—Oakland, June 2; Portland, 3-6; Tacoma 6; Seattle, 8-9.

Jesse Shirley Company
(Harry W. Smith, Mgr.)—Woodland, Aug. 28.

Side Lights

There are to be no Sunday performances at the Columbia Theatre during the Goodwin-Elliot engagement.

The opening play of the Henry Miller season at the Columbia Theatre is to be Jerome K. Jerome's comedy success Miss Hobbs, in which Margaret Anglin will be seen in the title role. The play holds a great New York and London record.

Official stupidity and assininity is very often in evidence. No sooner had Maxine Elliott arrived in town than she was subpoenaed to appear before the Coroner in the case of her brother who was found dead last week. At the time the death occurred Miss Elliott was in Denver. She knew nothing of the case and for that reason great surprise was expressed that she should have been summoned as a witness.

It is learnt on the best of authority that if the box office of the Columbia had accepted all the orders sent in already for the Miller season there would be but few tickets to sell when the box office opened for the advance sale. The management has firmly refused to take any orders in advance, thus giving those in line on the day of the advance sale an equal opportunity to secure desirable locations.

The Theatrical Mechanics Association through a regularly appointed committee, provided for the proper decoration of the graces of the deceased members on Decoration Day. The committee was composed of Victor Hachette, James Forbes, Charles Terry and C. S. Moloy.

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P. S.—Were due in America April 28, but accepted a renewal of contract for four weeks at the Orpheum, Honolulu, H. I.

WATCH THIS SPACE

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Greatest Success of the Year

After twelve months of almost unexampled prosperity, during which all the good things, and some of the bad ones, have earned a pretty penny, it might be difficult to single out the most successful of all the theatrical undertakings. Mr. Irving, Mr. Mansfield and Mrs. Fisher stand in the front rank, while Mrs. Carter, Viola Allen, Nat Goodwin, Julia Marlowe, Maude Adams and many others have made hay to the utmost limits of prosperity. But, relatively speaking, Ben Hur, which has never moved away from the Broadway Theatre since its introduction in November, is undoubtedly the spectacular incident of the year. With receipts which are roughly set down at $400,000, and current expenses much smaller than those of Mr. Irving or Mr. Mansfield, this has probably been the most profitable investment of the season, and its future seems to be literally set in diamonds. The New York territory is not yet exhausted, and then with the other big cities of the United States and England to draw upon, the possibilities are almost limitless. There is little doubt that the record of Shennandoah and all other important dramatic achievements of a spectacular sort will be wiped out before Ben Hur is put away on the shelf.

The irony of fate was never more consciously illustrated than in the fact that out of all this immense success General Wallace, the author of Ben Hur, will receive but $10,000, the lump sum paid him for the dramatic rights to his story. Had he stood out for a royalty it is likely that $100,000 would have been added to his bank account in the course of a couple of years. Bronson Howard is said to have received that much for Shennandoah, while Mr. Barrie has made a fortune from The Little Minister, and Hall Caine is waxing wealthy from royalties on The Christian. It seems a pity that General Wallace should have sold this valuable birthright for a mess of potage.—Lyman B. Glover in Chicago Times-Herald.

Della Fox Insane

Della Fox, one of the best known operatic soubrettes on the American stage, was committed last week to the asylum for the insane at Wave Crest, Astoria, near New York, on the application of A. H. Hummel, who appeared for Miss Fox’s brother, William E. Fox. The petition set forth that the actress was suffering from mental hallucinations caused by the excessive use of stimulants.

Miss Fox but recently recovered from a serious illness, during which her life was despaired of. For several weeks she has been undergoing a severe nervous strain and has recently been acting in a peculiar manner. She has been laboring under the delusion that her friends and relatives were her enemies and were trying to get possession of her money and jewels. She resisted the doctors’ efforts to keep her quiet and resorted to the use of stimulants, which are said to have produced her present condition. Her physicians think that a few weeks of rest will be instrumental in restoring Miss Fox to complete health.

Clara Morris and the Stage

Clara Morris has written an article for the Century Magazine, and it is one of the few magazine articles upon stage life that convey an idea of truth. It is about stage-struck girls, and she says:

“I know of but three powers that can open the stage door to a girl who comes direct from private life—a fortune, great influence or superlative beauty. With a large amount a girl unquestionably tempts a manager whose business is not too good to give her an engagement. If influence is used it must be indeed of a high social order to be strong enough to affect favorably the box office receipts and thus win an opening for the young debutante. As for beauty, it must be very, very remarkable that will on its strength alone secure a girl an engagement. Mere prettiness will not do; nearly all American girls are pretty. It must be a radiant, compelling beauty, and everyone knows that there are not many such beauties, stage-struck or otherwise.

Parker Describes Honolulu

Charles Astor Parker, of theNeill Company, has written to the company a very graphic letter of the beauties and delights of Honolulu. We quote it in part:

“I am pleased to say that half has never been told regarding the beauties and natural delights of Honolulu. To begin with the trip. Once aboard the boat and after two days out you can prepare yourselves for one of the most delightful of ocean trips. We had very rough weather the first two days and I understand the first forty-eight hours out of Frisco are always rough. When the re-action set in on the third day I came as near possessing a can-nibalistic spirit as was ever possessed by our old friend, the ‘Wild Man from Borneo.’ Don’t forget to get steamer chairs before sailing, for without them your steamer delights are somewhat handicapped.

Regarding Honolulu, unless I am of an especially poetic turn of mind, words cannot express it. The place to live while here is Waiikiki, which is positively the most picturesque place I have ever seen. It takes forty minutes to get there from Honolulu proper. I cannot begin to describe the surf effects, the atmosphere, the palms, the roads, the lawns, the appearance of the dark-skinned natives in their white clothes. It is not as warm here as it is during the hottest day in Minneapolis in the summer. Unless the boomers had fixed the sun yesterday when I visited Waiikiki to shine with especially brilliant effects, the members of the company may be prepared to see a sight more poetic with effects, more gorgeous, more natural beauty than one would ordinarily look for on this earth. A thousand yards out from shore the water is the color of turquoise, and it tosses long rows of surf into the air that is almost transparent and as white in effect as ostrich feathers. Nearer the shore the water assumes a most sparkling sapphire effect, and as the drops are dashed into the air as the water hits the boats of the surf riders, these drops sparkle like blue diamonds. Long Branch, Old Orchard Beach or Bar Harbor look like a beer vat compared to Waiikiki. At the hotel last night I slept with doors and windows open, not because it was hot or even warm, but because the air was so balmy. When the sun is not shining the moon is. I think that the moon down here could give that frail old creature we used to know in the East, cards and spades and bundle out. And as for the people, they are the limit. Sociability? This must have been where the phrase started.

Reiterating, you may assure yourselves in all confidence, that in coming to Honolulu, you will experience a trip that for delights by comparison, makes Aladdin’s Lamp appear like a bicycle torch and puts the splendor of Solomon and his temple on a par with the Bismark Auditorium.”

Won Her Love

The Duse-d’Annunzio love quartet, has engrossed the attention of Paris for the last two weeks. When d’Annunzio brought out his new novel, the French critics unanimously denounced the Italian author’s caddishness in using his well-known love affair as a theme.

The actress, who is said to be still prostrated with grief at her abandonment, now gives d’Annunzio the direct lie in his claim that the play does not bear on her life, saying in a private letter sent to New York that most of the episodes are true from her life, also that the writer once told her he had played on her affection simply to get real literary material. It is said among Duse’s friends that the actress cannot be shaken from her determination to kill d’Annunzio unless he soon marries her.
A Reminiscence of Neil O'Brien
of the Nat Goodwin Company

By HIS OLD CHUM

Gerald L. Dillon, Press Agent of the Grand Opera House and an Assassin of the Drama

On Monday evening last, I Goodwinized and enjoyed myself huggingly. Great, however, as my admiration was for the superlative genius of Mr. Goodwin, I am obliged to confess that a very great deal of my attention was given to Neil O'Brien, and as I gazed at his portly five-meals-a-day figure and his King Leared colored hair, I thought of the days when we were twenty-one and gaily bussed in a far-off land, and a flood of memories surged over me.

Neil, or Tommy as we used to call him in the old days, was a slim, symmetrical lad, full of ambition, and, whisper it gently, greatness. Nothing ever written in the way of characters phased him, and his dauntless spirit would face with equal unconcern an audience of five hundred or five.

Somewhere about the year 1880, Tommy and myself were of a party of golly hunters bandied together on the Commonwealth principle, in a small township named Remu, on the West Coast of New Zealand, where we had just managed to eke out an existence till our repertoire became exhausted. We diligently coaxed our brains for a novelty, and at length were relieved from our dilemma by a townsman who suggested "Mazeppa, or The Wild Horse of Tartary." We eagerly jumped at the idea, but found ourselves confronted by the most serious of difficulties. In the entire population of Remu, which fully numbered three hundred, no one could be discovered who was the proud possessor of a horse, and a row, of course, was entirely out of the question. Still we did not despair and after an arduous and wide-spread search, uncovered some twelve miles distant, a baker who owned a much dilapidated equine. He was immediately interviewed, and after a series of conversations a bargain was struck, in which our promises played a conspicuous part.

Gently and tenderly we bore the animal, for we never knew at what moment his spirit might take flight, to the theatre, where we closely scanned him, and prejudiced as we were in his favor were compelled to confess to ourselves that a more sorry looking specimen of his kind never existed. He was possessed with the gladders, and likely to move in the chine, troubled with the lampass, full of wingalls, sped with spavins, raid with the yellows, past cure of the fives, stark spoiled with the stags, swayed in the back and shouldered tottling.

This tall grist of dismay we gazed on this substitute for the wild horse of Tartary and a sorrowful murmur went round, that he was bald where the tail ought to be. However, these obstacles did not for a moment daunt the indomitable spirit of Tommy "O'Brien." Tommy was always a handy man in an emergency, as many a girl knows. He hastily summoned a sad-faced, emaciated-looking individual, who only by courtesy, was called the second arid, and promptly commanded him to work upon the animal in his best exterior manner. A bunch of New Zealand flax was hastily gathered and glued on the spot where the tail should be. An elegant coat of white paint was liberally bestowed upon the horse, his nostrils were decorated with the brightest of vermilion and when the job was completed he certainly presented an appearance, which would qualify him for a prize in a one-ringed provincial circus. His debut was an immense success, his entry being greeted with enthusiastic cheers. On his first exit, the wings being too small to accommodate him he was removed to the back yard, pending his next appearance, while the drama progressed. Unfortunately, a heavy fall of rain descended and when it became necessary for the wild horse of Tartary to make his re-appearance, he was received with jeers in the place of the former cheers. The horse, however, excelled in the work of the great scenic artist and the poor beast presented a grotesque, motley and harrowing appearance. Cateulls, derisive applauses and yells came from all parts of the theatre and a hoot was sounded. This prevented a riot. He hastily stepped to the footlights and addressed the audience in the following language:

"Ladies and gentlemen: During my sojourn amongst you, it has been my earnest and constant endeavor to present you with the very best plays by the very best authors in the most complete manner practical, and I have the satisfaction of knowing that till the present time my efforts have been entirely successful, and I say with the utmost confidence that this is the first time you have found your intelligence wanting. When it was suggested to me by several of your most prominent citizens that I should produce "Mazeppa, or The Wild Horse of Tartary," I realized the very great difficulty I should experience in the discovery of a horse. However, in the bright beam of my youth there is no such word as fail, and after several sleepless nights I succeeded in my quest. I cannot express to you the great and deep gratification I felt at your generous and enthusiastic reception of the noble animal on his first appearance this evening. It was indeed a fitting recognition of genius and I am sure, could he speak, but you know horses only laugh, he would appropriately express his gratitude in language much more eloquent than this, and now, however, being cast out of the performance by the management, it comes the unkindest cut of all. This con- scientious and artistically minded animal, but with considerable effort started on his wild career with the assistance of a spar and the property boy, encouraged and flattered by this enthusiastic and practical appreciation of the exigencies of dramatic art, forgetful of the fact that during his absence he has been com- placed to swim rivers, climb mountains, shoot wild meadow and shoot and sustain entirely on ice. Yet, notwithstanding this terrible duel with the elements, this contest with nature in her severest mood you expect him to return in the same sleek and happy condition that he departed. Ladies and gentlemen, I appeal to your intelligence, to your sense of justice and fair play—Is this right?"

Loud applause and choruses of "No! No! You're all right, Tommy," greeted the end of this soliloquy, and Mazeppa was permitted to continue till the end, minus the wild horse of Tartary, for whose death the following morning the company was mulcted in the sum of ten shillings ($2.50). However, we all had our reward in the increased popularity of the company, who repeated during the season the old repertoire to very liberal patronage.

That night a number of the citizens of Remu, who properly regarded affair as a good joke, tendered the company an impromptu banquet, at which Mr. Neil O'Brien, was the most honored guest. At a very late hour of the night, or to speak more correctly, an early one of the morning, Mr. O'Brien assayed another oratorical effort, but it was not so successful as his foothoft effort in defense of the poor horse. He managed to get out the words: "Gentlemen, I am too full for utterance." Then he suddenly collapsed. Yet these few words of his carried conviction, for all who gazed on him knew that he had spoken the truth.

* Golly hunters is an Australian slang theatrical term and has the same significance as barnstormer.

Outdoor Theatricals

On Saturday, July 7, at Del Monte, under the direction of the well known manager, Daniel Hayman, there will be produced in the beautiful grounds of the Del Monte Hotel, a superb performance of As You Like It. It will be a repetition of the highly successful presentation at Saratoga, under the direction of Mr. Hayman. No expense will be spared to make it unique and artistic.

Subscribe for the Dramatic Review

Edwin Stevens Returns

The return of Edwin Stevens to the Tivoli next week for a brief engagement recalls his recent triumphs in New York. Mr. Stevens had been playing in His Excellency, but was recalled to present for the first time to New York the part he originally had appeared in here in the Columbia with Henry Miller. Nothing but an ordinary run was expected of the piece, and no great excitement expected from its presentation. On the morning of the following Mr. Stevens awoke to learn that the piece had made a hit and that one member of the cast had made so much of his part as to draw to himself nearly all of the favorable mention of the critics. That man was Edwin Stevens. Since then Mr. Stevens has become a valuable member of the Empire Stock Company, Charles Frohman's pet organization, and has in the past season demonstrated that he is one of the most versatile and valued members of the profession in America.

Valuable Notes

W. R. Darley will take a vaudeville company to Grass Valley soon.

Allie Delmar and Madeleine Del Ray are doing a neat turn at the People's Theatre, Seattle.

Bennie Sommers and Lou great favorites at Prescott, Ariz. They will shortly return to the city.

The vaudeville company now playing the Auditorium, San Jose, is considered by the press of that city to be the strongest and best show that has played that city in many years.

Bos and Mike McDonald and Belle Wilton returned from New York after playing all the leading vaudeville houses. They have been gone five years.

Deming and Carroll, Boyle and Lewis, Veronica, Virgie Hall and Sadie Fairfield will be new faces at Vallejo next week.

The vaudeville managers have organized at last. Sixty houses are represented. The Orpheum circuit is leading spirits in the organization.

Lillian Russell is tiring of single blessedness, it is said. The rumor says she will soon wed a wealthy New York capitalist. Bye the bye, it will be remembered that rumor once had it that Walter Jones, now here with Del Mar, declared that Russell, formerly of the Pantages, was the perfect woman for a husband for the handsome Lillian.

Manager Cohen of the Honolulu Orpheum at the close of Ernest Hogan's engagement at his house, surprised Hogan by presenting him, in a very brief speech, with a beautifully engraved gold watch which he responded gracefully and said that he would ultimately make his home there.

Next day he invested some of his surplus cash in Honolulu realty.
can give more delightfully quaint and dainty impersonations, especially in childish parts, in which line of work she stands unchallenged. She is now with the Dunne & Ryley forces presenting a revival of Hoyt’s plays, and is one of the strongest features of this wonderfully strong organization.

Sam Shaw III

Word has been received from Iowa that Sam Shaw, the popular repertoire manager, is very ill with nervous prostration and a terrible affliction of the eyes. This means that there will most likely be no Shaw Company out next season. It will be a great disappointment to a number of actors who had counted on engagements with the popular Sam and with many coast theatre-goers who swear by the Shaw’s.

The Way Of the Traveling Actor

Charlie Thall writes to his father, Mark Thall, that the M. B. Curtis Company is having all kinds of adventures. In the San Joaquin Valley where the Company showed—at intervals—Charlie, with Hernandez and Boggs of the company, made a side trip to Newman, and delighted the natives of that place with a specialty performance, clearing up $88.00. Encouraged by the success of this venture, young Thall is planning to make a tour of the mountain towns in the San Joaquin with the same kind of a performance he gave at Newman. He comes by his enterprise honestly, for his father Mark is one of the best in the business.

Frank Bacon and Louis Elliott will put on week of the 17th at the Grand, A Homespun Heart. This is the Judson Brusie play first performed under the title of the Honorable Hannibal Howe.

Personal Mention

This latest marvel in child musicians is little Irene Palmer, who at a concert last Friday evening by students of Beringer’s Conservatory of Music, at Byron Maury Hall, astonished and delighted a large audience by her admirable performance of Beethoven’s Sonata op. 14 No. 1. Miss Palmer possesses wonderful technique and memory, and should she take to the concert platform is sure to make a sensation. She is but ten years old and if she continues her present progress Paloma Schramm will have to look to her laurels.

Katherine McNhill, who used to be well known as a brilliant operatic contralto, is now living in Honolulu, having married the foremost physician in that city.

WM Brewer begins an engagement with Lillian Burkhart Sunday night at the Orpheum.

Mary Marble

This charming comedienne is well remembered here for her artistic portrayal of The Orphan, in Hoyt’s A Milk White Flag a couple of years ago. The success Miss Marble achieved here was but a repetition of what was accorded her all over the country for two seasons. She comes of an old theatrical family—one of the oldest in America. Her great grandfather was a member of the first theatrical company that came over from England to America. Her grandfather, Dan Marble, was a cousin of Joseph Jefferson, and was the first Yankee comedian. Mr. Jefferson has said that had Marble lived he, Jefferson, would not have been so famous. Mr. Marble was a particularly gifted man, though unfortunately his career was cut short at the age of 29, when in 1849 he died of cholera.

Miss Marble was related to the famous Boston comedian, Wm. Warren, being a grand-neice. With the blood of so many of the notables of the American stage in her veins, Miss Marble is a worthy descendant. On our stage to-day, there is no one who

We supply the feminine portion of the profession with

Fine Lingerie, Silk and Wash Waists and Gowns.

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Opposite Fourth

Special Inducements to Professionals
Kellar, the magician, will close his tour on this coast.

Georgik Cooper made a pronounced hit during her recent stay in Denver.

Mrs. Thomas Whiffen will be in the Miller cast of Miss Hobbs as will also Margaret Dale.

Sam Thall, with George Welty and Harry Elmer, will revive Hallon's Le Voyage en Suisse next season.

Frank Worthing has hurried back from his vacation in England to be on hand for the opening production of the Miller season.

The Japanese actors who stranded here, have reached London and are scoring quite a success. Their greatest comment on American acting is that we kiss too much.

Tom Myers and Jake Rosenthal, two of the Orpheum forces at Kansas City and Omaha respectively, will shortly arrive in Los Angeles to spend their vacations.

Francis Wilson has a new opera for next season, as yet unnamed, and Jeff de Angelis is said to be writing the libretto of a romantic comic opera for himself.

Henry Miller is to appear at a few of the California cities previous to his opening here. His production of Miss Hobbs, will be in splendid form for the opening night at the Columbia.

Giuseppe Del Puerta, the former well-known operatic baritone, died at his home in Philadelphia May 25th, from a stroke of apoplexy. He was born in 1845.

Alice Neilsen and Frank Daniels are among the attractions for this year at the Columbia theatre. Miss Neilsen is here at present spending her well earned vacation, having arrived last week.

Marie Tempest has forsaken light opera to go in for comedy in London and is to manage her own theatre there next season. She will be one of the rival "Nell Gwynnes" in the field there.

James Brown Potter obtained a divorce Monday from his wife, Cora Urquhart Potter, the actress. The allegations on which Mr. Potter's petition for a divorce were based were desertion for more than five years, and the fact that the parties to the suit had been living apart for more than ten years.

Miss May Buckley, the actress of The First Born fame, is to leave for a trip to Europe next month. She is at present in Chicago.

Fred Esmonelton's Petronius in the Vinton production in Sacramento is pronounced to be a triumph of clever acting.

David Belasco is going to use the Japanese drama for all it will stand. He will soon begin a dramatization of John Luther Long's Miss Cherry Blossom of Tokio.

William McDonalp, the Californian singer, is quite ill with an acute attack of grippe in New York. He was to have left for home last week, but was not sufficiently strong to travel. McDonalp is not to be with the Romans again next year, after all, but will probably go into vaudeville.

Charles David, the bright and clever young assistant of Press Agent Princep of the Columbia, is quite an eloquent talker. He was one of a team of three that carried off the debating honors at the Humboldt Evening School in a recent contest.

Mrs. Annie Yeamans was once a circus rider in Australia, and her husband was a clown. Their daughter, Jennie, made her first appearance as a little tot in the circus ring, giving imitations of her father and others.

George Broadhurst's new play which he completed here last month has been given the title of The House That Jack Built. It will have a New York production in the autumn at the Madison Square Theatre, with Thomas Wise and Annie Yeamans in the chief parts.

Dan Halipan, the young California boy who went East early in the season, has made an emphatic hit with the Frohman forces. He has been offered a part in one of the new Frohman comedies to be put on this summer, as well as a chance to come West with Henry Miller.

James Stengreen, the handsome and popular general representative for some seasons past of Wagenhals and Kemper, has become associated with Charles L. Young in a similar capacity and will in all probability devote most of his time to the dramatic ventures that Mr. Young has decided to handle. Mr. Young has made a particularly good choice, for a more capable and better liked lieutenant could not have been secured.
The Columbia

The second week of N. C. Goodwin and Maxine Elliot in H. V. Esmond's play, When We Were Twenty-one, shows no diminution in interest or attendance. This pretty drama, so prettily staged, is done by this delightful company with an even-ness that creates an added charm for the listener. There are many who object to the suggestiveness of the vulgar life of the under world being so faithfully depicted, as it is in the beautiful scene of the Corinthian Hall. Pure women are seen to drop their eyes to shut out so inquisitively a view of the wholly immoral side of life in high (?) society. Perhaps the story should have been told, rather than seen. Who knows! If Sapho be questionable, then this scene in When We Were Twenty-one is impossible. But there are sweet touches of human nature all through it that satisfy the more estimable and cultured. The charming home life portrayed to show erring bachelordom how much they have missed, and perhaps to teach some married folks what a home might be. The beauty and life of Maxine Elliot gives a bright picture of the love that awaits the fulfillment of love's young dream. The trinity is a fine exponent of the ruth of man's friendship, the drinking scene being one to linger long and fondly in the memory as The Imp as personified by Henry Woodruff makes you smile and weep by turns, so full of buoyant life, his drunken scene in the first act is a marvel of fine acting; and the masterful scene of the reconciliation with Dick (Mr. Goodwin) in the last act has a beauty and pathos of expression and undertone that fill the very soul with gladness. It's a pleasure to have so good a company with us even for so short a stay.

The Alcazar

To see Sapho, this popular little theatre is crowded nightly. The opening night the crowd overflowed the foyer, vestibule, and even the sidewalk. Women, women everywhere by twos and threes, in flocks—whole rows of them, many standing until midnight hoping to see something. What? It's easy to see why immoral plays are the thing of the day. The manager puts on plays that the public want to see, that keeps the man in the box-office busy and fills the house. The jostling crowd that impatiently pushes and crowds, fearing they may be a moment late, have but one desire—to see something immoral! An audience composed of three-fourths of well-dressed women who do not smile shamefacedly, but put the men to blush by immediate laughter at the slightest suggestive word or glance with whom they have to call to order by hissing down, that they may hear a word of what is transpiring upon the stage. Not once but many times does this occur, and the saddest of it all is, when the suggestion of vice openly flaunting itself, makes the heart yearn for the poor, poor creature who never knew a home, whose soul craves for what good (?) women have—a home, then laughter grates upon the ear and horror fills the sensitive soul, that this great lesson of life's great temptations and ghastly failures are thus lost upon the mothers and sisters who cannot see that thus are their fathers, husbands, brothers and sisters tempted by the glare of seeming happiness. Oh, the misery of it! Is the stage a teacher? Can the masses of humanity be taught without experience? It's a pity that such plays must be and thus show to tender womanhood the deep, sad depravity of her sister who never knew the influence of a home. Florence Roberts, with her sweet womanly lines, could not be other than she is, a Sapho who only suggests and barely that, what you must feel for yourself by reading between the lines, and we like her all the better for that. The opening night was an ovation to our returning San Franciscan—flowers in showers, encore upon encore, until she was forced to the footlights, and in a voice trembling with happiness and emotion, could but express thanks and beg Mr. Morrison to respond for her from his box, which was done with a beautifully expressed tenderness for the little lady, that struck a responsive echo in every heart. The first act, the French Ball, is noisy, exciting and distracting—an ever-moving, dancing, chattering crowd from the monkey and clown to the adorable Sapho. The second act culminates in what is perhaps the finest bit of acting in the play, and Ernest Hastings, as Jean, rises to the occasion, and for a moment the audience is spellbound. Edwin Emery, as Flamont, the father of Sapho's child, does some characteristic and excellent work. He is perfectly suited to the part and carries it out with felicity and force. Jeffrey Williams, as Caounel, and Howard Scott, as Dechelette, put life and spirit into these somewhat minor characters. Geo. Webster, as Uncle Cas.Hide, the exact, hypocritical, lascivious old man, is a favorite with the audience from the very first suggestive glance and immendo; a nod of his wicked old head brings enough of the house into roars of sympathetic laughter. Carly Moore, as the clown, and Ernest Howell, as janitor, filled well these minor parts. Marie Howe, as Miss Hettema, the would-be-virtuous country housewife, was a great favorite, and deservedly so, as also Laura Crews, the sweet Irene in love with Jean. Her charming personality and pretty mannerisms are always enjoyable. George Woodthorpe was an excellent Aunt Donwne, and with the little opportunity given displayed her talents. May Blayney was a sweet Alice, dressed beautifully, and a picture to be remembered.

The California

San Francisco is now being furnished with a revival of the Hoyt dramatic, through the enterprise of Messrs. Dunne & Ryley. A fine aggregation of talent opened the season at the California last Sunday night in A Rag Baby, and a great crowd witnessed the force and voiced its approval. Fully 500 people were turned away. Mathews and Bulger, Walter Jones, Phil Ryley, Tony Hart, Mary Marble, Maude Courtney and Bessie Tannehill, are the leading spirits in the first week's presentation. Harry Bulger takes Charles Reid's former part of Old Sport. His dry humor and effortless style of work are fitted admirably for the role. Sherrie Mathews, was Tony Joy, the rich young man, and there are none better than Mathews in the assumption of the blase and elegant. He and Bulger sang some of the By the Sad Sea Waves parodies, and some new verses that were highly amusing. Walter Jones did the comic Hibernian policeman and of course, his famous tramp sketch. Tony Hart and Phil Ryley did not have much to do. Mary Marble was exceedingly good as Venus, the rough diamond, and introduced some work with song and chorus that met with great favor. Maude Courtney sang songs with old familiar strains, that met with a hearty reception. Bessie Tannehill played the kepper of the boarding house, besides introducing a clever sketch of Mrs. Maginnis, an Italian musician. The choruses, notably the poney ballet, were attractive. Good houses have ruled during the week. Next week, A Tin Soldier.

The Tivoli

The second week's production of The Three Guardsmen has continued to please The Tivoli's patrons. Great credit is due Mr. Geo. E. Lask for his excellent arrangement of this romantic comic opera, which is so full of fun, catchy music and new jokes. Ferris Hartman and Tom Greene are just as jolly, comical and entertaining as they always are. The parts of The Three Guardsmen are most ably filled by Joseph Fogarty, William Schuster and Arthur Boyce. Miss Helen Merri- rill is indeed a Queen and her sweet singing is always a rare treat. Miss Annie Myers represented the character of Bonacieux in her customary animated manner.

Actors' Home Fund

The subject of creating a fund for the establishment of a national actors' home is meeting with phenomenal success. Up to date over $60,000 has been subscribed. Eastern managers and actors have been very liberal in contributing, and the local managers, as individuals, have sent on their contributions to the New York Herald. A generous response from the profession generally is no more than can be expected from the Coast.

Stanley Ross has returned to town, the Dalley Company having closed. Mr. Ross received much favorable mention during his short season with the Dalleys.

Harry Reobart opens the Frederickburg Resort in San Jose, this evening, under the direction of Smith Bros.
The San Francisco Dramatic Review

JUNE 9, 1900

The Orpheum

A
other good list of "topliners" appear at the Orpheum this week, and the performance throughout is up to the usual high standard. Joseph Hart and Carrie De Mar head the newcomers in a musical comedy sketch called A Chose Call. It gives both these versatile artists great opportunity for singing and dancing, and Miss De Mar does not overlook the chance to wear some seemingly flashy skirts. Hart has something besides his face that amuses—he is one of the most creative men in vaudeville. He is equally at home in any of the three characters he assumes in his sketch, and he never fails to win applause by his lively singing. Miss De Mar is about as vivacious and lively as one could expect to see, and she, too, is well worthy to be called a vaudeville star. Another new comedy duo is Fleurette and Gardner. They are clever performers, using a musical specialty by Joe Hart, entitled An Eventful Day. Lilian Parkhurst and Fenwick Leach give a playlet called Her Soldier Boy, which creates much enthusiasm. Mr. and Mrs. Jimmy Barry present a bright little farce entitled Mrs. Wilkinson's Boy. Barry was the "boy," a rural character common to India, and he certainly made good. Sager Midgey and Gertie Carlisle continue their popularity in the rural comedy, After School. The other holders are the Magnani Family, Vandy and the American Biograph.

The Olympia

The Olympia has a good bill this week. The Hungarian Orchestra under the able leadership of Tisidore Fenster, have excellent selections this week. The familiar Strauss waltz, Wine, Women and Song, being given with great spirit, Marcil Calveras, on her first appearance, gives the audience a treat with her vocal numbers. Maude Darrell repeats her late successes. Mr. S. Bower's cornet solos, Love's Serenade and Just As The Sun Went Down, are both good. Mabel Le Claire's operatic selections are given recitals. It is the farewell week of Harry Gilbert Castle, the barytonist. Carlton and Royce are up-to-date singers and dancers. Adelaide Sulli- van makes a hit with her songs. Harry De Arno, the aerialist, is still here. Trizexa received an ovation on her return. Harry Holmes and his wonderful dog Dandy are a decided hit.

Fischer's Concert House

Another excellent musical program is given at this pretty Music Hall under the direction of Sig. Abramoff, whose great musical ability is recognized by all our music going public. Sen. Antonio Vargas renders with spirit Verdi's Masked Ball. Miss Catherine Martins makes an exceedingly good impression with her Tyrolean songs and is recalled many times and responds kindly and gracefully. Miss Lillian Lucas is a clever soubrette whose songs and dances make a decided hit. The operatic selections this week are wonderfully well given, being the duet from Mignon by Polletta and Abramoff, and the third act from Verdi's masterpiece Aida by Barducci, Polletta, Bardaraco, Vargas and Abramoff, and receive well merited applause. Himrich's orchestra always come in for their share of glory, for not only are the selections good but they are exceptionally well rendered.

Cauudeville

The Chutes

There is an excellent bill at the Chutes this week. The Healy Sisters, Nellie and Kittle, the contortion dancers, have new dances which prove winners of great applause. Basco and Rice, acrobatic comedians, are a drawing card and were not slow in scoring a hit. Gates and Clark, the Irish knockabout sketch artists, present a new skit which is well received. Deming and Carroll, the song and dance artists, do some very clever work. Emile Walton has a musical comedy act which is very funny. Charles Stanley does a wonderful slack wire performance. The new scenes on the Animatoscope are all good. The Electric Fountain is a beautiful sight. Thursday night the amateurs repeated the laughable ladies' brick laying contest. Whistler and Bowers give a very fine exhibition on the water.

The Oberon

The Oberon gives an entirely new program this week. Julia Byron is very taking with her new songs and dances. The beautiful Angustia Saladini has some new Chanson songs which are very fine. The cornet duet by Hett Louis N. Ritza and May belle Smith is a perfect gem. Bette Stone and Anit Walton, the chauvin cake walkers, are greeted with great applause. Prof. Henry, the slight of hand expert, assisted by Mlle. Carla, gives a fine performance of the apparently miraculous. The American Ladies Orchestra, whom Conductor Louis N. Ritza leads so well, gives some fine numbers; Overture Norma [Bellini] Love's Whisper [Wiegand], to say nothing of the Jolly rag time music which is so dear to the audiences who gather at this popular hall.

Fischer's Concert House

A more excellent musical program is given at this pretty Music Hall under the direction of Sig. Abramoff, whose great musical ability is recognized by all our music going public. Sen. Antonio Vargas renders with spirit Verdi's Masked Ball. Miss Catherine Martins makes an exceedingly good impression with her Tyrolean songs and is recalled many times and responds kindly and gracefully. Miss Lillian Lucas is a clever soubrette whose songs and dances make a decided hit. The operatic selections this week are wonderfully well given, being the duet from Mignon by Polletta and Abramoff, and the third act from Verdi's masterpiece Aida by Barducci, Polletta, Bardaraco, Vargas and Abramoff, and receive well merited applause. Himrich's orchestra always come in for their share of glory, for not only are the selections good but they are exceptionally well rendered.
The leader of specialists at Proctor's Palace was Adelaille Herrman, Little Western and Macur's dogging round. The operetta, Tally-Ho! was a conspicuous running at Proctor's Twenty-third Street, where Jess Dandy and Fred Niblo came among the specialists. Yock and Adams, George Fuller Golden and Jess Dandy were some of the entertainers for Proctor's Fifth Avenue. Kelby's had the Novel's, the Fishers, Williams and Tucker and some striking new motion pictures. Lizzie Evans and Creny and Dayne were to the fare at Paton's. Roy and Clark, Mattie Stutt and Harriague were some of the variety folk at Kosier & Blanco's Music Hall. Female burlesques at the Rat's Nest, Billee Dandie and the Dewey. An alteration of hand concerts and motion picture exhibits was maintained at the Elsin Machine.

Chauncey Oblott returned to the Grand Opera House for a week in A Romance of Athlon. On Monday night every seat in the parquet had been bought out by the Century Wheelmen.

Black Patti and her troubadours were at the Star and gave a genuine negro entertainment. She had her former husband, Jones, arrested, and fined $100 for trying to renew his acquaintance.

C. H. Lewis, whose writings under the name of M. Quilp, have won him reputation, has written a new music drama into a short sketch for stage use, which will be produced by Gerald Griffin and Lottie Walters.

Arrangements were nearly completed for Miss Melody Gilmour to succeed Lulu Glaser in Francis Wilson's company. The Casino maquillers had not been consulted. Lederer has Miss Melody's stage services engaged for a year to come and will not release her. It is possible that Christian Macdonald will take the vacant place in the Wilson company.

A clever satire entitled hillboarded was performed at the annual meeting of the Professional Woman's League last Monday afternoon, before an invited audience which nearly filled the Herald Square Theatre. The writers were Emma V. Sheehan and Mary T. Stone. Rob Roy.

NORTH DAKOTA Special Correspondence.

SALT LAKE Special Correspondence.

SALT LAKE CITY, June 4.—This afternoon the Salt Palace opened with a heavy attendance. The attractions offered were Campbell Bros. Circus and a vaudeville entertainment. The Circus was presented inside the Saucer bicycle track in the open air and under the glare of electric lights, giving a splendid effect. Ugo Vadis and Nashville Student Band time at Grand last week. Henry Miller comes June 11-12.

J. K. HARDY.

Will Tour With Sapho

Clarence Arter is busy now arranging for a coast tour of Sapho. Mr. Arter will go out with good paper and a capable company. Mrs. Arter, Lorena Atwood, will not be in the company, having signed with the Alexander's Company for the Florence Roberts engagement.

Frank Cooley Co.

Frank Cooley, an excellent young actor, well known on the Coast, left Wednesday morning for Phoenix Park, Phoenix, Ariz., to fill a six weeks' engagement. Mr. Cooley has been rehearsing his company diligently for four weeks past to present the Lost Paradise, Uncle Bob, The Black Flag and several other pieces. The roster of the company is: Frank Cooley, Sydney Platt, Elizabeth Hale, Zoe Rie, Georgie Francis, W. J. McQuarrie, Hamilton Armour, Dan Crouse, John Torrence, Harriet Cooley, Mrs. Frank Cooley.

The Girl From Chile

The Girl is due here next week after a long and generally profitable tour. She opens at the Grand, Sunday afternoon. Manager Louis A. Elliott tells The Review that next week's tour is already booked solid, with many return dates.

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San Francisco Amusement Exchange

E. W. Frost, President and Manager

Western Amusement Exchange

T. E. Frost, President and Manager

143 Powell Street, San Francisco


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**Mary Scott**  
Leading Woman, Stockwell Co.  
**May Blayney**  
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The Tivoli  
**W. F. Whipple**  
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**Geo. M. Hermance**  
Dewey Theatre, Oakland, Cal.  
**Fred B. Esmetal**  
Stage Director, Dewey Theatre, Oakland.  
**Gerald L. Dillon**  
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THE SAN FRANCISCO DRAMATIC REVIEW

JUNE 9, 1906

LOUIS ANGELS

Special Correspondence

JUNE 9

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THE G. V.
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The
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THE PACIFIC COAST

EVENTS THAT INTEREST

VAUDEVILLE NOTES

The Raymond Sisters leave for Bakersfield today.

Della St. Claire will open at the Oberon next week.

The Healy Sisters will be new faces at Kapp's Grotto next week.

Archie Levy will send a vaudeville company to Manila in the near future.

Armstrong and O'Neil are a big call at the People's Theatre, Seattle.

W. H. Hill, Thelma and Capt. Beach have left for the Salt Lake Cathedral.

The Dockman's, the champion bag punchers, will open at the Olympia next week.

The Woodward's have arrived in this city and will open at the Chutes in the near future.

The Hayes Sisters, May Neish and Alice Raymond will open at the Vienna Buffet, Los Angeles, next week.

Deets and Davy, Gaffney and Burton, Dutch Walton and Charley Stanley are new faces at the Chutes for June 11.

The Western Amusement Exchange is looking for several good vaudeville turns for the Eureka Street Fair, July 1.

Joe Nathan, clerk of Archie Levy's office, is back from San Jose and reports big business for the Levy venture there.

Emmons, Emerson and Emmons sail for Australia June 13th to play a six months' engagement at the Tivoli Theatre, Sydney.

The Remalo Bros., Hanlon and Sanger, W. H. Hill, Harry Romaine, Two Hewitts, Lynwood, The Locus, Glorine and Si Stebbins have been engaged for the Stockton Fair.

PERSONAL MENTION

WHITE WHISKEYLEES gets in to-day. He will make his Alcazar appearance in Carmen.

Louise Gunning, the clever singer of Scotch songs, who has made a hit on the coast, will after her Los Angeles Orpheum engagement, return to San Francisco and join the Dunne & Ryker forces.

SACRAMENTO

Special Correspondence

SACRAMENTO, June 6.—The Vinton Company in quo Vadis closed at the Coliseum last night. The company will go on the road, probably opening in Los Angeles. A better combination playing at popular prices is not on the road. The Excelsior Choral Society, fifty colored people, will give The Pirates of Penzance June 12-13 at the Clinic. To-night the testimonial concert tendered to Herbert A. Kidder will take place at the Congregational Church and a big audience is assured. The talent is composed of Mrs. Connelly, Miss Brock, Miss Moroney, Miss Powers, Mr. Brown, Mr. Hoyne, Mr. Thompson and Mr. Chase. Forced bronze at the Orpheum, A New Will take place June 11. The Sacramento Choral Society, composed of female voices, will give a concert June 14th.

PORTLAND

Special Correspondence

PORTLAND, June 5.—Things theatrical are extremely dull here. At the Marquam Grand, The Evil Eye played three performances last week. A topic opened to-night for three performances to be followed next week by two performances of Little Women. Nat Goodwin and his pretty wife. Cordy's Theatre—Russell & Drews Company in quo Vadis, opened here Sunday night at the usual good house; the company is evidently in bad condition. The sketches are poor and the scenery adequate. Adgie and her lions are a special and novel feature of the arena scene. This is the best version of this popular play yet seen here. Metropolitan Theatre—This house continues dark with exception of political meetings, with no policy outlined for the future. Fredricksburg—Business picked up a little last week, practically the same people are retained this week.

EDWIN A. DAVIS.

NOTES.

Lucie Carter, a San Francisco girl, late of Keck's Tennessee Company, is playing the lead with quo Vadis. The Elk street fair and carnival is now an assured success, more than sufficient funds having been subscribed. The genius R. G. was appreciating Ursus quo Vadis company. Clay Clemont & Stockwell's company open Cordy's next week.

EDWIN A. DAVIS.

HONOLULU

Special Correspondence.

HONOLULU, May 29.—The Stockwell Opera Company, in the Queen's Lao Handkerchief, opened up last night to a crowded house, by playing the lead with quo Vadis. The Elk street fair and carnival is now an assured success, more than sufficient funds having been subscribed. The genius R. G. was appreciating Ursus quo Vadis company. Clay Clemont & Stockwell's company open Cordy's next week.

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THE COLUMBIA

After a few weeks of drama at the Columbia Theatre, a complete change of entertainment will be offered beginning with Monday night, when Kellar, the great magician, will make his appearance to open a limited engagement. It is promised that he will offer a larger number of full stage illusions during his engaging performance than he has heretofore presented. Among other novelties he will present The Mystery of L'Hassa in which the laws of gravitation are apparently suspended; Princess Karnack, illustrating the theory of the projection of astral bodies through space; Reincarnation of the Rose, showing how living human beings may be materialized from the air in full light; The Gambling Ghost, a spooky-spook with a peculiarity for card-playing; The Simla Seance, a reproduction of the greatest spirit seance ever held in the world. In addition to these a new budget of small magic is promised. The engagement is to be played at the popular scale of prices ranging from 25 cents to $1.00. At the matinees on Saturday the prices are to be 25, 35, 50 and 75 cents. There is no end of interest being manifested in the Henry Miller season which is to be inaugurated on the 25th inst. Miller will have with him even a finer organization than that which created a positive furor here last year.

THE ALCAZAR

Florence Roberts made a triumphant opening at the Alcazar this week. As Sapho Miss Roberts has quite a new creation from that which created such an unpleasant stir through the East. Miss Roberts' Sapho is without its coarseness, without its very suggestive bagvagance. Like with her Camille, she makes Sapho a woman to be pitied rather than despised. Nothing has been left undone in the mounting of this play that would mar the gorgeous beauty of the series of pictures which stage art, pretty costumes and beautiful women can make it. Miss Roberts will follow Sapho with a brilliant production of Carman, with White Whittelsey as her leading support.

THE GRAND

The Grand Opera House will reopen Sunday afternoon in the New York farce comedy faroue, The Girl from Chili. It is highly praised by the Eastern press and is described as full of witty language and amusing complications and provocative of genuine and healthy mirth. It will enable us to renew our acquaintance with Edna Ellmsere, a beautiful Californian girl, who during her absence in the East, has greatly distinguished herself, and who will appear as Juanita Bullwinkle, the girl from Chili. Others in the cast will be W. De Witt Clinton, a capital juvenile performer; that sterling character actor, Frank Bacon; also Fay Courtenay, Mae Baxley, Kate Bruce, Ed. R. Whelan, Gus Tate, Jas. Whiteside and Henry Scott. The usual popular prices will prevail.

THE TIVOLI

With the revival, to-morrow evening, of the success of last season, Madelaine, or The Magic Kiss, the Tivoli Opera House will present the strongest combination of talent, ever seen at that theatre. Anna and Edwin Stevens, make their reappearance, while Ferris Hartman and the entire company, will be in the cast of Madelaine. Harry Cashman and Grace Orr, are two new comers to the Tivoli, with well established Eastern reputations. Julie Cotte, Arthur Boyce, Fred Kavanagh, and other favorites will also be in the cast. The powerful chorus and orchestra of the Tivoli, has many opportunities in Madelaine, and the opera will be mounted in the usual lavish manner, for which the theatre is known. To-morrow evening, W. H. Batchelder, will direct the Tivoli's orchestra, as Director Max Hirshfeld, will take a well earned vacation, for a few weeks.

THE ORPHEUM

The new bill at the Orphey will be one of the greatest exhibitions of vaudeville talent ever seen. The bill will be headed by Van and Norgren, who, assisted by Bobby North, will present A Busy Day. This act was one of the sensations of the last New York season. The Marvelous Merrills, as they call themselves, have been brought over from Berlin where they were prime favorites. As trick bicyclists they have no equal in the world. John Camp never smiles, but as a monologue artist, is responsible for more smiles than any other artist in the business. Sidney Dean is the well known character vocalist whose renditions of well known songs set all New York by the ear last fall. Joseph Hart and Carrie De Mar will present a new sketch, written especially for this engagement by Hart. Miss Burk hart will appear in Fifty Years Ago, a comedietta written for her by Hubert Henry Davies, a once well known local newspaperman. The holdovers are, Fleurette and Frank Gardiner, Mr. and Mrs. Barry, and the Biograph, Matinees Wednesday, Saturday and Sunday.
LOCAL NOTES

THE CLUB THAT WILL INTEREST WOMEN

An interview with Hattie Jeannette Elliott revealed many of the plans relating to the recently organized El Karnack Club of which she has been chosen director. The writer became greatly enthused, as the object of the club is to promote interest in study relating to the physical body and the growth of this work among all nations. The membership consists of students and teachers of Physical Education, and literary women who will aid in the work by contributions from their own pens. “Unity is strength,” said Miss Elliott, and the saying that two heads are better than one appeals to the real enthusiast in any noble work. We

HATTIE JEANNETTE ELLIOTT
Director of El Karnack Club

HATTIE JEANNETTE ELLIOTT

shall encourage discussion among teachers as to the best methods for every branch of the work regardless of system and look forward to the club becoming a power for good throughout the land.” Miss Elliott is broad-minded and generous-minded, and deserves the hearty co-operation of every thinking woman. She was well known in Los Angeles and the interior prior to her coming to San Francisco, and was Historian of the Southern California Women’s Press Club for two years. She has studied various branches of her work under special masters, among them Louis Tronchet, champion fencer of America, and a teacher of the Olympic Club. During the past three years Miss Elliott has built up a flourishing department in Physical work at the California School of Elocution and Oratory, and has sent out successful teachers to different parts of the State. She is also connected with the S. F. Conservatory of Music. Her lectures before many of the prominent clubs have aroused considerable interest and the writer recalls one of recent date when her intelligence and earnestness created much enthusiasm. She maintained that there can be no sound intellectual, without physical strength, and urged women to interest themselves in this work, if not for their own good, for the benefit of humanity that the coming woman may win more power by strength, mentality and purity, and thus fit herself for God’s grandest mission, for the power of the nation lies in the mothers. The Club El Karnack will also have a benevolent side, and exhibitions will be given from time to time, in the cause of charity, the first to aid the Working Girls’ Home founded by Rev. J. A. B. Wilson. The writer has been greatly interested in the work, and gladly offers her pen and hearty support to the laudable undertaking, and shall be proud to enroll her name as a member of the Club El Karnack.

BENJ. FABIAN’S CONCERT

Tuesday evening last week Benj. Fabian gave an enjoyable musical at Byron Maunzy’s Hall. The program was duet Trotavore [Melnotte], Mr. Fabian and Master Chas. Cooper; Chopin’s Mazurka B flat major, Valse a la Coquette [Fabian], Bridal Chorus from Lohengrin by Miss Edna Marion De Guerre [7 years old], Perdant la Mazurka [Wachs], Serenata [Moszkowski], Dying Poet [Gottschalk], Master Cooper [12 years old], Heller’s Tarantelle [Riehl], Song of the evening Star [Wagner-Liszt], Jennie Logan; Trio Sky-larks and Chopin’s Polonaise C sharp minor, Clara Degen, Nachtwuecke [Schumann, Lurline-left-hand study, Eva Bramlet; Waltz Song from Romeo and Juliet, Sadie Timmins, Etude Mignon [Schatz], and Hark, Hark the Lark [Schubert-Liszt], Mrs. L. Sullivan; Liszt’s Second Hungarian Rhapsodie, Benj. Fabian.

ALAMEDA RECITAL

Elizabeth Westgate and Alexander Stewart gave a recital of their pupils Friday last week at the Unitarian Church, Alamedan, that attracted a large number of friends and Miss Emily Curtis, who is considered one of the finest teachers in the State, has the direction of affairs. Miss Brown is quite an attractive girl and gives the impression of being in earnest in her work. After a few words of address by Miss Curtis, she read Mr. Travers’ First Hunt and showed spirit in her work and this, in fact all her numbers called for much applause. There was a pleasant absence of exaggerated gesture so common to the amateur, and she made a very good appearance. Dreaming of Home [Field]. Long Ago and Brave Love were given, but she did not appear at her very best in these numbers. Work that calls for a touch of gaiety and brings the features into pleasant play seems to suit her. Victory for the Dentist, descriptive of the manner in which a young dentist frightened away a persistent woman agent for pictures by pretending to extract her tooth was very well done, other numbers being Story of the Bell [musical recitation] and Monologue A Private Rehearsal, but in the opinion of the writer she showed to best advantage in The Nun’s Rose, a pretty picture of a nun recalling the love of her youth upon picking up a flower dropped by a young girl, and her self assurance for her worldly thought. Miss Brown is a promising reader, and as her character develops she will gain more power and fire. She is charming in a laughable farce, The Haunted Shakespeare Club, in which Misses Mary Inglis, Mary Pellet, Lillian Quinn, Edith West, Eleanor Haver and Edna Hughton participated, the latter young lady making quite a hit as Nora Obrien the maid. During the evening some musical numbers were given, Prof. Bonelli kindly contributing selections by the Mandolin Club from the S. F. Conservatory, and a violin number Romance Sans Paroles op. 25 [Thames], by Marie Abelie, that called for enthusiastic encore. Mr. Futus Rodgers accompanied the Mandolin Club, Prof. Bonelli the violin. Vocal solos were given by Misses Edith Hanks and Jean S. Currie.

GRADUATING RECITAL

Miss Nellie Gertrude Brown, a graduate of the California School of Elocution and Oratory, gave a recital in the V. M. C. A. Building Tuesday evening, that attracted a large number of friends. Miss Emily Curtis, who is considered one of the finest teachers in the State, has the direction of affairs. Miss Brown is quite an attractive girl and gives the impression of being in earnest in her work. After a few words of address by Miss Curtis, she read Mr. Travers’ First Hunt and showed spirit in her work and this, in fact all her numbers called for much applause. There was a pleasant absence of exaggerated gesture so common to the amateur, and she made a very good appearance. Dreaming of Home [Field], Long Ago and Brave Love were given, but she did not appear at her very best in these numbers. Work that calls for a touch of gaiety and brings the features into pleasant play seems to suit her. Victory for the Dentist, descriptive of the manner in which a young dentist frightened away a persistent woman agent for pictures by pretending to extract her tooth was very well done, other numbers being Story of the Bell [musical recitation] and Monologue A Private Rehearsal, but in the opinion of the writer she showed to best advantage in The Nun’s Rose, a pretty picture of a nun recalling the love of her youth upon picking up a flower dropped by a young girl, and her self assurance for her worldly thought. Miss Brown is a promising reader, and as her character develops she will gain more power and fire. She is charming in a laughable farce, The Haunted Shakespeare Club, in which Misses Mary Inglis, Mary Pellet, Lillian Quinn, Edith West, Eleanor Haver and Edna Hughton participated, the latter young lady making quite a hit as Nora Obrien the maid. During the evening some musical numbers were given, Prof. Bonelli kindly contributing selections by the Mandolin Club from the S. F. Conservatory, and a violin number Romance Sans Paroles op. 25 [Thames], by Marie Abelie, that called for enthusiastic encore. Mr. Futus Rodgers accompanied the Mandolin Club, Prof. Bonelli the violin. Vocal solos were given by Misses Edith Hanks and Jean S. Currie.

VON MEYERINCK RECITAL

Mrs. Anna Von Meyerinck’s recital at Century Hall last week drew a large and interested audience. Mrs. Von Meyerinck gave a short but bright address regarding the work of the school, and her witty remarks brought in now and then called forth much laughter while her earnestness as a teacher and the good work of her students called for praise. Miss Maud Fay made an attractive appearance and her voice seemed much richer and warmer than when I last heard her.
Her numbers were, Aria Oh Beaux reves from the opera Etienne Marcel (Saint Saëns) and Wie Bist Du Meine Koenigen (Brahms). Miss Cecilia Decker, who also sang, had an excellent impression. It has been a pleasure to watch the progress of this young singer who is a thorough student and has always maintained a high standard of excellence. She sang Widmung (Schubert), Schubert’s Gretchen am Spinnrad and Arthur Fickener’s lovely songs Am Abend (found) and Mondnacht (moonlight). Miss Decker was warmly applauded. Helen Heath sang Aria Benagredo from Semiramide, Der Nausbaum (Schuam) and Am Manzanaree (Jensen). She is a dainty little singer. Arthur Fickener, pianist, wrote Transcription of Sigfried’s Death March (Fickener) from Wagner’s Gotterdammerung and encore numbers. Mr. Fichenscher is one of our best local pianists. His pupil, Miss Jessie Burns, played Schubert’s Impromptu Theme and Variations, op. 142, Valse Chopin and To a Water Lily (Mendelssohn). Miss Burns shows decided talent and much warmth and feeling and without doubt do great credit to her master. Miss Crazan was accompanist. Between the numbers Miss Crelette, head of the Metropolitan cultural department, and a pupil of Hattie Jeannette Elliott, read in a clear, sweet voice the series of the songs rendered. The Von Meyerinck school has gone ahead famously and is a credit to the State.

MUSICAL ECHOES

Alfred Wilkie directed a concert at the Metropolitan Temple, Thursday night. Robert Lloyd’s choral, Nathan Langsbein violinist, Mrs. Langsbein harpist, Robert Lloyd, Mrs. Susie Hert Mark and Mrs. Grace Morei Dickens, who lately returned from Europe, participated. The concert will be reviewed next issue.

Miss Nellie Davenport, a pupil of Robert Tolmie gave a recital of her students at Kohler Chase Hall recently. The participants were Misses Portia Duan, Edna Mitchell, Evelyn Falco, Robert Tolmie, Florence Douglass, Ethel Davidson, Charlene Ray, Beatrice Lambert, Vira Davidson, Attai Hoog, Corinne Reagh, Emily Aiken, Elsie Mitchell, Linda and Elsie Cotter.

Clement Rowland’s choral won favorable comment at a concert at First Presbyterian church, Oakland, last week. Mrs. Dickman, Carrie Brown Dexter, Herbert Williams, Mrs. Margaret Cameron-Smith and Wm. B. King, also appeared. Why do we not hear Mr. Rowland in San Francisco? He has one of the best baritone voices in California.

J. W. McKenzie, the successful choral director of San Francisco, has organized a Choral Society in Oakland and a large number of members have been enrolled.

Monday evening the piano pupils of Miss Esta Marvin gave a recital in the First Presbyterian church of Oakland. They were assisted by two of Alex. Stewart’s violin pupils and Miss Bertha Marvin and Ernest McCandlish vocalists.

Mr. John Metcalf, pianist, gave a recital of his pupils at the First Congregational church, Oakland, last night. Mary Chester Williams, pupil of Leun Carroll-Nicholson, two organ pupils of William B. King and Miss Virginia de Fremery, and nine of Mr. Metcalf’s pupils participated. Mr. Hastings, the banjoist, was entertained by the officers of the Shermans at dinner recently, and delighted them with his artistic solos.

Paloma Schramm gave a recital Friday of last week at the Unitarian church of Alameda.

Tuesday evening Mrs. Leun Carroll-Nicholson, the well known singer of Oakland, gave a recital at the Unitarian church of Alameda in which Miss Esta Marvin acted as accompanist. Besides solos, some choruses of some thirty voices were given under Mrs. Nicholson’s direction.

Mrs. Marinier Campbell will give a recital of her junior pupils at Century Hall this afternoon. A very interesting program has been arranged, and it will be reviewed next week.

Mr. Geo. Hammersmith appeared with great success at an entertainment for the benefit of St. Alban’s Mission last week in Golden Gate Hall. He also appeared at Napa a few evenings ago and one of the papers there said Mr. Geo. Hammersmith tickled the audience immensely with his droll specialties. He sang for the Episcopalian church, Alameda, Thursday of last week.

Miss Jessie Foster has gone to the Yosemite with a party of fourteen friends for a three weeks’ trip. She will return to her classes about the 20th of this month.

—Mary Frances Francis.
Sapho, the drama, will never touch Camille with a ten-foot pole. If it be art, it be the doublefaced art I ever tried to see and couldn't. Quit it. Announce Carmen and illuminate the programs with: "Now will you be good?"

"If you expect to be led astray by it, stay away, for you will be disappointed." Whoever you are, who note these things, you are an honest man. No, sir. Not the noblest work of God." I wish you wouldn't supply lines. Why you may be baulked from lack of hair and fat from lack of things. But St. George! I'd give my garter! You are honest! I have not strayed an inch. I'm quite as respectable as I ever was, thank you.

The acting? Ah, that is another matter. Now I have something to say. Public opinion runs amuck when it finds the first act keyed too high. It is a ball in a Paris studio. My friends have the Paris habit and if what they hint at is even half true, G in the alt is basso profundo to one or two of them. Key up, key up. Get out of your idleness and set things in motion! Done in a week's rehearsal, it is marvelously well done.

The act has one charm to me—one and only one. The pedest scene. It is beautiful. The little classic recited is a gem and Miss Roberts' voice is infinitely sweet and pathetic in its delivery. But why can we not 'down with Venus and up with Sapho in the light'? There rests a chance for a natural, jolly touch of gay student life and we are not allowed to see it. I protest.

Miss Roberts, in her make-up, sacrifices much of her beauty to art and becomes the past woman of many loves and few morals in a quite surprising way. Score one. She gives to the very, very Frank second act a charm it does not contain and introduces here a bit of accidental business which is worth noting.

On Monday night she lost a line and filled the gap with action—picked up anything handy. The anything was Irene's photograph in one hand, the hammer in the other. A merry ripple filled the house and the business was clinched at once. Score two. Laughter and tears in a breath are as play to Miss Roberts and in the hysterical scenes of the third act she does her best work. It is artistic. It is interesting; it is convincing—so also is all her work in the last act, the redemption of the play. The absolute slump of life is written all over her. Score three.

But quit it—quit it. It is an extravagance to fret away your energies on the portrayal of a character neither subtle nor interesting, neither hateful nor lovable.

My dear, my dear, you are too good to be wasted. Attain what is valuable. It is all for you, but not by way of a spiral staircase.

The dramatized John seems the personification of arduous and directed energy (which is a producer) with a bad habit of making false starts—a dull brute who, if he had not met Sapho, might easily have done worse. My, but he has worrying ways.

In conclusion, I should like to explain that I am not fond of the play.

Criticisms?

When shall the vulgar metaphor cease to find a place in legitimate criticism? When the hand that grips the pencil tapers to a culture apase with the brain. Not before—not before.

Vulgarity rises from the heart to the lips as naturally, but not as prettily as trees burst their buds.

Like other vices, it is its own proclamation. As it is without reason so is it without concealment. It is a menial among the vices, ready to work for any of them. And oh, the pity of it—it makes even the virtue of brain displeasurable by associating with it. It is the vaudeville of wit, the dive of intelligence.

Maxine Elliott

The Stage Beauty

The popular and cherished epitome of Maxine Elliott is that she is a stage beauty. Some one called her that early in her career and in the minds of the unthinking or those who think to order she can scarce be separated from the impeachment. Yes it is an impeachment. Has it not come to mean five deficiencies supplied with rouge, antimony and talc, set off with pinched cheeks and the insolence of primary color? Does it not suggest the wrong fork, a quantity of perfume, a long ancestry of plows and perspiration and the brain of an idle insect?

She is beautiful. The absence of any creature for comparison compels me to say that she is the only woman I could ever fancy sitting on the Peacock Throne of Delhi, and paling the jewels in it. I write that without emotion of any sort in the calm of deep introspection and it contains not a breath of exaggeration or gush. Why? Because it is the soul of the woman that chains me now. Her beauty is merely incidental.

I should like to use a simple sile and a few well chosen stones on the man who ever again calls her a stage beauty. If I got close enough, he would, like Micheangelico in his fighting days, receive attentions that would destroy forever his outward attraction.

Miss Elliott herself, finds the being a stage beauty the heaviest handicap an artist can start with. No matter what she does, she is looked upon chiefly as scenery. No matter how she strives on Monday night, she awakes to a Tuesday criticism of her nose and the limpid wideness of her eyes.

She did not say so, but I know she considers it of greater artistic advantage to be as plain as the little yale cow, whose chief ugliness is gathered up and manufactured into a fine and serviceable lace.

"The taxation which beauty lays upon art," said she, "amounts almost to prohibition. Any but the wings of an albatross, that literally sail up the wind, would grow tired trying to rise above it."

There was no affection about this opinion. She was serious, earnest, truthful. I felt when I listened to her well expressed argument that at last I had met a martyr personally—a martyr to beauty. I felt that the perfection of her coloring was a matter for commodisation rather than envy.

At this distance, I have changed my mind, of course, for since her beauty has not spoiled her, since she has risen above it, it is as the story that
ends in song—this time an anthem wherein finer ears than mine must detect a false note.

She seems to live habitually in the effort that looks to making the most of a woman, with the ulterior view of doing the least for others.

There is the strong power of responsive thought in her deep brown eyes; it follows a half expressed idea to its real intention and the things unsaid become audible. No one but a fool would dream of saying small nothings to her, and a bright eye taking his measure would soon wake him—he makes realize that he had dreamed. But only a prize idiot would dare.

Her artistic advancement has been slow. So much the better. It is not of the fitful candle sort, blazing up for a moment and dying down in the socket. To me, she seems to have a future which the best dramatist need not fear to make his efforts for.

Association with Nat Goodwin has been a big part of the battle. The environment of such acting as his is inspiration. She knows it and is aware of her blessings.

Yes, she is a perfect physical creature but in soul fragrance lies her real power. And because you have not talked to her, all this seems like trying to make oneself understood in foreign shops. C. T.

The Dewey Theatre

Sapho is playing to crowded houses at the Dewey. Fanny Gillette in the title role is excellent. Every detail of the character, she acts in an exceedingly artistic style. Landers Stevens as Jean Gauvin, as usual, ideal. E. J. Holden was a very comical Uncle Cesaire, and Wm. B. Mack acted the part of Dechelette with the life he always puts into his characters. Carl Birch, as Flanaret, gives a delightful impression, and Maurice Stewart and T. F. O'Malley were exceptionally good in their respective parts. Grace Plaisted as Francine gives a delightful rendering of her role. Ida Malone was good in her whirwind dance, and little Florence Emery was very cute as Julia.

Nat Goodwin's New Role

Nat Goodwin rehearsed a new role Tuesday night at the Palace Hotel. During the day he had sent invitations to Mathews and Bulger, Walter Jones, Arthur Williams, and others of the Dunne & Ryley Company, to come around to the hotel and swap stories after work was over. So about 11:30 the crowd began to thicken about the Palace bar, looking vainly for Goodwin. At last, unable to find the grand host of the evening, Jones exclaimed: "Well, I like this; I have my opinion of anybody who will do a trick like this; make a fellow look like two bits." And then they all sought consolation by consulting the white- aproached man behind them. Something familiar in the black hair, spectacled expert before them caused Jones to yell: "Hello, Nat, and the hounds were hardly out before a deluge of Shasta water from a convenient syphon told that the recognition of the man in wig and colored glasses was acknowledged. The talk around the Palace now is that Goodwin showed the regulars a few things about mixing in the little time he played barkepper.

Under Sealed Orders played in Eureka's Monday and followed with other towns on the Eureka circuit. The Sterrett show print house is out with its new date book. Send two cents for it.

Sapho is crowding the cozy Alcazar Theatre to the doors, and the demand for seats for next week far exceeds the supply.

The stage censors of Leipzig, Stuttgart and Carlsbruck, Germany, have forbidden the presentation of Tolstoi's latest play, The Powers of Darkness. It must be a genuine terror.

T. Daniel Frawley will next week put on a version of Quo Vadis at the Burbank, Los Angeles, to be followed by The Children of the Ghetto.

Among the company supporting M. B. Curtis are: Agnes Rankin, Eva Denmison, Lillian Haeward, Clifford Dempsy, Francis Boggs and Thomas S. Guise. Fred Cooper is doing the advance.

Prof. Irvine, the best of our teachers of stage dancing, gave an entertainment and dance, for the benefit of his juvenile class May 29th, at Union Square Hall that was a very interesting affair.

When The Tree of Knowledge is presented by Henry Miller at the Columbia Theatre, some of the leading roles will be presented by the originals in the New York presentation at the Lyceum theatre.

The management of the Columbia Theatre announces that the following scale of prices will prevail during the coming Henry Miller season: Lower floor, $1.50; Balcony, $1.00, 75c and 50c; Gallery, 35c and 25c.

With the exception of those theatres devoted to variety or to sensational affairs of some sort, the Paris playhouses are not likely to profit largely by the exposition. The English, and more particularly the American visitors, have all seen Bernardini, Coquelin, Hading and Rejane, and with their curiosity already satisfied they will not care to spend much time in the legitimate Parisian playhouses.

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Personal Mention

Grace Field will be W. R. Daly's ingenue next season.

Douglas Flint and Blanche Chapman have left for New York.

Dudley McAdow, is in town ahead of Kellar, the magician.

Lorena Atwood opens at the Alcazar in Carmen.

White Whittlesey will open in Carmen at the Alcazar Theatre following the Sapho run.

Florence Roberts has added From From to her repertoire of plays at the Alcazar.

W. J. Elleford has arrived from the East and is enjoying a short stay at the springs.

Louise Roehl, has left for New York, having before departing, received an offer from the Tivoli.

Harry Roberts, who did so well with the Frawleys in Los Angeles, arrived in San Francisco Sunday.

Chan H. Jones and George Lyding left for the East Wednesday. Jones goes to New York and Lyding to Cincinnati.

Harry Smith and wife, Jessie Shirley, are in town, the Shirley Company having closed its long and successful season.

Ralph Pincus left Thursday for San Francisco.

the interior to be gone about ten days. Mr. Pincus will do the preliminary booming for the few coast appearances of Henry Miller before he strikes San Francisco.

This week closes the engagement of Alf Wheelan at the Tivoli. Mr. Wheelan has become very popular during his long run at the Tivoli and his admirers regret to see him depart. He has several good offers from the East, and will accept one of them very shortly. The wishes of The Review go with you, Mr. Hoot Mon.

Adyline Estee, of the Dunne & Ryley Company, is in private life the wife of a New York publisher. Miss Estee has a cultivated soprano voice of beautiful quality, being a graduate of the Cincinnati College of Music. Besides possessing rare vocal gifts, Miss Estee has in a marked degree the charm of good looks and personal magnetism.

Business Manager L. Henry of the Yo Semite, Stockton, has received a letter from his bosom friend, Harry Corson Clarke, who has just ended a long and successful season at Denver with What Happened to Jones. Clarke made Manager Henry a flattering offer to become his business manager next season in a tour of What Did Tomkins Do?

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Speaking of Olga Nethersole, whose season has just closed in a blaze of financial success, Henry Bell of the New York Press has this to say:

"Yet she has always made a good income on the stage. Her debut was effected under powerful auspices, and even at the start of her dramatic career she received a handsome salary and attracted general attention. Augustin Daly gave Miss Nethersole $500 a week for her first year in America, and the Frohmanns granted a similar salary to her in the following season. Since she reached the age of 23 Olga's income has averaged $17,000 a year. The season that has ended was much more prosperous, for this talk about the wickEdness of 'Sapho' has aided its earnings remarkably. In all her theatrical ventures Miss Nethersole made ends meet, and at the age of 30 the drama has paid to her the net sum of $200,000. In these agreeable circumstances the young actress feels justified in taking life comfortably during vacation. Her London home, to which she will return next week, is in Norfolk street, Park Lane, which is the heart of welleldom. Miss Nethersole is glad to realize that instead of owning her own house she holds it on lease, four years more of which term have yet to run. At the expiration of that time she will probablv become an American citizen, for in spite of bIous journalism, Magistrate Mott, our district attorney and grand jury, Olga thinks well of us, and may cast her lot with yankee doodle. She has gained ten pounds in flesh since 'Sapho's troubles ended, and is now as fit as a fiddle and twice as handsome. Next season she will begin her tour in San Francisco."

Henry Miller in Miss Hobbs

Henry Miller and his special company will present on the evening of Monday, June 25th, at the Columbia theatre, Miss Hobbs. Miss Hobbs is a most delightful comedy based on the old and never worn out theme of family jars, written in a most novel way. It will be presented by Mr. Miller's special company which comprises some of the best known people on the New York stage, put on in Mr. Charles Frohman's usual lavish manner and will include a most unique setting of a cabin on a yacht. Miss Hobbs is a comedy which has no ruse moment and sparkles with delightful and most delicate humor. Mr. Miller's supporting company will be even superior to the superb organization that appeared here with him last season. It will include Margaret Anglin, Frank Worthing, William Courtenay, John Findlay, Margaret Dale and Mrs. Thomas Whiffen.

Given a Theatre

One of the most interesting bits of information given out after the final adjournment of the meetings of the Association of Vaudeville Managers of the United States, was that Mr. B. F. Keith had announced that he had made a present of his theatre in Providence, R. I., to his general manager, Edward F. Albee, in consideration of his many years of faithful service in his employ.

The munificence of the gift can be more readily understood when it is stated that a little more than a year ago Mr. Keith expended $50,000 in redecorating and refurbishing it. There is no condition whatever attached to the gift. The title passed over to Mr. Albee makes him owner of the entire plant, and even gives him the privilege of using the name, Keith's Theatre. Mr. Albee will retain his present position as general manager of all the Keith Theatres. Mr. Albee has been in Keith's employ for more than 16 years, and has risen to his present position in the theatre through the possession of natural ability and much force of character.—Philadelphia Times.

Sam Thall's Enterprises

This enterprising manager will have out this season the following well known shows: A Wise Guy, A Stranger in a Strange Land, Voyage en Suisse, A Daughter of a Million and Yon Yonson.

Subscribe for the Dramatic Review

Cordray's Record

When Cordray's Theatre closes for the summer season, it will be with the greatest record ever made by a theatre in Portland in the number of performances given in a like length of time. Already more than 400 consecutive performances have been provided, and engagements are booked up to July 1, without a break.

Manager Cordray is entitled to much credit for the showing thus made, and he points with pride to the fact that not for a night in the season has his theatre been dark. His patrons have shown their appreciation of his efforts by a large average attendance throughout the season. He has already booked a number of first class attractions for next season.—Oregonian.

Through a Stage Trapdoor

At Atlanta City last Sunday night, Viola Fleming, one of the leading members of the Dunbar Opera Company, was nearly drowned. In the first act of Th' Beggar Student a large chopping dish filled with potatoes is used. At the end of the act last night the property man opened the trapdoor and threw the potatoes into the sea. The theatre is on a pier and about twenty-five feet above the water. He forgot to close the trapdoor. At the call for the second act Miss Fleming, who was late in changing her costume, ran down the stairway from her dressing-room. She did not notice the opening and so fell into the surf. Her screams were heard and an employee of the theatre dived off the pier and rescued her.

New Circuit


The circuit as far as completed, will comprise the Grand Opera House, at Seattle, Sutton's new theatre at Butte, Mont., the Lyceum theatre at Tacoma and the Metropolitan theatre of Portland. It is the intention to make the entire circuit one of popular prices.

Street Fairs

Mr. George Mooser, who was one of the promoters of the Sacramento Street Fair and Carnival, as well as many successful Eastern affairs of a like nature, has been engaged as Director General of the Street Fair to be held in Eureka July 2, 3 and 4. Eureka is the center of one of the richest districts in California, and judging by the enthusiasm and energy displayed by the citizens of the northern city, the celebration should be a most popular and successful one. There will be Midway Shows, free vaudeville and circus acts, fireworks and parades. The general prosperity of this section should yield a rich harvest to those showmen who are so fortunate as to secure concessions at this fair.

Henry Irving Feted

At the Savoy Hotel, London, last Saturday night, a complimentary dinner was given to welcome home Henry Irving after his American tour. D'Oyly Carte presided over the 200 persons present.

Sir Henry was given a tremendous reception when he rose to respond to the toast to his health, but the features of the evening were the speeches made by Ambassador Choate and Mark Twain.

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SAN FRANCISCO DRAMATIC REVIEW
JUNE 16, 1900
Married

We are requested to announce the marriage of Miss Celia De Lacy, operatic vocalist, to Mr. Arthur James Townsend, Stage Manager Savoy Theatre, Vancouver, B. C., and formerly manager of the Pike Street Theatre, Seattle. The marriage occurred on Wednesday, May 30, from the residence of the Rev. John Reid, Vancouver, B. C.

Death of the Oberon

The Oberon closed Friday of last week. The last proprietors, Joerdans & Martini, made a gallant struggle, but there evidently were too many concert halls in the city, so the weakest had to go.

Off For Eureka

Under Sealed Orders Co. left Tuesday afternoon for Eureka, to play that city and surrounding towns. Sapho will also be produced. Horace Ewing went along to help stage the piece.

Personal Mention

William Courtney of Daly's Theatre Stock Company and one of the leading members of Charles Frohman's forces, has been secured for Henry Miller's special company. He and Frank Worthing will be among the male members of the cast of Miss Hobbs.

Maude Courtney, who is now playing an engagement at the California Theatre, was the model who posed as the figure of Columbia protecting the Filipinos in The East Indies group of statuary that adored the Dewey triumphal arch which was built by the citizens of New York and graced Madison Square upon the homecoming of that honored naval hero.

Margaret Anglin will play the role of a man-hating young woman in Jerome K. Jerome's comedy success, Miss Hobbs, at the Columbia next week.

Clifford Dempsey, a clever actor formerly with the Neill Company, has returned from Los Angeles after a series of more or less interesting adventures with the M. B. Curtis Company.

Judging by newspaper clippings received, the young California actress, Nance O'Neill, has met with a cordial, popular reception and much critical praise in Australia. She has been playing Magda, Peg Woffington and Masks and Faces.

Some Characters from Scenes in The Taming of the Shrew—that will recall the great days of the Augustin Daly regime.
The Rialto is well peopled these days. Actors are everywhere.

The Tivoli is quietly working on plans for a new opera house.

The Coast tour of the Brownies under the management of S. H. Friedlander & Co., is reported to have been very successful.

The wedding of Tom Greene and Bernice Holmes will probably occur in the fall.

Edith Lemmert, who plays the leading female role in A Homespun Heart next week, is one of a trio of talented California girls who were first brought to public notice by Henry Ludlam. The other two, Gertrude Foster and Charity Finney, achieved decided success—the first at the Alcazar and the latter with Henry Miller.

Paly Templeton will join Weber and Fields’ stars for next season.

Billy Van, who is at the Orpheum this week, will, next season, in conjunction with his partner, Thomas W. Miner, launch a new farce comedy, The Coming Man, next season.

The following are the officers of the Association of Vaudeville Managers of the United States: President, Benjamin F. Keith, of Boston; Vice-President, George Middleton, of St. Louis; Secretary, Plympton R. Chase, of Washington; Treasurer, Louis C. Behman, of Brooklyn; Assistant Treasurer, Charles E. Kohl, of Chicago, Eastern Board of Managers, Edward F. Albee, of New York; Louis C. Behman, of Brooklyn; George E. Lotrop, of Boston; F. F. Pretor, of New York, and M. Shea, of Buffalo; Western Board of Managers, Charles E. Kohl, John D. Hopkins, and John J. Murdock, of Chicago; Morris Meyerfeld, Jr., of San Francisco, and M. C. Anderson, of Cincinnati. Hon. John F. Cronan, of Boston, who has figured as the legal adviser of the association in its discussions, has been retained as counsel.

Subscribe for The Dramatic Review.

General Mention

Virginia Harned Sothern declares that one reason many theatrical folk are taken ill, is because of poor dressing rooms. "I must confess," she says, "that I should feel more sympathy for managers whose houses are closed by the illness of actors, were it not for the fact that most of the illness in our profession is caused by cold dressing rooms and general lack of comfort which gives the actors." The agitation for better dressing rooms in the last few years has done much good, but still there is room for great improvement in most of our theatres. The generally poor condition of dressing rooms reveals an astonishing tolerance by our petted stars and high salaried performers. They who are most particular about their accommodations, who demand the best service in hotels and wear the finest raiment, meekly bow their heads and yield when it comes to using a dressing room that in many cases a day laborer would refuse to put up with.

Clement Scott, the muchly discussed theatrical writer, in a recent article, discusses the differences between the American and English stage, and in conclusion touches upon the subject of stage production in these words: "I must give the American stage, at least, the credit for this fact, that I have never yet seen an actor or actress take such a liberty with an audience as to be imperfect when the play is actually produced. Nervous they must be—that is human nature—but they are aware of the responsibility of their calling. In England, on the other hand, there are scores of actors and actresses who are habitually imperfect in their words, who not only "stick" themselves, but cause others who are letter-perfect to stick also; who ruin the scene in which they are engaged and jeopardize the prospects of the wretched author. Such splendid first-night performances, in regard to symmetry, order, smoothness, and system, as those I have seen in America, would be almost impossible on a first night in London today. And why? Because in America you never produce a play before it is ready. Unfortunately, we do.
Geo. Lowe is busily arranging for a big production of Uncle Tom's Cabin under canvas.

Willie Collier will have a new play by Augustus Thomas, entitled Treadway of Yale.

George Nichols has been playing with The Girl From Chili Company at the Grand this week.

George Ficks, the Sacramento manager, has been making a business visit to San Francisco this week.

Clarence Montaine joins the Bacon-Elliott Company for next week's production of A Homespun Heart at the Grand.

Lorena Atwood, who underwent a severe operation at one of the local hospitals last week, is convalescing rapidly.

Belle Boyd, famous as a confederate spy in the rebellion and later an actress and lecturer, died in Wisconsin, Monday night.

George Woodthorpe, has been quite ill this week, though going through her part nightly at the Alcazar. Monday night during the performance she fainted twice.

Lillian Thurgate, one of the most popular of the Frohman players in the East, comes here with Henry Miller's company.

Tom Greene of the Tivoli will spend a week's vacation at San Diego and Coronado.

Alfred Aldridge, a clever San Francisco boy, is helping Lillian Burkhart at the Orpheum this week, making quite a hit.

Charles Bryant is taking a much needed rest at Del Monte for a couple of weeks. Carlyle Moore is directing the Sappho production at the Alcazar during Mr. Bryant's absence.

Through the efforts of Walter Belasco, Miss Clara Montague, who is very ill with consumption, was given a benefit entertainment at Union Square Hall, June 2, and over $56.00 was realized to send the sufferer to the springs.

Scott Seaton has been engaged for the Honolulu season of the James Neil Company and left with the company by Wednesday's boat. Mr. Seaton will be a desirable addition to this popular company.

Among callers at the Review office Tuesday were C. F. Ralston, the hustling and smiling advance man for Jessie Shirley; Mr. and Mrs. Darrell Vinton, Frank Opperman, Roy Fleming, Frank Ezler and W. H. Davenport of the Vinton Company.

Word has been received of the great success that is being scored by Miss Drusilla Marx, an Oakland girl, who is doing grand opera in Rome. She has won fame in Italy, and the critics there are lavish in their praises of her voice and acting.

Harry Roberts left Wednesday to join the Frawleys, appearing in Quo Vadis.

B. M. Allen, Grand Exalted Ruler of the Benevolent and Protective Order of Elks, is a guest at the Palace. Mr. Allen is a lawyer of note and lives at Birmingham, Ala. In the United States there are 75,000 members of the Order.

Lorena Atwood will join the Alcazar Company in Carmen which follows Sappho.

Water Whittlesey has been most warmly received by his old admirers at the Alcazar.

Fred Belasco and wife who are now in Europe, return to America next month.

The children of St. Patrick's Parish who gave the operetta, The Sea Queen, at the Alcazar Thursday afternoon, owe their success to the very able coaching and direction of Edward Lada, the Alcazar's musical director.

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The Columbia

KELLAR, the magician, occupies the boards at the Columbia this week. The evening's entertainment opens with slight-of-hand performances, all good and such as one expects to see, and does see done by all legendarium performers. It's really laughable to hear the hum and buzz of busy voices all around, each and every one exclaiming, "There, didn't you see how he did that?" and "Oh, that's an old trick." or "That's easy, etc.," but as the evening wears on and more and more difficult tricks are done, the audience settles down to breathless silence until while watching eagerly for some hole hole to gain knowledge of how the cage illusion scene is done, they are fairly startled into a nervous chill, as suddenly, without warning, there bounds down the aisle from the foyer to the stage, apparently, the same girl who is supposed to be safely and tightly shut up in the lattice-work cage occupying the center of the stage, with no possible avenue of escape as far as the eye of the audience can see. Then one wonders at man, and the possibility of performing the seeming miraculous. The greatest study of man is man. The church teaches that long, long ago there was a heavenly convention and the advisers to the throne, decided to destroy man "lest he become as we are," and Kellar exemplifies in a slight degree what man will be when he conquers all the forces of nature, when as the East Indian, he will not need these contrivances but will be as Gods moving all things in heaven and earth at his will.

The Alcazar

While the adaptation from the famous Sapho is not so very good, yet it is so excellently presented at the Alcazar by a coterie of talented people that the second week's run has met with a repetition of the unprecedented success of the opening week. The success attained has been due in a great measure to the characterization and perfect portrayal of the leading roles by Florence Roberts, whose charming and expressive manner adds much that the part would not otherwise possess, and Earnest Hastings and White Whittlesey, both of whom are great favorites with Alcazar audiences. Mr. Whittlesey, who succeeded Mr. Hastings, whose contract expired Tuesday night, made a good impression in the role of the young countryman. His characterization was radically different from that of his predecessor, displaying more delicacy and restraint. Retiema, entrusted to Walter Belasco, was handled with much skill and was a portrayal that has never failed to evoke applause from the audience. George Webster gives to the part of Uncle Cenaria a humorous touch that is delightful. Edwin T. Emery, as Flamont is to be congratulated for his interpretation of this part. Little Ollie Cooper, as Joseph, is very cute. Ernest Howell, who is an exceedingly promising young actor, gives a clever bit of character work, as the old janitor. Laura Crowe, Marie Hove and May Blance are as usual fine, and Carlyle Moore, who sparkles as the clown, displays a side of his versatility that has hitherto never been shown. The long cast is individually acceptable and the ensemble work well handled.

The California

Good theatrical management, backed by a clever company, is winning out at the California Theatre. When the theatre goer says to his neighbor, "You can get your money's worth at the California," the neighbor will always go. And such an army of talent! You do not go to the California nowadays to see anything serious—"it is to laugh." Hoyt's farcical and musical comedies will tickle anybody, and the way Dunne and Ryley's big company plays A Tin Soldier is a revelation. The piece has been filling the house all week. Matthes and Bulger and Walter Jones have the most conspicuous roles and they get all the possible fun out of them. Matthes' work as Bridge was most excellent. Jones was Rats and Bulger was the plumber. Mary Marble, as Carry Story, caused much favorable comment, and she really looked and acted the part of an eight-year-old, Maude Courtaney, as the bride, Bessie Tannelli as Violet Hughes, Adlyn Eatee and Ethel Kirwan as the mother-in-law and domestic, respectively, and Gertrude Wood, as Patsy, all added greatly to the hilarious fun. Phil Ryley, and Tony Hart, as the heroes of Bull Run, did a singing specialty that was good in fact, there was much singing and it was all good. For instance, Wiseman's male quartet was unusually interesting, furnishing music of a high order, and the English dancing girls were very chic in striped knickerbockers, and they can sing as well as dance. Nicholas Sebastian and Andrew Bode completed the cast. The engagement of this company promises to be a big financial success and the attendance seems to be increasing at every performance. San Francisco should consider itself lucky to have such attractions as Dunne and Ryley are presenting here.

The Tivoli

The old saying about the Prophet was proven at the Tivoli Monday night to be a very fallacious way of putting things. A more genuinely enthusiastic reception was never accorded a favorite than was given Edwin Stevens on his reappearance on the Tivoli boards, by his own townspeople. Applause and general enthusiasm was so pronounced that Mr. Stevens was compelled to make a speech, and he did it in quite a delightful manner. He gave a good speech—not the palaver of the ordinary stage boomer—but one indicative of the recent intelligence and ambition of a student, as Edwin Stevens is known to his intimate friends. A great share of the applause was accorded Anna Lichter, the most popular prima donna known to the Tivoli, who made her reappearance for this opera. The opera was excellently given. Mr. Stevens had a chance for artistic work as the Baron de Grimm, changing from 100 years to 25 and 25, by the magic of a kiss, and he gave a magnificent bit of acting, besides singing the part well. Ferris Hartman played Dr. Gourmet, the physician, and delighted his friends by an exceedingly good characterization. It had less of the usual broad comedy that Hartman gives us—and while full of fun, was a skillful exhibition of comedy. Anna Lichter gave as successfully as ever, and Wm. Schuster, who seems to be singing with more freedom week by week, was in magnificent voice. Annie Myers created much amusement by a broadly humorous characterization of the man-hunting widow, Matrimonial Mary. Harry Cashin, a new member of the company, had but little to do, but he gave promise of being a valuable member of the company. Arthur Boyce, Fred Kavanagh, Julie Cote and Grace Orr were others in a most successful production of the opera, which has been witnessed by large houses.

Grand Opera House

THE GIRL FROM CHILI, that organized here some seven or eight months ago and has since made a tour over a great deal of the United States, opened to a home audience Monday night, playing to fair audiences all week. The cast is much better than the piece, which has evidently been inspired by Charley's Aunt. We understand that for next season there will be a totally new version, from the pen of George Cobhan. The leading characters in the Girl were in the hands of De Witt Clinton, a good looking capable actor; Frank Bacon, an old favorite; Edna Ellsmere and Fay Courtney, two charming, handsome young women. The balance of the cast was made up of Ed Whalen, George Nichols, James Whiteside, Kate Bruce, Mae Bulger and Gus Tate, who is too good an actor to be hidden by the diminutive "Master" as appears on the program. Young Tate indeed was exceedingly clever and made a distinct hit.

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ARTHUR O. WILLIAMS,
Business Manager
The Orpheum

Although John Camp does not smile, he made everybody roar when he made his debut at the Orpheum this week. Van and Nobriga, assisted by Bobby North, in a sketch entitled, My Busy Day, were very clever and met with great favor. Billy Van as Patsy, the office boy, was original and witty and kept the vast audience in continuous good humor. Their singing was good. The Three Merrills, trick bicyclists, have few equals, if any, in that line. Their riding is of the marvelous. Mr. Chas. Merrill in his conception of the messenger boy was original and his many tricks were well received. They are not like the great run of trick bicyclists who have a stereotyped program, but are original in their riding and some of their tricks defy the laws of gravity. Sidney Deane, in popular songs, captivated his listeners. He has a sweet, clear baritone and his rendition of the sentimental brought tears thick and fast. He was a favorite from the very first song. The popular stars, Joseph Hart and Carrie De Mar, showed with added brilliancy in Mr. Hart's original skit, Dr. Chauncey's Visit. Miss Lillian Burkhat, as Dorothy, in Fifty Years Ago, was very clever. Mr. Fennwink Leach's characterization of Squire Thornbeck, her rich grandfather who had disowned her, was a piece of fine acting. Mr. William Brewer and Mr. Anton Hill filled well their minor parts. Mr. and Mrs. Jimmie Barry in Mrs. Wilkins Boy created much enthusiasm and deservedly so. Fleurette and Gardiner were excellent in their musical speciality, entitled An Eventful Day. In all, the new bill throughout was one that the Orpheum management may well feel proud of.

The Chutes

This Chutes has a very good program this week. Gates and Clark have a very jolly Irish sketch which makes one's sides ache with laughter. Emile Walton, the Dutch monologist and musical comedian, fills a long felt want. Gaffney and Burton score a hit with their graceful cakewalk, and their songs and dances are all well received. Bascoe and Rice, the grotesque acrobatic comedians, have a new one-act comedy, Otis McGuire from Klonptide, which makes a hit at once, being quite the event of the evening. Deeds and Don sing well, and dance as well, if not better, to the huge enjoyment of the lookers-on. There are a number of new pictures shown by the Animatoscope. The Electric Fountain is a joy to the beholder. Whistler and Bowers give an exhibition on the lake which is very attractive. Thursday, amateur night, a number of amusing specialties were shown.

Fischer's Concert House

Fischer's Concert House is crowded this week. The Lamberti Opera Quartet has made many friends and are with us lost a few weeks longer. They close each evening's performance with a fine rendering of the fourth act from Emilio with Barducci, Bardaracco and Abranoff, who receive many encore, for their excellent performance. Polletini must also be credited with enjoyable solo work. Miss Isabella Underwood, the contralto from the Grand Opera House Extravaganza Company, is given a cordial reception, singing most acceptably. I'm a Merry Vivandiere, and A Little Lady. The D'Estelle Sisters, with their very pretty fancy dances and wonderful acrobatic dancing, are the recipients of much applause. August Hinrichs and his excellent orchestra came in for much well merited applause. Conductor Hinrich's solos are always enjoyed and remembered with pleasure.

Vaudeville Notes

The Eureka Fair closes July 5th. The Woodthorpes open at the Chutes June 18.
Helen Moulton opens at the Casino Theatre, Sacramento, next week.
Fort Benton, Mont., has a vaudeville house.
Harry De Lain is at the Palm Garden, Seattle.
May Russell will shortly appear in this city.
Durning and Carroll are big cards at the Leader, Vallejo.
Marion Blake and Delta St. Claire leave for Jerome, Arizona, this week.
Fred Gottlob, manager of the Mascot Theatre. Seattle, reports big business.
Jesse White will in the near future make her first San Francisco appearance.
McDonald Bros. and Belle Wilton will make their first appearance in five years at the Chutes July 2d.
Geo. Harrison, The Romano Bros., byron and Rand, Hanley and Morrell, will play Oakland Park Sunday.
Bevil, hypnotist, Ida Cotton, the mind reader and Atlantic, the revolving globe artist, put Eureka June 21, at the Occidental.

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SPERRY'S BEST FAMILY
NEW YORK

June 16—Mrs. Roland Brainard of Hollywood, Cal., has selected Oscar Hammerstein's Veseurian Terrace, as the Victoria's garden is called, as the worst blizzard, although by no means the tallest show. To add to the discomfort of spectators who had neglected to bring ulsters, the lights went out at one stage of the proceedings, and, as one man put it, the people didn't know whether they were going through a tunnel or an ice cream freezer. But the program was good and later in the week, when some real June weather came, the audiences enjoyed the specialties. Among the features were the Johnson Brothers, who are unusually expert trick bicycle riders; Carinna, a new graceful dancer; and Helen and Hayes, Bateson, Marion Winchester, Giorgio Fantoniou, and Louise Dresser.

The most satisfactory roof garden show on Monday was the Cherry Blossom Grove, the glass-covered roof garden of the New York Theatre. The machinery for the production was well arranged, but the liquid air was not ready Monday night, and they didn't need it. At this writing it is extremely doubtful whether it can be put into operation at all this season. Every time I talked with Manager Metville Sholtz of the roof garden, or Manager Charles Will-" 

EASTERN DOINGS

Correspondence and Comments of Interest

The most satisfactory roof garden show on Monday was the Cherry Blossom Grove, the glass-covered roof garden of the New York Theatre. This season the machinery worked well, but the liquid air was not ready Monday night, and they didn't need it. At this writing it is extremely doubtful whether it can be put into operation at all this season. Every time I talked with Manager Metville Sholtz of the roof garden, or Manager Charles Whitney of Whitney's rooftop, they all said the New York Theatre proper, something was wrong with the preparation, and the liquid air was not ready. Personally, I think it will be a long time, if ever, before liquid air can really be used economically as a means of refrigeration in the theatre business. When Oscar Hammerstein built the roof garden on top of the New York Theatre he covered it with glass so that it would be possible to have a performance every night, rain or shine. He forgot that a glass roof would make the place a hot house. When he subsequently built the Victoria he left off the glass from the roof. Nevertheless, Cherry Blossom Grove, as it is now called, is one of the most delightful places of amusement in the city. Its trees in full bloom reminds one of California. I met Frank Belcher, the California boy, there one evening and he said actually made him homesick to see such blossoms. Mr. Belcher has finished one successful season as principal basset of the Castle Square Opera Company, appearing nightly in its grand opera productions, and if he finds time he may run out to San Francisco this summer for a few weeks, but I am drifting from the subject. Mr. Belcher was there for the purpose of seeing two of his fellow students in Italy make their appearances. They were Alfred Doria, baritone, and Edgar Zern, tenor, and they sang the Tosca's son from Carmen and La Paloma, both arranged as duets. Among other things, the Florence troupe of acrobats; Henri French, the juggler; Marguerite Corallie, the ballad- singer; and a ballet from 'Broadway to Tokio.' One of the privileges enjoyed by the patrons of the roofgardens or the Quo Vadis performance in the main theatre is that one ticket admits to either or both performances, so that between the acts one can enjoy a view toward the conservatory and the elevator. That arrangement, I think, is better than a third circle ring where one can never see anything because he tries to see too much at the same time.


Women and Wine closed at the Academy of Music last night after a successful run. Your favorite band is encored at the Terrace Garden for the summer.

Franz Kaltenborn with his orchestra of sixty, has opened St. Nicholas Garden for the summer, and he will, I am told, repeat the success with which his efforts were rewarded last summer when he conducted the idea of giving fine orchestral concerts at popular prices. He started out last summer with prices at 90 and 25 cents admission, but the venture kept the garden so crowded toward the latter end of the summer that this summer he has made a uniform price of 25 cents. Once or twice a week the house was crowded and among those already re-engaged from last summer's concerts is Miss Alta Volo, a California girl who is here studying with Emma Tursky, the famous soprano. Mr. Kaltenborn is assisted in many of the details of his management by Miss Kaltenborn, who is herself a skilful musician, a social favorite, and a tasteful supervisor.

Olga Netherole and her brother Louis, who is to succeed Mr. Mayer, as her business manager, sailed on the Majestic last Wednesday for Europe. Miss Netherole was so anxious to go away that all the handkerchief waving and kissing throwing was going on. She said that she was not sorry to be going back to England, because she would visit the United States again so very soon. The public here had been so very kind (the really representative and refined public, she said in qualification), that it would break her heart to go away if she thought she could never see these shores again. Miss Netherole had nothing to say for general circulation about Marcus Mayer, or about Mr. Hamiltron Reveille, the man who made love so beautifully in the play of Baby that some of the gossipers were perfectly sure that Miss Netherole must have fallen in love with him and proposed to marry him in real life, as Mr. Reveille, in an unguarded moment once declared and then retracted. Marcus Mayer, Miss Netherole's present business manager sailed on the St. Paul in search of some new attraction for next season. Many other theatrical personnel also sailed last week.

There has been a good deal of speculation as to the new play in which Mr. Dreyfuss will appear next year. Since the second year of his starring tour Mr. Dreyfuss has drawn his repertoire almost exclusively from the successes which Charles Wyndham had already scored in London. The Hudle Shop, The Squire of Dunes, Rosamery, The Lovers and The Hynm of Tears were all presented by Mr. Dreyfus after Mr. Wyndham had established them as London successes. This year, however, poor Wyndham finds himself without a successful play. His performance gaffes in the Depradine failed to arouse any enthusiasm, and after a six weeks' run Wyndham was obliged to abate in its favor the summer resort and performoing stock, David Gerrick, The Gay Lord Quex, which Dreyfuss would have given a great deal to se- cure, is out of the question, as John Hare holds the American rights and will present it here next year himself. This narrows the London market down to the two moderate successes—Lady Huntley's Experiment, and The Jeevesete from Mars. There is a runner, however, that Mr. Dreyfuss intends to drop for English plays for the moment, and will open his season in a new comedy by an American author.

ROY ROB.

DENVER

Special Correspondence.

DENVER, June 5—Manhattan Beach opened its season last night to a fair house. Saturday, 6th, was well patronized by a good company, headed by Mary Hampton. Miss Hampton is an excellent actress, and will, I predict, become a great favorite here. Eugene Ormonde, who has been advertised as leading man of the company, is not here yet, owing to illness, I believe. His part was played by Aes Lee Willard, a clever young man, in an exellent manner. Frederick Perry played in his usual artistic manner. Harlee Kirkland, now to the Denver public, proved himself a very capable actor. Ethelma Clemens in the ingenue role was sweet and winsome. Others in the cast were Mersers. Thomas Ford, Rogers, Garrison, L. Duc, Parke and Asmus, and Misses Alges and Del Vecchio. All were thoroughly competent. * The second week of the season at Elitch's Garden opened Sunday night to a full house. Mr. Kelsey, Miss Shannon and the stock company appeared to great advantage in Haddon Chambers' play 'The lifier.' Mr. Kelsey gave a most charming performance. Miss Shannon was charming as Lady Hardinge. John T. Sullivan made an excellent Sir John Hare. No Sunday matinees. Miss Shannon and Miss Kelsey's engagement. * HENRIETTA Crowsman's new play, Mistress Nell, had its first presentation at the Tabor Sunday night. The play was well received by a good sized audience. Miss Crowsman in the title role made a big hit. Her support was very poor. This is the closing week of a very prosperous season at the Tabor.

Henry Miller opens a three nights' engage- ment at the Broadway Theatre on Thursday night with Miss Hobbs. * Frederick Howard will give a song recital at the Central Christian Church tonight. * The students of the Broadway Dramatic School played four nights at Alhambra Hall for the benefit of the Sacred Heart Church, Helen Morrison Howie's comedy, After the Matinee; Who's the Who, The Dead Shot and Sweethearts were presented. The students acquitted themselves very creditably. * Among the arri- vals of former Denverites who are now profes- sionals are Miss Alice Cramer, late with Hoyt's productions in Australia, and Mr. Charles Brokate of the Clara Thropp Company.

BOB BELL.

Personal Mention

BURL FRANK and wife joined Under Sealed Orders Co. for the Eureka trip.

WALTER JONES has been a great sufferer this week, although going in every performance at the California.

Geo. McQuarrie has joined the Frawley Co. for the summer months.

JESSIE SHIRLEY left Friday to visit her home in Cedar Rapids, Iowa. She will take a much needed rest and return in time for rehearsals for next season.

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Frances Graham
Contralto—Tivoli

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Director Alcazar Orchestra

EDITH CRASKE
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Mr. Frank Mathieu
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EDWIN STEVENS
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**Events that Interest the Pacific Coast**

**LOUISIANA**

Special Correspondence.

**LOUISIANA, June 13—The Burbank and Orpheum Theatres have it all to themselves and are both doing a record breaking business for commitments for the first week of July. Arrangements have just been completed by which the Great Grand Opera Company will give three performances here during the next week. The cast has been rehearsed for some time with a view to the best results, and the company will appear here in the following order: May 28, 29, and 30, in all three performances. There are many who are familiar with the Orpheum Theatre, and are looking forward to the opening with great interest.**

**THE SAN FRANCISCO DRAMATIC REVIEW**

**JUNE 16, 1900**

**Walter Belasco**

Specially Engaged for Summer Season at the Alcazar

**DAN CROUSE**

With Frank Computer Co.

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The Boggs-Hernandez Comedy Co. go out week after next playing the smaller towns off from the railroad, under the management of Chas. M. Thall. The company will include Boggs and Hernandez, Alfred Aldridge, Lillian Hawyard and Edith Strachan. Charlie Thall goes off ahead Monday.

**Vaudville Notes**

Bert Rosier, the comedian, is a strong feature at the Savoy, Vancouver.

McSorley and Atwood are doing a neat sketch at the Savoy, Vancouver.

Harry Melbourne is a hit at the Mascot Theatre, Seattle.

Billy Dodson will shortly play in Manila.

Sadie Fairfield opens at the Leader, Vallejo, next week.

Sherman and Morrissey are heading this way.

Frank Carrillo of Bakersfield has gone to Mexico.

Kitty Houston and Josie Bright are on the way to the city.

Lillian Walther and Elaine Forrest have returned from Los Angeles.

George Hernandez and Francis Boggs play at the Orpheum in August.

Anita George, Dick Mack and Minnie Ellsworth will open at the Reception, San Jose, next week.

Marion Blake closed a very successful engagement of eight weeks at the Vienna Buffet, Los Angeles, this week.

Alf James, character vocalist, Blanche Cunetta and Mae Davis are playing the Savoy, Victoria.

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**WALTER BELASCO**

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**DAN CROUSE**

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The Boggs-Hernandez Comedy Co. go out week after next playing the smaller towns off from the railroad, under the management of Chas. M. Thall. The company will include Boggs and Hernandez, Alfred Aldridge, Lillian Hawyard and Edith Strachan. Charlie Thall goes off ahead Monday.

**Vaudville Notes**

Bert Rosier, the comedian, is a strong feature at the Savoy, Vancouver.

McSorley and Atwood are doing a neat sketch at the Savoy, Vancouver.

Harry Melbourne is a hit at the Mascot Theatre, Seattle.

Billy Dodson will shortly play in Manila.

Sadie Fairfield opens at the Leader, Vallejo, next week.

Sherman and Morrissey are heading this way.

Frank Carrillo of Bakersfield has gone to Mexico.

Kitty Houston and Josie Bright are on the way to the city.

Lillian Walther and Elaine Forrest have returned from Los Angeles.

George Hernandez and Francis Boggs play at the Orpheum in August.

Anita George, Dick Mack and Minnie Ellsworth will open at the Reception, San Jose, next week.

Marion Blake closed a very successful engagement of eight weeks at the Vienna Buffet, Los Angeles, this week.

Alf James, character vocalist, Blanche Cunetta and Mae Davis are playing the Savoy, Victoria.

Anthony Vargas and the beautiful Salvini will shortly appear at the Vienna Buffet, Los Angeles.

Herr Busch, the air performer, is one of the successes at the Savoy, Vancouver.

To go out with W. R. Daily, Colton and Ryder, Friedlander Bros., Evans and Maitland, Healy Sisters and John Delmore.

The New Vaudville Theatre at Manila is almost complete. Archie Levy has the company booked for the opening.

The Gordon Sisters are being favorably received at the People’s Theatre Seattle.

Marie D. Wood, the California nightingale, has recovered from her injuries sufficiently to sing again. She is filling a successful engagement at the Savoy, Vancouver.

Hadley and Hart, musical wonders, doing a very entertaining act with bells and chimes, are meeting with success at the Savoy, Victoria.

The Gordon Sisters, Armstrong and O’Neill, Damperlie and Sheldon, and Zanfrella and Ashley are making good at the People’s, Seattle.

Charles Sydney O’Brien, the gentle- man of dandy complexion who gained a reputation as the composer of Mah Angelina, is heard of once more—this time in hard luck—up against it hard. At midnight Friday last week, O’Brien was found lying on the sidewalk. The man was delirious and unable to even give his name. He was registered at the California street police station for medical treatment and hus- tled to the Harbor Hospital, where the doctors pronounced his condition serious. Later he was taken to a lodging house. He has been lately playing a banjo in Kearny street dives and North Beach resorts.
THE COLUMBIA

The first week of magic and mystery just concluded, has established the fact that Kellar, is without a peer in his field of work. The reincarnation of the spirit of the rose queen, is a masterpiece and the wonder of it all is how Kellar, apparently by simple word of command, can materialize a living, breathing woman, out of the air, lit full light and before the eyes of everyone. The methods he employs are so carefully concealed, that he gives no hint upon which a theory of explanation may be based. In the program that he has prepared for the coming week, which will be his second and last week, there will be a continuation of the subject of Hindoo magic. The last performance of Kellar will take place Sunday evening, June 24th.

THE ALCAZAR

Sapho still continues to be the craze at the Alcazar, and the attendance for its second week has been even larger than the first. Miss Roberts is giving us a good Sapho; her manners are easy; her work is unstrained, and she continually gives one the sense of great reserve power. To Miss Roberts' Sapho, White Whittlessey gives us an excellent Jean Guasinn; he interprets the ardent passions of the lover with fineness and grace, and draws the sensual character of Gauisnn to the surface with a maddening bliss of refinement in an immaculate manner. Mr. Whittlessey has been rightly termed "the prince of lovers," and his Jean Gauisnn's love-making to Fanny La Grand is a finished piece of acting. Sapho will be followed by Carmen.

THE GRAND

At a matinee-to-day and this evening's the last performances of The Girl From Chili will take place, and to-morrow afternoon the Hon. Judson Bruce's highly successful rural drama A Homespun Heart; or, The Estate of Hannibal Hove, will commence a run of a week. On its initial presentation in this city some five years ago, and since then throughout the coast, this play has received the seal of public approbation. It is intimated that it shall constitute one of the principal attractions of the coming season in the East. Most elaborate preparations have been made for its production. The cast will be a very strong one and include Frank Bacon, Edith Lemmert, the Eastern emotional actress, who with her husband Lawrence Hanley, successfully starred in this city some years ago. Among the others will be Clarence Montaine, late of the Frawley Company, and De Witt Clinton, John Howard, Francis Boggs, Harry St. Clair, Gus Tate, Little Nessie, Harry Richardson, Geo. Breckenridge, Wallace, which, along with Lewis and Kate Bruce. The prices of admission will be 10, 15, 25 and 50 cents.

THE TIVOLI

The revival of the comic opera, Madamela or The Magic Kiss, at the Opera House, and the assistance of Edwin Stevens, Anna Lichter, Ferris Hartman and the entire company in the production, have resulted in the theatre being crowded to the doors nightly, and the second week of this opera, which begins to-morrow evening, is assured of success, as the advance sale of seats, is reported to be very large. On June 23th, the Tivoli will revive The Geisha, with the full strength of the company in the cast, and there is sure to be a big rush for seats, for the performances of this "gem of all comic operas." Wang, The Sea King, The Wedding Day, and other successes are to be revived, before the grand opera season, which begins in August.

THE ORPHEUM

The Orpheaun management is nearly always in a position to offer a good bill. The new bill will be up to the high standard so long ago set. Chief of the newcomers will be Charles E. Grapevin, assisted by Anna Chance and Company. He will present Above the Limit, a rollicking farce comedy sketch, one of the funniest on the road. The famous kompothologist, "Musical" Dale, will also be on the new bill. He has a fine set of instruments, including a large frame of bells which are rung by small cords. He also uses hand bells and sleigh bells. His music is more melody than most folks can get out of a church organ. Joseph Hart and Carrie De Mar will present Mr. Hart's famous vaudeville sketch, The Quiet Mr. Gay, and Van and Nobrigh Company will repeat the success of last week in an entire change of repertoire. The holdovers will be: Three Marvelous Merrils; Sydney Deane and the biograph. Matinees Wednesday, Saturday and Sunday. M. Duval, the wig maker, was paid a great compliment by the Novell Company, who, just before leaving for Honolulu declared that he was the best wig maker they had ever run across.

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A DRESS.

John F. Cordray
PORTLAND, ORE.
LOCAL NOTES
LECTURE ASSOCIATION CONCERT
A successful concert was given at Metropolitan Temple Thursday last week under Alfred Wilkie's direction by the Sunday Lecture Association. Robert Lloyd's Choral in which are several good voices called for much praise, singing The Miller's Wooling and Hall Smiling Morn. Mr. Lloyd is an admirable choral master, and the attack and expression were commendable. Mr. Lloyd won additional applause for his solo There'll Never Be One Like You, giving an encore. He sang also with Alfred Wilkie, Mrs. Hert-Mark and Mrs. Dickman Madrigals Down in a Flowery Vale and Now in the Month of Maying, sweet melodies of the sixteenth century.

Mrs. Grace Morel Dickman scored a success in her brilliant solo Stances de Sapho-Oma Lyre Immortelle [Gounod], and in duet, Dews of the Summer Night, with Alfred Wilkie. She has a voice of immense power and her place is the operatic stage. Mrs. Dickman gave encores also. Mr. Wilkie's voice retains its old sweetness and he was as usual a favorite. He appeared to excellent advantage in the duet, but his voice was not quite clear in an Aria from Faust. Harp solo, The Troubadour, was given by Mrs. Nathan Lansberger, winning an encore. She also accompanied Nathan Lansberger in violin solo, Airs Russe [Wieniawski], and his encore Hungarian Rhapsodie. She played with much grace upon the piano, and Mr. Lansberger's work won complete admiration—brilliant, fiery, and then romantic and full of pathos he charms every ear, and his technical work was as clear as crystal. Wm. King gave organ solo overture of William Tell. One of the gems was Bach-Gounod's Ave Maria by Mrs. Hert-Mark with violin, harp and organ by Messrs. Lansberger and King and Mrs. Lansberger. Her tones were sweet, clear, and every strain full of artistic grace. Delight [Lakustone], and her encore, The Swallows, were also given with lovely effect. Mrs. Hert-Mark's voice is like good wine that grows more mellow and sweet each season, and she deserved all her applause. The accompanist was thoroughly satisfactory.

NATIONAL UNION ENTERTAINMENT
Wednesday the National Union Social and Literary Club gave an entertainment at Odd Fellows' hall that passed off well. Geo. Hammersmith made the hit of the evening in his clever specialties. This young man's ability is worthy of more than passing attention, as he is always bright, interesting and thoroughly refined and very courteous and generous to his audience. He was applauded to the echo and an immense favorite. Will Oglivie gave a very sweet baritone solo, All May Morning. [Denza]; Sichel's orchestra rendered Mosquito Parade, Hungarian Lustspiel and L'Addio a Napoli. Mrs. Frank Marcus gave soprano solo; A Virginian Romance written specially for her Oglivie, May Sullivan, Jean Baldwin and Nettie Hymes; and character sketch At the Photographer's by Agatha Cummings were also enjoyed.

MRS. CAMPBELL'S RECITAL
MRS. MARRINER-CAMPBELL gave a recital of her junior pupils in Century Hall Saturday afternoon that was an interesting event to those interested in the work of this very excellent and conscientious teacher. It is her delight to take a voice of little promise and to develop, to so speak, for qualities that perhaps would lie dormant but for such labor, but while Mrs. Campbell often makes a success from but slight foundation she has many lovely voices among her pupils. Alyce Pauline Moore received a great deal of applause and praise for Song of Praise [Goullier] Symone's Song and Damon by Strange. She is a most conscientious little singer and executes well, her enunciation is good and she breathes easily, taking her tones with charming effect, while she shows considerable power. Rebecca Delvalle has one of the most promising young voices I have heard. She is intensely musical and the poetical and artistic temperament are shown to a marked degree. There is warmth and fervor in every note and her music seems to well up from her heart in a stream of melody. She sang Show Me Thy Ways [Torrente] and Snow Flakes, with Geo. Demirson, Willis Oglivie, May Sullivan, Jean Baldwin and Nettie Hymes; and character sketch At the Photographer's by Agatha Cummings were also enjoyed.

LUNCING BANQUET
The Loring Club closed the 23d season with a banquet that was a most delightful gathering, toasts and songs making a merry evening, a special orchestra being in attendance during the evening. Splendid addresses were given and the following musical numbers enjoyed: Chorus, King Wilfai's Drinking Horn; solo, J. F. Veaco; chorus, Three Chafers; solo, Dr. J. F. Smith; solo, H. K. Medley; quartet, Messrs. Veaco, Somers, Stadtfeld and Nelesen; chorus, Bedouin Love Song; Schneider's Band, by sixteen Deutscher-Herren Vexaco-meister, Wies- tier, Lotzfeldt, Schmidt-chofter, Boyen-auf, Romaine-stein, Rice Krau, Wimmer-gelahen, Medley-wurst, Fye-staufen, aber-Nachtiehr, McCurrein, Nelesen-hauser, Van Orden-poenig, Mugan-schweitzer, Lambert-ten-gelunden; solo, Dr. S. Schalk- hammer; chorus, Heinz von Stein; solo, Malcolm Fraser; solo, C. H. Van Orden.

TESTIMONIAL CONCERT
A testimonial concert tendered to Herbert Kidder was given at the Congregational Church, Sacramento, Wednesday last week. The program was due to the Hert-Mark That Is Nearest, Lucia [Donizetta], Mr. Harry Wood Brown and Dorothy Goodsell; reading, Aux Italiens, Charlotte Powers; Oh Beau River opera, Etiene Marcel [Saint Saens], Maud Fay; Pensee D'Automme [Massanet], Mrs. J. R. Bingham; Dio Posente-Faust [Gounod], Harry Wood Brown; Summer [Cham- nado], Dorothy Goodsell; humorous tales, W. J. Heiney; The Sea Hath Its Pearls, Love, Drinking Song, [Lauretia Borgia], Mrs. Birm- ingham; Out On the Deep, Frank Thompson, and pianola selections by G. Q. Chase.

MUSICAL ECHOES
Madame Elizabeth Regina Mowry will sing next week at Fischer's Concert Hall. Mrs. Mowry has had experience as an operatic singer, and will be an attraction on the new bill.

Mrs. Geo. Kronmiller, baritone pupil of Mrs. Fannie Dan-Hilton, sang last week at the First Baptist Church of Oakland and will sing the Oekyll at St. Stephen's of this city tomorrow. Mr. Kronmiller's voice is very melodious and Mrs. Hilton expects great things for him in the future.

Madame Agusta Lehmann, soprano, eighty years of age, who was famous fifty years ago as a singer in Europe, died in Santa Cruz last Sunday. She was a Court singer at Vienna for many years and came to this country with Parepa Rosa, with whom she divided honors on a tour.

Miss Isela Pehl, Edith Norman Klock and Robert Tolmie appeared at the Eufide Club of Santa Rosa a few evenings ago. Mrs. Bacheled was the accompanist, Mr. Tolmie as usual scored a complete success as the pianist, and the fresh sweet voices of the ladies were highly praised. The Eufide Club is a very swell affair and the musicians were charmingly entertained.

Mrs. Marriner-Campbell and Mr. Campbell will leave on the 23d for a delightful trip through Southern California, Los Angeles, Pasadena, Santa Barbara, Mt. Lowe and Catalina being among the places visited. Mr. and Mrs. Campbell are one of the most congenial couples in the profession, and draw about them a host of charming friends, and those admitted to the receptions at their refined home are considered favored.
The Rivals by Jarce Comedians

John W. Dunne has a surprise in store for San Francisco. It is nothing less than a production of The Rivals by his company of farce comedy stars. The cast will be: Sir Lucius O’Trigger, John W. Dunne; Bob Acres, Harry Bulger; Captain Absolute, Sherrie Mathews; David, Walter Jones; Faulkner, Phil Ryley, Fag, Tony Hayes; Mrs. Malaprop, Besee Tannehill; Lydia Languish, Maude Courtney; Lucy, Mary Marble. This REVIEW believes that an excellent performance could be given with this cast.

A Denial

The report sent down from Portland that the Columbia Theatre is to be included in a Coast circuit now being formed by Manager Jones of the Metropolitan, is denied by Joseph Gottlob. "If it is so, Jones has forgotten to notify us," said Mr. Gottlob when asked about it.

War in Oakland

Ned Holden and "Jack" Stevens have had a little difference and there promises to be a merry time across the bay. Holden has leased the Macdonald for ten weeks and will put on a show in opposition to Manager Stevens at the Dewey. Gentle men, you had better bury the hatchet—there's no money in a fight.

Mary Marble

This charming actress is shown here in one of the characters she will appear in next week's presentation of A Milk White Flag. This week Miss Marble is making a decided success of the little song, "Ain't Going to be no Core," written for her four years ago by Gustave Kline and never used by her until this week.

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The San Francisco Dramatic Review

June 16, 1900

The Ravings of Charlotte Thompson

And in his ravings by mistake
A solemn truth the madman spake.

MORE SAPHO

Last week I did not believe the play had any excuse for existence. But I was wrong. I was wrong! I have found the woman for whom it was written, and I am convinced she is representative rather than individual.

"How did you like it?" I said as we squeezed out.

Pause for deep thought.

"I wish I could have been there when Jean woke up and read the letter.

"I! I!"

You will never be sad from stress of sympathy, fair lady, will you? And speaking of funerals, you'd expect the undertaker to furnish everything, wouldn't you? Even the corpse.

Have you heard of the man who cut the throat of another asleep, and then got behind a door to notice and gloat over the astonishment of the dead person, when he opened his eyes and discovered he was dead? You would not call him mentally sound would you? You'd say he was tied some to the realism of a too earnest present.

Well, and why not sequels to plays as well as to books? Let them go right on so long as the characters live.

The Quiet Expressman

or

Sapho Avenged!

would be my choice of title, for you know yourself if a Morton Special had had the handling of that trunk, Sapho would be cooking for Jean to this day.

The future hangs by how small a thread.

Yes, you could write a beautiful play under that title and fill the house with the ladies who wanted to be in at the wake. It would be sensational—but it would not be true.

In real life, Jean and his ilk would wake dully—stretch, think, look, sex, read and roar! Stamp perhaps and smash furniture. Plan and abandon with astonishing rapidity suicide, South Africa, missionary ministry and the priesthood, and finally fetch up comfortably on the same floor and even corridor with Madame Peroxide II.

Ah me, Sapho is no moral lesson, neither at twenty-one or fifty-one, for the man who needs such a lesson is in far greater need of an overdose of chloroform and repose of the soul prayers.

Meanwhile Sapho wags on, "doing, undouing and pretending." Doing the biggest business the Alcazar has known in years, undoing her police court reputation and pretending she would fly "had she wings." Nay, say. Wings are not for her and if she had them, she would ask that they be clipped for fear.

Sapho, you are so numerous—since the creation so inevitable as Irish potatoes and sterling silver that you stand like your sisters a bare unattractive incident.

Florence Roberts, not Sapho, is the attraction. Put some one less attractive in the part, and the play would die in a week.

Do you know what she reminds me of in the second act? The dragonfly, who after splitting many suits of clothes down the back, emerges in the hot days of August, resplendent with gauzy wings and topaz body and climbs a stick or a water plant (or a spiral staircase) on the lookout for a change his happiness demands.

And I'll never forgive her for wiping up the stage with a Paquin gown and making ribbons out of it in a week. Never.

But I must grudgingly admit that at each performance she adds charms to the part it does not contain. The play of expression across her face is a wonderful study. The pieces of introduced business are most clever.

The combination of Florence Roberts her voice and the insidious orchestration almost makes me believe in Sapho. But as for that, if the organ kept on playing in church, I'd believe every word the minister said!

The critics may me saucy, but the man who sends Sapho a great bunch of pure white roses every night is an imp. He doesn't sign his criticisms. He doesn't dare.

Disappointment

A brown eyed, fair haired maiden Among the chorus stood Her little legs were apple green She wore a little hood.

Insouciance and modesty And confuse if past and wit Revealed themselves in every pose. A chappie in the pit, Assured himself her blood was blue As any queen's that reigns.

She'd wager too, that's what he'd do She'd ten times better veins

He waited to be introduced They slaughtered up the street The wordlets from her ruby lips Were—well, they were a treat For "wanta you?" and "wanta it?" And "nitt" and "call the turn." And all them other little gems, And many a " though to burn," Felt hard upon his tingling ear Across a wall of gum.

He thought, the pity of it all, Why isn't beauty dumb? When next he sees a dainty maid With legs of apple green, He'll know that she is scenery Meant only to be seen.

And he who looks and runs away, May live to look another day.

MEDITATION

I wonder if you know how deadly dull to write upon one subject becomes, even though it be the drama that I love from the cobwebes in the flies to the last echo in the foyers. I must alter my wanderings this week, have them inspective after the manner of new dogs and cats looking for uncheved bones. If I find any I shall chew them to the marrow on next week's platter.

PIPPLES IN THE DRAMA

Talk about your spiral staircase! It is not in it with the couch pillow. The latter is destined to play as great a part in the drama of the future as the cigarette and the teacup. Greater, far greater for through its medium every emotion in the gamut of human feeling may be expressed. Let the playwright look to his advantages. If he use them aright and build a play around a pile of these comforters, fame is inevitable.

So many properties are enlisted in the play battle for whmis that a reasonable thing like a pillow should soon be given a big hearing. Having been here comparatively, not so long, it has longer to stay and is better worth dramatizing than Sapho.

It seems an innocent simple utility, but if you give your mind to it, Mr. Playwright, you will see how its dramatic situations multiply into the suggestive, the spectacular.

No, you would not be exactly a pioneer in its use, but history teaches me that the man who follows the pioneer and walks in the advantages he may have left open, is the man who comes home with the dust.

HASTY JUDGMENT

After a third and fourth view of a play, I sometimes hark back to a first judgment and wonder if we critics are quite respectable.

The custom of leaning against a yawn for three acts and then writing them up between churchyard yawning and cock crowing has obtained for so long a time, that it is destined to be permanent. That is, unless some of us are hauled up one of these days for bearing false witness. And we could be.

What professional suffers the critical ills of the actor? The doctor buries his bad work; the painter and sculptor paint and sculil in seclusion and never lift the arras until perfection, as they understand it has been reached; but the poor actor after a week's rehearsal (two at best) is judged and sentenced on Monday night for what on Friday has ceased to be.

One must live a character in the full glare of the footlights three to at least be its creator. A gloriously fine morning often follows a fog. Shadows lift and lose themselves in the rafters and you cannot swear they ever have been.

And oftentimes we put ourselves and fancy that Friday's performance is the result of Tuesday's slate. Just so a doctor often ascribes a cure to a remedy taken when like as not it has had no influence on the patient's recovery.

A critic's should be more than an ordinary mind. His opinion should include a full and fair view of all the circumstances. He should be a philosopher whose genius is distinguished above the industry (?) of the mere observer of facts.
And if we confine ourselves to facts, should we not tell them simply? Ramed with too many pyrotechnics one is apt to burst in the wrong place.

“Do actors treat you with civility?” said a friend.

“Why yes, why do you ask?”

“Oh, I don’t know. I shouldn’t if I were they. And yet, when I lived in Lynn, and there were no fences between the houses, we all loved our neighbors as ourselves. Had to, else they’d throw garbage on our front porch.”

On the other hand, at least a third of what one sees is not worth a paragraph. It should only be noticed through advertisement and take its chances with Hood’s Sarasparilla.

C. T.

Side Lights

The Vinton Co. have given up their Eureka trip for the time being and are negotiating to open at the Grand, the week of the 26th.

Mary Cholmondeley’s novel, “Red Potage” will be dramatized for Charles Frohman by F. Kinsley Pelle in collaboration with a woman whose identity is not disclosed. Mr. Pelle wrote “An Interrupted Honeymoon,” and is also at work on a comedy for Fanny Ward.

The Barnum-Bailey Circus exploited itself in Hamburg by paying the street railway companies $5,000 to stop all their cars during the five hours of a parade. Germany never had a big tent show, and this one amazed the people with its size and methods.

Paula Edwards, Harry MacDonald, Julius Steger, W. G. Stewart and Helen Bertram will support Jerome Sykes in the new opera, Foxy Quiller. Miss Bertram was the prima donna of The Bostonians last season and will fill the same position in the Klaw and Erlanger Opera Company.

All the scenery for the Miller play is to be prepared specially for the engagement at the Columbia Theatre and under the personal supervision of Mr. Miller.


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Evil Eye Company
(Chas. H. Vale. Mgr.)—Missoula, 16; Anaconda, Mont., 11; Butte, 15-30; Helena, 21; Roosevelt, 27; Billings, 23; Fargo, 25; Winnipeg, 28-27.

Frewley Company
Los Angeles, April 8, eight weeks.

Palmer Cox’s Broodies in Fairyland
(S. H. Friedlander & Co., Mgrs.)—Vallejo, June 14; Salinas, 16; Watsonville, 17; Santa Cruz, 18.

Under Sealed Orders Co.
Fortuna, 14.

Henry Miller Company
Salt Lake, 11-12; Los Angeles, 20-21.

Kellar
Oakland, June 25-26; San Jose, 27; Sacramento, 29-30; Portland, July 2-3-4; Tacoma, 5; Seattle, 6-7-8; Victoria, 10; Vancouver, 11; New Westminster, 12; New Whatcom, 13.

The Devye Theatre
The second week of Sapho at the Devye Theatre is proving as successful as the first week. Crowded houses present this representation of the wrong side of human life. The sad story of a woman who never knew a home and to whom its joys are denied.

Personal Mention
Ernest Hastings will be Orlando and the beautiful Irene Everett the Rosalind in the outdoor presentation of As You Like It, at Del Monte, which will occur July 14.

Tom Andrews left Thursday for Los Angeles to go to work on the Moroico production of The Great Ruby. Mr. Andrews will also superintend the mechanical work for the Del Monte outdoor production of As You Like It.

Edward Neill left Thursday morning for his home in the East. In August he will join the Neill Company in Los Angeles.

Side Lights
The Vinton Company has disbanded. Difficulty in securing dates. Gottlob, Marx & Co. have made a generous contribution of $250.00 to the Actors’ Home fund.

Chas. Canfield is a new member of Under Sealed Orders Co.

Helen Davenport has been engaged to play in the coming production of The Geisha at the Tivoli.

A New One on the Doorkeeper
A theatre party at the Alcazar introduced a new wrinkle the other night and had Doorkeeper Henry Belasco so badly rattled for a few minutes that some small boys managed to slip past him before he could recover himself. There were about twenty young folks in the party. They flooted out of a string of buns and alighted upon Belasco with a deafening rustle of silk skirts and dazzling display of glistening white shirt fronts. The first of the crowd to reach the genial Henry, thrust a biscuit into his outstretched hand and brushed by him into the theatre. Before the astonished ticket taker could recover from surprise sufficiently to speak, he had a great assortment of biscuits and buns, enough to start a small bakery.

“B-b-b—b—but where’s the ticket?” he finally managed to stammer. "Why, inside of the buns," was the laughing reply of the last man as he slipped into the door. And so it proved. There was a big crowd at the gate, but they all had to wait till the discomfited doorkeeper had broken open all the buns and extracted from them the tickets.

They say Henry is now an honorary member of the Children’s Home Board, a recognition of the load of buns he had delivered the next morning.

Subscribe for THE DRAMATIC REVIEW

The Neills All Aboard
Wednesday night, with crowds of friends at the pier to say good-bye, the Neill Company departed for their Honolulu engagement. Many prominent people were present to wish them Godspeed, and many floral offerings were remembrances left with the ladies of the company.

PACIFIC COAST TOUR OF
Mr. James Neill
AND THE
Neill Company
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ERNEST HOGAN
General Delivery
VANCOUVER, B. C.

P. S. Presenting “A Country Coon” (by Mr. Allan Dunn) the wittiest, most original and best play ever presented by any negro organization.
One on Critic Stevens

In newspaper row they are telling with much mutton a rather ridiculous story on the clever dramatic reviewer of the Examiner, Ashton Stevens. It seems that some time ago, when Artist Joullin received a Legion of Honor medal from France as recognition of his artistic ability, Stevens, who is his bosom friend, conceived and executed a disquieting hoax that tended for a while to throw a complete doubt as to the authenticity of the notification of the bestowal of the honor upon the artist. So Joullin waited his time, which came last week. A crowd of congenial spirits were over at Belvedere in one of the summer cottages. Music was supplied by the Hawaiian orchestra, and Stevens being a banjo-player and the acknowledged king of them all, seized his favorite instrument and did a little brilliant playing just as a colored servant began serving con- sommé. All the guests were served with the exception of Stevens who was so busily engaged enjoying himself that he did not notice the omission. But Joullin, who had not forgiven him, did, and calling the darkey and pointing to Stevens indicated that he should be served. The colored man looked in amazement at the artist, and then whispered in his ear:

"T'ye refreshments am only for de guests."

Broadhurst Says Frisco Is O. K.

Last week in the Lamps Club the deterioration of San Francisco as a theatrical town was under discussion, and George Broadhurst, the successful writer, gave a few facts that were rather paralyzing to most of those present. He was credited with something like the following:

"So much has been said about San Francisco 's a jay show town' that I feel that I must keep up with the procession and have my say as well.

"Theatrically, I may claim to know San Francisco very well, as I have made three extended visits there, during one of which I was manager of the Bush Street Theatre. San Francisco is ready at all times to pay first-class prices for first-class organizations, but any manager sending out a second-class company with the expectation of getting first-class prices will be woefully left.

"During my visit which has just closed, the stock company at the Alcazar Theatre gave some admirable presentations, including one of Quo Vadis which would have been a credit to any theatre in America. At the California Theatre the Neil Stock Company was playing a repertoire which included An American Citizen, A Gilded Fool, Captain Swift, A Parisian Romance, and other plays of this calibre. The Opera Company of the Tivoli was doing splendidly with The Idiot's Eye and the Grand Hotel of the Nile; the Grand Opera House was making productions of such musical plays as In Gay New York and The Lady Slavey, and the Orpheum was as usual giving the best vaudeville hills in America.

"When it is taken into consideration that popular prices were charged for all the above, it will be readily seen that a company passing as first-class has got to give San Francisco the value of their money or they will be left severely alone. But give them what they want and no prices are too high. Paderewski at four dollars a seat and the Meola Concert Company at five dollars and seven dollars played to capacity.

"The day before I left the sale for John Drew opened at the Columbia Theatre. The entire lower floor was placed at two dollars a seat, and I know where! I speak when 1 say that the cash advance sale on the first day was in the neighborhood of three thousand dollars, this in addition to the numerous orders for seats which were held to be paid for later."

A Sydney Opinion

It is undeniable that Miss O'Neill has been a great Sydney success—artistically to the extent mentioned; financially, we believe, all through—and has rightly been accepted here as an actress of the front rank. In "the profession," rumor cackles, she is regarded as crude in method. There is something in that objection. But the crudity, or what seems to be crudity, is that of great natural force, which often ingenuously breaks out and obscures the tricks of the trade. Given real ability like this, the player is safe enough. Time being a sad sapper of energy, it is infinitely better to start with a superabundance of effort than with a short stock of it. With her manifest delight in her work, her youth and physical advantages, and reasonable luck, Miss O'Neill (in private life Miss Gertrude Lamson) will go far—in tragedy. Already her achievements are positively wonderful for such a young woman, and on such comparatively short experience.—Sydney Telegraph.

The Eclipse of Comic Opera Stars

Apropos of the recent lunar eclipse, it is rather worthy of remark that the stars of comic opera, if not actually fading, are casting their lights from new places in the theatrical planetary system. Looking over the prospect in comic opera for next season, about the only prima donna presenting herself in Alice Neilson. We used to have Della Fox and Camille D'Arville and Lillian Russell and Pauline Hall, etc. If Della Fox recovers she may shine again. Lillian Russell is in the Weber and Fields happy family. Camille D'Arville, and the rest diffuse their light outside the stellar ranks. The attractions in the financially-prolific and untroubled career of vaudeville is undoubtedly responsible for some of it, and probably the vogue of the musical comedy which is more farce than opera, accounts for more of the dearth of prima donnas. Among the comedians, too, the same condition is notable. DeWolf Hopper looked over the prospects long and earnestly and decided there was nothing in the immediate future of comic opera, so accepted the offer of Weber and Fields. Jerome Sykes will go out as a star. Francis Wilson, Frank Daniels and Jefferson De Angels are about all that remain.
Calve Will sing No More

Emma Calve's decision to leave the operatic stage and become an actress will not surprise her friends. Mme. Calve's ill health has enforced her system and the result has been a serious damage to her voice. It was evident to all hearing her last season that on the dramatic side of her performances she was as great as ever, although vocally she was not the same woman that appeared here so triumphantly six years before. Mme. Calve feels that she would be in better health if it were not for the strain involved by her appearances in opera. She knows that she could attract attention as an actress and has therefore decided to leave the operatic stage. The London critics have commented this year on the serious decline in Mme Calve's voice, and her declaration that she intended to leave the operatic stage in all probability made public by reason of this criticism. Mme. Calve has frequently discussed during the past seasons here, the restraint imposed on an actress through the conventionalities of the operatic stage and expressed envy of Mmes. Bernhardt and Duse, who were able to act without being hampered by the necessity of singing. Mme. Calve says that she will appear for the last time on the operatic stage in Brussel and Zola's "Outragan", at the Opera Comique next winter. Contrary to the usual impression, she is not a rich woman, as the wealth of prima donnas is estimated. She was poor when she came here in 1894, and since that time has practically sung only here in a way to earn any large sums? Much other time between her American tours has been spent in retirement. Recently she sang Marguerite, in London, and, discarding her blond wig appeared as a brunette.

The Call, usually reliable in all things theatrical was the victim of a hoax last Monday. It announced that Ada Rehan was to be the leading woman of the new Moroco Company. Of course the item created much excitement. Miss Rehan left this week for her European vacation.

Subscribe for The Dramatic Review

Lambs Club Prosperous

The Lambs Club has now reached that substantial stage of prosperity indicated by the possession of its own building and a solid financial backing. Yet its beginnings were modest enough, for the first two meetings of the club were held in the dining-rooms of the old Maison Dore, although it was plain from the success they met that the new organization would continue. So permanent quarters were soon secured in the old Union Square Hotel. The theatrical center of the city was then at that end of the town. Later the Lambs found quarters in the little building adjoining old Wallace's, returned to the Union Square Hotel, took a floor for itself at the old Monument House, and then moved to rooms in East Sixteenth street. In 1880 the club rented for the first time an entire house for its own use. This was at 34 west Twenty-sixth street, and there the club remained for twelve years. When this house was rented the organization had existed for six years, as its existence dates from 1874, when H. J. Montague and several actors of the old Wallack company took supper together and decided to repeat that pleasure at regular intervals, adding to the number then about the table as many friends as they thought deserved that honor. H. J. Montague had been a member of the London prototype of the Lambs, founded by John Hare, and was able to bring his experience in that organization to help the founders of the New York club. Through this link the distinction of being the father of Lambs has been awarded to John Hare. This connection is a little remote, as Mr. Hare merely happened thirty-one years ago to form a supper club in London to which H. J. Montague belonged. The Lambs has out grown the English club from which it took its name, and, indeed, all the English theatrical clubs are simple and unpretentious compared with the Lambs. Its com fort and completeness are a matter of surprise to all actors who come from England to this country.—New York Sun.

The Oakland Stock Company under the management of E. J. Holden, will open in The Marble Heart July 2.
In discussing the growth of naturalism on our stage, the New York Sun recently referred to the comedies of Thomas W. Robertson as interesting because they marked the beginning of things in this respect: "They introduced," says the Sun, "naturalism on the stage, though not in the extreme that has been developed by Ibsen, Sudermann, Horne, Pinoe and others of the later-day dramatists. Mr. Pinoe's Trelawney of the Wells, the theatrical period that Robertson lived in, when the drama changed from stifled staginess to a semblance of reality, is forcibly represented. One of the characters, Tom Wrench, is supposed to be Tom Robertson, when he was an insignificant actor with a cupboard full of plays which no one would produce because they reflected nature without the then popular high coloring. In criticising Wrench's plays in Trelawney of the Wells, an actress says: 'You know the speeches were so short, and had such ordinary words in them—no big opportunity for the leading lady.' To which Wrench answers: 'I strive to make my people talk and behave like real live people, to fashion heroes out of actual dull, every-day men—the sort of men you see smoking cheroots in club windows in St. James' street, and heroines from simple maidens in muslin frocks.' This Robertson did in Caste, though he idealized to some extent. In referring to Wrench's play, an old actor says: 'And so this new-fangled stuff and these damnified people are to push us, and such as us, from our stools.' To which his wife replies: 'Yes, James, just as some other new fashion will, in the course of time, push them from their stools.' Her prophecy is coming true, for just as Robertson's naturalism took the place to some extent of old-time absurdity, so the best of to-day's authors are giving us a blend of realism and idealism—what may be called an effect of realism produced by judicious exaggeration. They have learned that exact and slavish transcripts of usual life, known as Ibsenism, do not make plays acceptable to any grade of audience. Therefore they take up themes susceptible of illustration by means of uncommercial strongly yet reasonably presented.'

**Book Plays**


R. A. Burnett, the Boston bibliophile gives the following advice to all who would-be-writers of comic operas:—If you want to build a comic opera, you must first lay the scene in some country that is supposed to be inhabited by a happy peasantry, who can afford to spend most of their time dancing on the village green, drinking imaginary wine out of 'gilded tin goblets and singing songs with a tra-la-la chorus. Introduce a louring villain and make him play the deuce with the daughter of the village inn keeper, until the hero returns from abroad and armed only with a price-less heritage of an untarnished name and a toner voice, sings him clear off the stage. That is all the plot you need. You have only to punctuate it with a jollot of scrap music, wedge in a few imported pims and secure a comedian who can imitate Henry Irving and tumble gracefully through a skylight while a super pounds glass in a barrel behind the scenes, and there you are—you have an opera that will make the public howl with delight." This coming from a man, who has written a few comic operas himself—ought to be interesting to aspirants for playwright honors.

The production of Miss Hobbs at the Columbia Theatre will show some of the prettiest stage settings seen on a local stage for a long time. The fourth act represents the cabin of a yacht and proves a very effective stage setting.
Mamie Gilroy will play the leading soprano part with the Otis Harlan company next season.

Alice Neilsen will produce The Fortune Teller when she comes to the Columbia Theatre this season.

R. C. Carton, the author of The Tree of Knowledge, is best remembered here by his delightful work, Liberty Hall.

Frank Opperman, a very good actor, has been engaged by Manager Holden for his new Macdonough Stock Company.

Mary van Buren has caught the habit. Recently in Los Angeles she addressed a body of High School students.

Cecilia Castelle, a young San Francisco actress, is now playing with the St. Johns, New Brunswick, Stock Company.

Max Steinle still continues to receive good notices from the Portland press for his work with Clement-Stockwell Company.

Mme. Modjeska and Count Bozenta have returned to Southern California where they will enjoy a delightful summer vacation at their ranch home.

Beryl Hope, the young actress, who was at one time Miss Maude Anderson of Los Angeles, will pass the summer with her father's family in that city.

Margaret Anglin, Margaret Dale, Mrs. Thomas Whiffen, Grace Elliotson and Lillian Thurgate are included in the feminine list of the Miss Hobbs cast, during the Henry Miller season.

Last week Frank McKee engaged Bert McIntosh to play the role of Philemon Hennion, in Janice Meredith. The character is one of the best in Paul Leicester Ford's novel, and it will afford an opportunity for Mr. McIntosh to distinguish himself. The season of Janice Meredith will begin the fore part of October in Buffalo.

Stewart Allen, late stage manager for L. R. Stockwell, left Portland last week for Walla Walla, where, assisted by Miss Mary Scott and Mr. Griffith, late of the Stockwell company, he will, under the auspices of St. Catherine's Society of St. Paul's Episcopal Church, put on T. W. Robertson's comedy of Home, at the Walla Walla Theatre. Mr. Allen and his people will also produce Home at Dayton, Pendleton, Baker City, La Grande and Sumpter, and, on returning to Portland, will also present it with the assistance of local talent. Mr. Allen will, next season, become lessee and manager of the Farragut Theatre at Vallesjo.

T. Daniel Frawley has made a ten strike in securing Henry Roberts for the leading part in Quo Vadis. The young Australian actor's fine elocution and his natural bearing, coupled with long experience and training in roles not unlike Victorinus, should make his playing of the role a notable bit of acting. There is no questioning the fact that he will be a tower of strength to the company.—Los Angeles Capital.

Sol Smith Russell is at his country place in Edgarton, R. I., and is recovering from his nervous affliction. He is beginning to enjoy himself and promises to be in excellent health next season.

Rose Coglian and her husband, John T. Sullivan, are to head a big vaudeville combination next season. James Hyde is the organizer, and a season of twenty weeks is planned.

Paul Dresser, the well-known song writer, starved himself for thirty-five days in order to reduce his weight. He lost sixty-six pounds and then ate a meal. The result is a painful, though not serious, illness.

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THE SAN FRANCISCO DRAMATIC REVIEW

June 23, 1900
The Columbia

Kellar's second week has drawn fair houses, who have enjoyed the magician's work very much. As a magician, Kellar is supreme, way ahead of the late Alexander Hermann. As an entertainer and general jollier, Jim Belasco, the local lover of the good, CO, KELLAr's, is no more, but the clever honest farmer, proved to be a general favorite and won the hearts of his audience. Business Bullger, who possesses a charming personality, enacted his role, as Lucille Howe, with becoming sweetness and grace. Clarence Montaine was splendid and very truly represented the villain, Fay Courtney was charming in her part of Betty Howe, a cousin of Lucille. Gus Tate does some exceedingly clever acting and was exceedingly dull and amusing. Stanley Ross presents a very fine appearance and was well cast as Everett Doullie, a struggling attorney. George Nichols, Harry St. Chir and the various other members of the company were all good and added greatly to the successful presentation of the play.

The Alcazar

The third week of Sapho at this cagy home-like little theatre is still drawing its popularity and acting is improving, and the characters are better carried out—even the first, noisy, distracting bell is not in evidence and the characters are picture of warm, pulsating, individual life, fascinating in its kaleidoscopic movement. Upstairs and down, in and out, move the ever restless, hurrying throng of idle pleasure seekers. Florence Roberts as the beautiful statue is rapturously applauded for the exquisite picture and the charming rendering of the love poem. White Whittelsey as Jean, proves an acceptable reader of this French peasant's character, making of him a lover whose vain attempts to return to the path of virtue are seen to be real, even while his love for Sapho impels him with an irresistible impulse to throw his arms around the beautiful and give himself entirely to her influence and life. Edwin Emery's conception of Flamont is most excellently portrayed, the suppressed emotion and outbreaks of uncontrollable love and desire are quite features of this new famous play. Howard Scott's manly Dechine is good, Marie Howe, Laura Cushen, Georgia Woodthorpe, Carlyle Moore and Ernest Howell each and all deserve especial praise for the excellent manner in which they carry out their several parts. Crowned houses bid fair to force the management to retain this play upon the boards for weeks yet.

The California

A Milk White Flag receives the best production in its history this week at the hands of Dunn & Ryley's clever people. The piece has been played here a number of times, yet it retains its popularity and acting is improving, and the characters are better carried out—Binet, Cogneau, and the pretty, quaint little pot that is the toast of the Parisian artist world. The dainty little pot that is the toast of the Parisian artist world. The dainty little pot that is the toast of the Parisian artist world. The dainty little pot that is the toast of the Parisian artist world. The dainty little pot that is the toast of the Parisian artist world.
Claudeville
Fischer's Concert House

The Orpheum

Long ago the usual adjective was worn out in describing the Orpheum program. This week's is a characteristically picturesque and highly diverting turns. The Brothers McDonald, eccentric comedians and dancers, are number one on the program. They do an entertaining bit of business Sydney Deane, baritone, from Australia follows with some pleasing songs. Charles Graepewin and Anna Chance present a stage piee of Bowery life and win appreciative applause. The Three Merrills do some marvelous bicycle riding and Joe Hart and Mrs. Joe Hart, who is billed as Carrie De Mar, present the skit, The Quiet Mr. Gay. Mr. Hart has written in this one of the most amusing and meritorious vaudeville vehicles ever presented at the Orpheum. His head balancing and comic conceptions and Miss De Mar's slyly acting and gorgeous costuming make the playlet very popular. Van and Nohriga for a second week present their sketch, My Busy Day, and their biograph with many fine new views round up a most adequate evening's entertainment.

The Olympia

This program at the Olympia is very good this week. It's the first appearance of George Trump who, with his band backing, The Willy Johnson String Band, is a sensation. The Dockhams have a good comedy sketch which, with their bag punching, furnishes good entertainment. They are backed by Teddy Berris through the air to the great edification of the breathless watchers. Mabel Le Clair has a large and excellent regular audience. Si Stubbins, the Yankee manologist, is a drawing card with his card trickings. Dora Mervyn is well received on her re-appearance. The Stock Company gives a jolly exhibition. Amateur night brought its regular round of fun and frolic.

The Chutes

The Chutes shows a new bill this week which proved very successful and entertaining. Gaffney and Burton were greeted with rounds of applause for their singing and dancing. Deets and Don, the novelty dancers, are as usual great favorites. Basco and Rice kept the house in a continual roar of laughter with their ridiculous week act. Some of their fun and frolic, and their interesting little pick-anickames score a great hit. The Animatoscope has some new and interesting things this week. Paul Haggis in the role of Mr. Wallace, is a prime favorite. The exhibition of aquatic sports on the latest water-proof camera film will be well worth seeing. The Electric Fountain is a great attraction, its beauty and effect being a constant delight to the senses.

The San Francisco Dramatic Review

June 23, 1900

THE SAN FRANCISCO DRAMATIC REVIEW

ATLANTIS

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New York, June 17.—One of the funniest performances ever given on a roof garden in this city was the show put on at the Casino’s “Summer Soirée,” which is this year’s name for the old original roof garden. But the fun at the opening performance last week was not that which was intended by the players. What the stranger within our gates who has not enjoyed the dividends in which the spectators took to gazing the show when its melodrama became apparent. Casino roof garden patrons have hitles, had nothing but the very best in the way of sky-scraping attractions and that is the kind they usually have for the remainder of the season, but the program for the opening week had evidently been made up hastily and did well to last a large proportion of the audience. The audience, like the boy in the song, “guesst right away” that they were up against it, and they proceeded to have fun with the performers. When James Thornton, the monologue man, came on he took the crowd into his confidence by saying: “I’m up here to earn my dough, and if I don’t make good I won’t eat next week. The manager is in the wings, so for Heaven’s sake don’t quare me.” The crowd didn’t betray Thornton’s confidence, but it was unmercediful to the Lady with the Diamond Dog and other less known personages.

Sherlock Holmes closed at the Garrick and The Casino Girl closed at the Casino last night, leaving nothing in the way of a wholly dramatic performance in the city except Quo Vadis at the New York and a repertoire company of summer opera at District Gardens, over in the Lotos Club Island, which is at 11th Street and the Boulevard. At that summer garden a hastily formed company, including J. Aldrich Libby, is singing light operas. Quo Vadis is in its last week.

When the curtain went down on Sherlock Holmes at the Garrick last night William Gillette had played thirty-three weeks at the same theatre, which was by all odds this season’s best record for length of time. It is in fact the only play which lasted through the entire season. In point of time it exceeds Mr. Gillette’s last great success, Secret Service, whose original run was two months less than Sherlock Holmes.

Sethna Girard, after having reformed several times, went back on the stage last week at the Lotos Club Palace, also in Little Covey Island. She got a hearty welcome and the audience applauded her. Her friends have great hopes that she has finally renounced the use of intoxicants. She is still pretty and has a good voice, and if she does succeed now after having seen what temperance did for her, managers hereafter will be very skeptical about her reformation.

Word comes from London that Maxime Nevers is determined that the tenor Salea shall fight with him the duel threaten-

ed in this country last winter. Both men are now in London, the writer declaring that he shall have the satisfaction of fighting M. Salea, while the singer prostates that he will under no circumstances consider a challenge coming from the man who signs it with a name not his own. M. de Nevers is a Pole who sets forth his descent from a member of the French royal family who emigrated to Poland in the eleventh century. The singer declares that whatever M. de Nevers’ descent may be, it is not possible for him to answer a letter signed with an assumed name; that the code would never allow such an irregular practice. The latest move in the case is a letter from the writer to the singer’s manager. Since his illness here last winter, M. Salea has recovered his health, and a performance in London has been one of the notable events of the season there. He is to return here immediately, whether he faces a duel or not, and as his antagonist declares that the tenor shall never escape him, M. de Nevers may follow him to this country.

From the foregoing paragraph which in substance is given the readers of the New York Times in the East, it is evident that Grand Opera Manager Grant’s press agents are going for it. Old fake duel story again it is all it is worth to have the French tenor. Renzke’s return to America next fall as the principal tenor of the Metropolitan Company. And that reminds me of something hiding something which may be said in the San Francisco papers to the contrary, it is authentically known that the celebrated tenor will not go to San Francisco. His brother, Edouard de Renzke, the basso, will probably take his place, but Jean, in his place, will come far enough to guarantee it. Manager Grant regards as a prohibitive price for his services. San Franciscans may, therefore, make up their minds from the start that they will have to get along with less distinguished tenors than de Renzke. As Patil had Tassbrown, who is de Renzke’s superior, the last time she sang in opera in San Francisco, it will be interesting to know how Californians take to grand opera at first-class prices with only a road company.

The season of open air opera and other musical entertainments will soon be under full headway. Several theatrical things at Manhattan Beach began with free concerts last Saturday by Rachinelli’s Seventy-first Regiment Band. Pain will show his new pyrotechnic spectacle, Japan in Flower and Flame, on June 19, and five days later the theatre will be opened with A Runaway Girl by the same company that has just closed at Daly’s, which assures a good performance. The Castle Square Company will give operas at the seaside two weeks beginning on August 6 with Faust and including Martha, Il Trovatore and The Bohemian Girl.

Another triple star combination for the performance of Shakespeare has been formed by Wagnerhams and Keeper, who managed Kathryn KLidder, Louis James and Charles R. Hanford in a similar venture. The leaders of this new company will be Helena Modjeska, Odette Tyler and R. D. MacLean, and their principal play will be King John. The revival will be on an elaborate scale with the Polish player as Lady Couston, and the American actor and actress at the peak of their experience. Other Shakespearean and standard plays will be used, and the company will appear at prominent New York theatres. The contract with Mr. MacLean and Miss Tyler, which is for five years, arranges for their appearances after next year as the chief players of a company—not with Miss Modjeska—and they will then add new plays to their classic repertoire.

DENVER
Special Correspondence

Denver, Colo., June 11.—The regular season of the down-town theatres closed Saturday night. Henry Miller closed the Broadway and Henrietta Crosman the Tabor, free of obligation. A few local shows were given at the Broadway, however, during the next two weeks. Henry Miller played to very good business during his three nights engagement. Miss Cronan’s four weeks at the Tabor were successful financially but somewhat unsatisfactory artistically.

At Ellick’s Gardens this week Horstell Keiley and Eiffle Shannah, supported by the stock company, are playing Madelene Lucette Ryder’s comedy, A Girl of Many Colors. Too much cannot be said in praise of Miss Shannah in the role of “the bachelor girl.” She is everything that is good in a comedienne. The part of Herman Walbou, the New York lawyer, was perfectly suited to Mr. Keiley, and was played in his usual artistic manner. Other excellent portrayals were those given by Miss Louise McIntosh, Jessie Iott, Frederick Perry, John T. Sullivan and Charles Carver.

Mr. Barnes of New York is the big at Manhattan Beach this week. Miss Hampton appears to better advantage in the Coraicana girl than in her role last week in Cumberland ‘61. Mr. Eugene Ormanoe opened with the company Monday night and is excellent in the part of Mr. Barnes. Miss Blanche Kelleher, as the irreplaceable child, made a hit. One of the most clever actors in the company is Robert Rogers, the character man. Business is improving this week.

BOB BELL.

Nance O’Neill Cancels American Time

Sydney, New South Wales, May 30. Dear Review,—Owing to the enormous success of Nance O’Neill in Australasia and an extension of her season over here, I am compelled to cancel all time booked for her in the United States. Miss O’Neill will close her season here about December 1st, and take a vacation of at least three months for a trip to Manila, China, Japan, India, Egypt and the South of France, the itinerary of which I have completed. London will be paid a visit, and it is a fact that the young American tragedienne will have a theatre of her own there before twelve months have passed. I am, yours faithfully,

J. H. Love.

Free Street Fair
Eureka, Humboldt County, Juli 2, 3, 4 and 5

Midway Shows Wanted
Space on Streets for all Kinds of Genizabilities at Low Percentage

———

Grand Opera House—June 17 to S. R. O. Yale’s Evil Eye Company was the attraction * Nat C. Goodwin and Maxine Elliott in their new play. When We Were Poor, One will close the theatrical season at the Grand. They will be here June 21-22, and the advance sale of seats is enormous. Beyond a doubt standing room will be at a premium both nights.

L. Macly Ranke.

It is declared on high authority that the aged Emperor of Austria, Franz Joseph, has at last contracted a mor- ganatic marriage with the court comedienne, Frau Katti Schorr.  

The San Francisco Dramatic Review June 23, 1900
CHARLES and KITTIE
WILLARD
A $2000.00 MUSICAL ACT
Now touring the Coast. Exclusive direction. BALLEY'S AGENCY, San Francisco, Cal.

REFINED VOCAL DUO
Flora Hastings & Hall Frances
Introducing Repertoire—Strictly Up-to-Date
Operatic, Descriptive, Comic Medleys. Wardrobe Elegance. Particular attention is called to the harmony and range of these artists' voices.

LAURA CREWS
INGENUINE
ALCAZAR STOCK COMPANY

Marion S. Barney
With The Frawley Company

EDWARD B. LADA
Director Alcazar Orchestra.

EDITH CRASKE
Premier Dame Dame Grand Opera House.

Mr. Frank Mathieu
Frawley Company

Jeffrey D. Williams
Alcazar Theatre

ERNEST HOWELL
Characters and Light Comedy
Alcazar Theatre

CARLYLE MOORE
Alcazar Stock Co.

EDWARD S. WILLIAMS
Scene Artist, Alcazar Theatre.

VIOLA ALBERTI
Soubrette and Ingenuine
AT LIBERTY. ADDRESS THIS OFFICE

GEORGE NICHOLS
Alcazar Stock Co.

Landers Stevens
Proprietor and Manager
DEWEY THEATRE, OAKLAND

J. R. AMORY
Frawley Company

Frances Graham
Contralto—Tivoli

GEORGE BLOOMQUEST
With the Neil Co.

L. R. ROY
JUVENILES, VINTON STOCK CO.

ERNEST HASTINGS
Leading Man, Alcazar Stock Company.

MARY SCOTT
Leading Woman

MAY BLAYNEY
Leading Juvenile

ALCAZAR STOCK COMPANY

TOM GREENE
THE TIVOLI

W. F. WHIPPLE
Characters, Dewey Theatre, Oakland, Cal.

Geo. M. Hermance
Dewey Theatre, Oakland, Cal.

FRED B. ESMELTON
Juvenile and Heavies, Vinton Stock Co.

F. F. O'Malley
Stage Director, Dewey Theatre, Oakland

GERALD L. DILLON
Press Agent Grand Opera House

BLANCHE LA MAR
Characters

VINTON STOCK CO. ADDRESS THIS OFFICE

MISS GEORGI WOODTHORPE
ALCAZAR STOCK

LUCILLE ULMER THORNDIKE
COMEDY AND CHARACTER

CORAL THORNDIKE
Soubrette

Address this Office

HAMILTON ARMOURE
Heavy
With Frank Cooley

ARTHUR BOYCE
Tenor, Tivoli Opera House

Edwin T. Emery
Alcazar Stock Co.

Union Male Quartet
For engagements (all occasions) City or Interior, address, Mr. CHAS. HERMANCE, Manager, care Press Club, S. F.

STANLEY ROSS
Leading Man—Tivoli Stock Co.

C. F. RALSTON
Representing the Jessie Shirley Co.
Season 7/1900

Under Sealed Orders

Raymond Whitaker
Proprietor and Manager

Andrew Thomson
Directing Tour of

Frank de Camp
Stage Manager

B. W. Hilliker
Characters

Julia Clifford
Ingenue

Eunice Murdock
Characters

Edward Clisbee
Sergeant Leggett

C. E. Thurston
With

Omeda Raymond
Julie

Esther Dukey
Nouna—In

George L. Graves
Harry Mortimer—In

Frank Cooley
Proprietor and Manager

M. T. McQuarrie
Frank Cooley Co.

Georgie Francis
Jewelers

Elizabeth Hale
Leads and Characters

Zoe Savo-Rice
Characters and Emotions

Mary Marble
Star, Stock Co.

Bessie Tannehill
Leading Soprano and Characters

Adlyn Estee
You know who I am

EDWIN STEVENS
Special Engagement at the Tivoli

Charles and Kittie Willard

A $2000.00 MUSICAL ACT

Now touring the Coast. Exclusive direction. BALLEY'S AGENCY, San Francisco, Cal.

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C. F. RALSTON
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Season 7/1900
The Amateurs

Those indefatigable and clever amateurs comprising the Beta Sigma Dramatic Club and Orchestra, gave one of their interesting performances June 2.

Mr. and Mrs. H. F. Anderson, of Beu Lomond, have arranged a very entertaining program for July 2 and 3, in aid of the new Episcopal church of that city. Beside the young artists, Arnold Grazer and Hazel Callaghan, in their specialties, and the well known reader of this city, Gertrude Gates, in recitations, there will be presented the farcial comedy, A Woman’s Caprice, with the following cast of well known amateurs: Aubrey Artigue, Mrs. W. D. Haslam, H. F. Anderson, Miss Gertrude Gates, W. L. B. Handside, and Mrs. F. H. Anderson.

Lyric Opera Company

A new opera company organized by that progressive manager, George W. Ficks of Sacramento, will leave this city to-morrow night to open a season of summer opera at the Clunie on July 1. Sacramento ought to respond heavily, for Manager Ficks has been indefatigable in his efforts to amuse the Sacramento people and he has not been at all niggardly in securing attractions.

Wiseman’s Serenaders

D. J. ANDRADA, 1st Tenor; NIC. SUBASTAN, 2d Tenor; O. H. WIESEON, Baritone; A. BODIN, Bass.

Wyatt & Ryley. Late with Julia Arthur.

GERTRUDE WOOD
LEADING ENGLISH

Dunne & Ryley

MAUDE COURTNEY
Who Sings the Old Songs

Dunne & Ryley Star Stock Company

Yakima’s New Theatre

North Yakima has in A. E. Larsen a very progressive citizen. He has just opened the new Larsen’s Theatre, a gem of a place. The opening attraction was Yale’s Evil Eye. The staff of the new theatre is: A. E. Larsen, proprietor; Robt. J. Quinn, stage manager, and F. H. Hunter, treasurer.
THE COLUMBIA

The Columbia Theatre can rightly boast of being able to announce for appearance, commencing with next Monday night, of the finest group of representative American players ever secured to support a star anywhere. Manager Charles Frohman, in selecting the players to appear in support of Henry Miller, has brought together a great number of his most prominent and popular actors and actresses. The list of players includes Margaret Anglin, Sadie Martinet, Mrs. Thomas Withen, Margaret Dale, Grace Ellis, Lillian Thurgate, Millie Day, E. J. Morgan, Frank Worthing, Charles Welles, William Courtenay, Earle Brown, John Findlay, E. V. Backus, Frank E. Lamb, George S. Christie and Harry Sayer. Mr. Miller has chosen as the opening play of the season the comedy, Miss Hobbs. There is an immense advance sale of seats and a more promising outlook than the one existing could hardly be wished for. The prices during the Miller engagement are to be: Lower floor, $.35; balcony, $1.00, 75c, 50c; gallery, 35c and 25c. The opening takes place Monday night, and a week from Monday night Mr. Miller will give the first production in this city of the New York Lyceum Theatre success, The Tree of Knowledge.

THE ALCAZAR

The attendance at the Alcazar shows no inclination to lessen, the house being sold out at each performance long before it is time for the curtain to rise. Florence Roberts and her excellent support, White Whittlesey, have reclaimed their old-time favor with the public, and Mr. Miller has made the Alcazar a strong cast for these two notable players. Sapho will run another week at the Alcazar and seats can be had six days in advance. Carmen is in active preparation to follow Sapho.

THE GRAND

A Homespun Heart will be produced this afternoon and this evening for the last time. After this, the theatre will remain closed until Monday evening, July 2, when the dramatic company engaged by Mr. Frawley in New York will make its first appearance in Israel Zangwill's famous drama of Hebrew life, The Children of the Ghetto. A glance at the following will prove that Mr. Frawley has exercised rare discrimination in his selections. Wilton Lackaye, whose reputation as a leading and character actor ranks foremost in the United States, will be the male head of the company, and will renew his acquaintance with us as the Rabbi, Reh Shemuel, in The Children of the Ghetto, which he created in the original New York production, and in which he achieved a success which even eclipsed his performance of Sweeney. For leading lady, Coronia Ricard has been chosen. She is a most beautiful woman and has been declared by the Eastern critics to be far the cleverest of the young leading women. In the original production in that city of Ben Hur, she captured the principal honors as Iris, the chief feminine role, and subsequently replaced Ada Rehan in The Great Ruby. Another engagement is that of William Jefferson Winters, generally conceded to be the foremost actor in his country. He is the son of William Winters, the famous critic. Among the other new people are Robert Creppo, Henry Roberts, the talented young Australian actress Alice Travas, who successfully succeeded the late Flora Walsh as Bossy in a Texas Steer, and Ruth Berkeley, an attractive and gifted ingenue. The company is rich in leading women possessing no less than four. In addition to Miss Ricard, it contains Miss Grace Cabill, who enjoys a very enviable reputation in the East, and Miss Van Buren who was always liked here. Keith Wake- man will be the other leading woman. Harrington Reynolds has been wisely retained. H. S. Northrup, well and favorably known from his connection with E. S. Sothern, has been engaged for juveniles. Among the others of the company are Phoebe McAllister, Minnie Barnay, Lillian Stafford, Christine Hill, Minette Barnett, Pearl Landers, Chas. B. Swift, Clarence Chase, J. R. Amory, Wallace Shaw, Geo. Gaston, Thos. Phillips, Frank Mathen, Reginald Trayers, H. S. Daffield, J. C. Riley, and Margo Duffet, the phenomenal child actress. In the opening production, The Children of the Ghetto, will be presented, a play based on the popular鹥.View of Mr. Frawley. dramatic company engaged by Mr. Frawley in New York will make its first appearance in Israel Zangwill's famous drama of Hebrew life, The Children of the Ghetto. A glance at the following will prove that Mr. Frawley has exercised rare discrimination in his selections. Wilton Lackaye, whose reputation as a leading and character actor ranks foremost in the United States, will be the male head of the company, and will renew his acquaintance with us as the Rabbi, Reh Shemuel, in The Children of the Ghetto, which he created in the original New York production, and in which he achieved a success which even eclipsed his performance of Sweeney. For leading lady, Coronia Ricard has been chosen. She is a most beautiful woman and has been declared by the Eastern critics to be far the cleverest of the young leading women. In the original production in that city of Ben Hur, she captured the principal honors as Iris, the chief feminine role, and subsequently replaced Ada Rehan in The Great Ruby. Another engagement is that of William Jefferson Winters, generally conceded to be the foremost actor in his country. He is the son of William Winters, the famous critic. Among the other new people are Robert Creppo, Henry Roberts, the talented young Australian actress Alice Travas, who successfully succeeded the late Flora Walsh as Bossy in a Texas Steer, and Ruth Berkeley, an attractive and gifted ingenue. The company is rich in leading women possessing no less than four. In addition to Miss Ricard, it contains Miss Grace Cabill, who enjoys a very enviable reputation in the East, and Miss Van Buren who was always liked here. Keith Wake- man will be the other leading woman. Harrington Reynolds has been wisely retained. H. S. Northrup, well and favorably known from his connection with E. S. Sothern, has been engaged for juveniles. Among the others of the company are Phoebe McAllister, Minnie Barnay, Lillian Stafford, Christine Hill, Minette Barnett, Pearl Landers, Chas. B. Swift, Clarence Chase, J. R. Amory, Wallace Shaw, Geo. Gaston, Thos. Phillips, Frank Mathen, Reginald Trayers, H. S. Daffield, J. C. Riley, and Margo Duffet, the phenomenal child actress. In the opening production, The Children of the Ghetto, will be presented, a play based on the popular

THE ORPHEUM

This week's bill at the Orpheim promises to be one of the most attractive in many months. The four Cohans will present their new sketch, The Governor's Son. George Cohan, the author of this new sketch, is a leading man, not only well trained in the role, but able to write it. The only difficulty is that of the San Francisco audience, who will be popular in the East and should please San Francisco. Carrington, Holland and Balgen will present a high-class vaudeville sketch, and Gilbert and Goldie, old San Francisco favorites, will appear in an entirely new act. Holdovers—Grappewin and Chance, Musical Dale, Sydney Deane and the biograph. Matinee Wednesday, Saturday and Sunday.

Under Sealed Orders returned from Eureka Thursday. The company will probably disband.

French maid, Juliette Diamont. Tom Greene has a most congenial role as the English officer, Fairfax, who falls in love with the "chief geisha." Annie Meyers is bound to make a hit as Molly Seamore, the English girl who disguises herself as a "geisha," and finds herself the property of the head of Japan's finest. Helen Davenport makes her first appearance at the Orpheim as Lady Wynne, the chaperone of the "chief geisha," who will be played by Grace Field, F. Scott, Josie Davis and Sannie Krueger.

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LOCAL NOTES

GRADUATING EXERCISES

Presty exercises were held at the Lincoln Grammar School Wednesday of last week, when the following program was given. Reading, "At the Concert," Mabel A. Richardson; guitar solo, F. Spieler; bass solo, Fritz Wahlin, aither trio, Alice U. S. Henrietta Hillman, Jennie McRowe; readings, The Unknown Speaker, Miss Iona MacDonald; The American Flag, Ed. Riley; "Mortgage for Farm," exercises and mandangers Memorial Mission; Miss L. Lambert; Band; Band Choir; Recitals. The following were given:

ECHOES

Interesting services were held on Memorial Day at the Grand Army Plot, Union Cemetery, Vallejo, under the auspices of Farragut Post, No. 4, G. A. R. J. L. Lambert Post commanders and other organizations participating. The choir consisted of Miss Pearl Winchell, organist; Mrs. J. A. Andrews, soprano; Mrs. E. C. Purington, also; H. E. Wilder, bass; and F. Lovegood, tenor. Order of exercises was: Music, U. S. R. S. Independence Band; invocation, Rev. T. F. Burnham; reading Memorial Day Orders, Adjutant H. D. Richardson; opening address, Commander J. L. Lambert; song, Strew With Fresh Garland, Choir; Grand Army prayer, Post-Chaplain S. E. Wilson; Lincoln's Gettysburg Address, Mabel A. Richardson; address, Commander J. L. Lambert; Introduction of Orator, Senator J. J. Luchsinger; Oration, Hon. H. V. Morehouse; Chorus, Rest on Ye Brave, Choir; Prayer, Rev. Jas. Williams; Decoration of Monument, Officer of the Day, Chas. Bade; Quartette, Cover Them Over, Choir; Music, Nearer my God to Thee, St. Vincent's Band; Salute to the Dead, U. S. Marine Guard and Bugler; America and assemblage, Independence Band accompaniment; Benediction, Rev. Wm. Bollard; Decoration of Graves.

MUSICAL ECHOES

The Western Graphic in a recent issue seems to be opposed to pupils' recitals. It says: "They were a happy day if the teachers would combine in calling off all pupils' recitals." They have a most pernicious tendency for the pupil, and they damage the good repute in which the teacher was held by disinterested persons. Green fruit is quite apt to incite, if eaten, a midnight call for the doctor, and an unripe singer will not fall far short of having a dire effect. Keep your pupils in your studio, tell their parents that it is unwise to test them out of the paddock for show purposes, or for any other purpose, for that matter, until they are fit; educate the mind of the pupil while you are making the throat strong and obedient, and there will be fewer failures and a better appreciation on all sides of good singing. It ought to be a stamp of vanity and vainglory for a teacher to announce and conduct an exhibition of his or her pupils; the world would surely be profited by such an understanding.

Mrs. Fannie Dan-Hilton's pupil, Mr. George Kronmiller, a baritone of much promise appeared with success last Sunday afternoon at the services of the V. M. C. A. singing One Sweetly Solemn Thought [R. S. Ambrose], and in the morning made a most favorable impression at St. Stephen's church, his voice being a special attraction of the choir under Mr. Roscoe Warren Lucy's direction. Kronmiller's smooth mellow tones were heard to advantage in, Hear Ye O Israel. Mrs. Hilton has kindly offered a program to be given before the Mental Science Temple at Golden Gate Hall at 7 o'clock tomorrow. Mrs. Hilton will sing in solos and duets with Mr. Kronmiller and Miss Mabel Richardson the clever young reader will assist, and it promises to be the most artistic program rendered thus far. Mrs. Hilton has made a success of her concerts through the interior this season and her San Francisco friends look forward to a concert when the new season opens.

While waiting my turn at Sherman and Clay's music store the other day I beguiled the long moments watching the people who stood about the store. The young woman who was being waited upon was having a pleasant little flirtation with handsome Bert George, and in the intervals hunting up a new piece. Finally she asked for some Bach music. The willing victim of a clerk handed out a pile of music by that old composer, when the girl looked up at him and said most innocently and sweetly: "Do you know, I am tired of these old fugues and sonatas. Have't you anything new by Bach?"

Last week I spent a charming half hour in the studio of Mrs. Grace Morei Dickman, the gifted contralto who recently arrived from London after quite an absence from California, where she is well known. Mrs. Dickman will be quite an acquisition to our musical circle and her proper sphere is the operatic stage, but for the present she will devote her time to teaching and concert work. Her studio is particularly attractive and has an air of Bohemian warmth and hospitality and delightful receptions are held there. Mrs. Dickman is contralto soloist of Dr. Coyle's Church of Oakland.

Samuel Adelstein has gone to Mt. Shasta for a trip and may be gone for three weeks.
The very next morning the New York papers had reading notices about "Weber's new baby," and it was not till you got near the end of the article that you discovered that it all referred to a "baby grand piano.

"You ought to have seen my wife's face when she saw the Tribune that morning," said Weber to me later on.

The very day the announcements appeared, some of Weber's club friends came along and congratulated him, and the health of "Weber's baby" was drunk more than once.

From Music Trade.

—Mary Frances Francis.

**Side Lights**

George Love writes from Red Bluff that his text Uncle Tom's Cabin show is doing a big business. He played Corning, Orland, Willows and Williams this week.

A cable from London says Henry Irving and Ellen Terry reappeared at the Lyceum Theatre last Saturday night. They received a hearty welcome. The cheers of the audience were so long sustained as to embarrass the players. There were innumerable calls between the acts, and the ovation was renewed at the final fall of the curtain. Sir Henry in a few words expressed their delight in and gratitude at the reception, and referred to the generous treatment which the company had received during the recent tour in the United States.

The litigation between Murray & Mack and James D. Flynn, which has been in the courts two years, ended last week, when Mack and Flynn entered into a partnership. Several years ago Murray & Mack entered into a contract to star under Flynn. For some reason the contract was broken and Flynn put out another show under the firm name. An action for $37,000 damages was instituted. Flynn filed a counter action for the same amount. It was fought bitterly for a time, until Mack left Murray and joined with Flynn, after which both parties withdrew.

Miss Sadie Rheinstein, pianist, and Mr. Theodore Nauman, violinist, entertained the guests at the wedding of Miss Julia Boowsky and Mr. Eugene Brown, at the residence of the bride, 1311 Laguna street.

A new acquisition to our musical field is Dr. Samuel Sydney Partello, who recently arrived from Cuba, where he has won not a little distinction as a surgeon in the United States Army. Dr. Partello is an old favorite upon the operatic stage, having been associated as leading tenor with the principal organizations of America, including Diaghy Bell, Emma Abbott, Morrison's Faust companies, Frohman's, and was stage manager of Queen City Opera Company. He is a very brilliant man, highly educated, and so full of enthusiasm that he will be quite a star in our musical sphere, as he intends returning to the stage, and has already received many offers.

**MUSIC IN GENERAL**

**THE "BABY" GRAND**

The late Albert Weber was the first piano manufacturer to use the term "baby grand" in a public announcement, and that's twenty-three years ago or so.

The way of it was thus:

I had come into the Weber warehouse. I found Albert Weber abstractedly gazing at a small grand—the smallest I had ever seen.

He sat down and played, and seemed to forget himself, for Weber loved his work, and was one of the best judges of tone I ever met.

He turned and said:

"Freund, give me a name for that piano! I feel like a young mother over her first child!"

"Call it 'Weber's baby,' then," said I, "'Weber's baby grand'?

"Weber's baby! Weber's baby!" he repeated several times, as if turning it over in his mind.

"Yes," said he, "it's a good name, with immense opportunities for advertising."

"Alas poor Yorick I knew him well. A fellow of infinite jest. He never had a worry or a care—his feet never troubled him for they were always covered by KAST'S SHOES 738—740 MARKET ST.
THE RAMBINGS OF CHARLOTTE THOMPSON

And in his ravings by mistake
A solemn truth the madman spoke.

THE SUCCESSFUL PLAY-WRITING

Plant your feet wide, thrust your hands in your trousers pockets and look up at the stars. That is the disjointed attitude of the successful playwright. Coarseness and the ideal—that is the combination that wins out in the play battle as no other combination can or will. A base and a goal or no game—and let the goal be worth the soul leather. (Yes, I meant to spell it so.) Soul, your whole soul you must give to the work, for only with the best and the most that is in you, can you create anything worth a Christening.

Find or create a good plot—a new story with the old loves. Saturate yourself with it. Know every character even to the color of their eyes and the hang of their coats. Walk, talk, laugh and cry with them for weeks before you touch a pencil and when you do, muffle the telephone and forget the dinner hour. Work under pressure and at white heat, for only so will you get way back in the brain, way down in the heart.

Gather your materials from where you will, but the spirit of the work must come from within. You can’t saunter down the play road and get to any place. It runs up. It is steep and very slippery.

Remember that situations, not speeches, make a play; and that each tongue must click to its custom, from rise to fall of curtain. Each character must be true to its birth breeding and environment. A satiny hand clasp is not good on the axe handle and hob nails make deuts in the Wilton.

And speaking of Christening, beware how you name your children Hycanth when “they don’t in the least resemble flowers.” Remember that baptism is a ceremony, and if a child is worth the water and the words she is also worth a sounding name. This baptism is a very serious question, for even the best creation can be killed or lamed with a name. A good title—artistically and commercially good, is worth sweating blood for.

On the shelf above me lies a book I have read ten times or more. It is a wonderful story, written with a master hand and better worth dramatizing than anything in the public eye! Yet it is for sale at no book shop. It is a ninety-nine publication killed, stone dead, by a ghastly seven words title that has about nothing to do with the case. And a woman did this thing. Oh, woman, woman.

“When Knighthood Was In Flower”—that is a wonderful title. Do you know how it happened? The author’s title was commonplace to badness and the manuscript reader cast about for a better. He chanced upon this couplet.

“There lived a knight, when knighthood was in flower,
Who charmed alike the tit-yard and the lover.

and could there be a happier find?
There are other happy finds in rhyme and it will pay you to look for them.

It is an ugly central fact that failures, one, two, and three, are the stepping-stones to permanent success. Three is a perfect number—so is seven, but when it comes to failures, three is quite perfect enough, I think you will agree.

Now, there are failures and failures. H. V. Esmond, for instance, has written and staged more failures than are usually needed for discipline, but they were honorable failures. No man would be ashamed to father them. If they did not “hit it off” with the public and the critics they indicated the man of parts who today was looking with keen eyes and tomorrow or next day would surely see.

When We Were Twenty-one is his first real success. But—he is hard thirty. Youth, health, strength and the inner vision are his and they must be yours. If they are not, go talk to a girl in a Gainsborough hat and edge toward the tea room and gossip.

When all is done that can be done and death follows, sing as the Huron Indians do when a brave gives up the ghost. Learn to keep criticism in your mind and out of your feeling so that, like untasted gall, it shall not be bitter. It is one play that you write, understand, another that is played and another that the people hear. Until you realize this, you have not found yourself—you have not struck the tripod balance that hangs the pot that boils!

And be of good courage. “The way of life is strewn with the wrecks of those who have accomplished a part.” The real race is in the last half mile. If you have one aim for life and never change it while life lasts, you are sure of success.

When once success is yours, let your first extravagance be a secretary. You will need him. And little pinkish Canadian stamps and five penny Queens will be quite as much in evidence in your correspondence as the two cent George.

TO SAPHO

In the light of the moon,
Sapho, my love
Steal from us soon,
Last that we know,
We have waited three weeks.
You have come here to stay?
To the god in the moon,
Let us pray!
Oh, god in the moon,
Give attention, give ear.
My soul’s in a swoon,
Part fear, oh, I fear.
Like Camille she will live,
Though I hardly know why.
Said the god in the moon
“She will—die”!

Thanks awfully, god in the moon. I feel better. You’re my friend.

ED STEVENS REHEARSING THE GEISHA

Not much rehearsing. He goes through it as one performs the functions of Familiar routine, lives up to his “had a lot of experience” speech, and quite away from his “tiniest little thing like myself.” Timid? Oh, I don’t think so. Little? Conservatively speaking, he is the biggest thing in the land of bamboo.

Not rehearsing The Geisha, but talking to me, would be less of a lying title. Now I feel respectable enough to proceed.

People say he has a cold face. Cold is an ill chosen adjective. To me he looks the student—the man who knows the world, knows the things that count I mean, whether great or small, and hence is fit to mirror the world.

Such eyes as his serve a man many a turn. They have a taking-your-estimate glance. They flash a connoisseur’s look over the details of things and carry away all but the superfluous. There is an expression in them as obvious as it is indefinite. He is going to win out, but he is not quite sure what horse he will ride. Whatever his mount, I am ready to back him now, for more than a place. Why? Because there is money to be made on Ed Stevens and managers have an eye to the main chance.

Cold? A man who finds music in the twittering of home building birds is never cold. And you are wrong again when you think he prefers Sullivan to Wagner and ragtime to either. He does not love comic opera as his life, and parting from it will not be pain.

“Why do I prefer the drama? Egotistical reasons, perhaps. The sum total of comic opera tendency is toward froth and frivolity and I want to be taken seriously.”

(Don’t worry, Mr. Stevens, you will be. Your performance in Brother Officers here and in New York leaves no room for doubt or scorn on that score.)

“Future plans? Hints in my Monday night speech? I just have hopes—great hopes, and we live upon those do we not?”

(We do, and if promptly pounced upon when they are reached, they are very filling—and often indigestible.)

“Personality?” I scored on that once ten years ago, in The Sea King. Was written up as the dry style of comedian, the man in the background, found in corners—the man who got along with his share of the stage and gave the others room to walk. It was a hit. Then I tried to force the same personality through two or three other plays that didn’t admit of it, and the parts fell flat. It was a lesson I have not forgotten. The old school given a modern touch is the best we know. To characterize is, after all, the only true acting.”

His words struck a responsive chord in my heart. How many so-
Side Lights

It has become a question of conjecture as to what had become of Judge Sandow, the famous strong man. Sandow is exhibiting his grace and his muscles at the Casino de Paris in the French capital.

Wednesday and Saturday matinees are to be given during the Henry Miller season at the California Theatre. There will be no Sunday night performance.

Through the thoughtful courtesy of Managers Selby Oppenheim and Dunne and Ryley, the Old People's Hebrew Home and Orphan Asylum were present at last Saturday's matinee at the California and enjoyed themselves immensely.

It seems that there will not be so many foreign celebrities in the American theatre next season after all. The Duse tour and the tour of Mrs. Patrick Campbell are said to have been abandoned, and it is also asserted that Martin Harvey will not come. Mrs. Langtry will be a late arrival next season, and Bernhardt and Coquelin will fill the vacancy left by Henry Irving. Mr. and Mrs. Kendal do not come, but John Hare will be in their place.

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(Previous to the Above)

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Interior managers wishing attractions please send open time. Connected with this exchange is a conservatory of stage technique. Pupils instructed in all branches of the dramatic art by competent teachers.
On the Road
James Neill and the Neill Company
Neill Co. in Honolulu till July 20; Los Angeles July 25, three weeks.
Evil Eye Company
(Chas. H. Yale, Mgr.—Billings, 23; Fargo, 25; Winnipeg, 26-27.)
Frawley Company
Los Angeles, April 1, eight weeks.
Keller
Oakland, June 23-28; San Jose, 27; Sacramento, 29-30; Portland, July 2-3-4; Tacoma, 5; Seattle, 6-7-8; Victoria, 10; Vancouver, 11; New Westminster, 12; New Whatcom, 13.
Ezell, Hypnotist
Eureka, June 21-22-23; Blue Lake, 24; Arcata, 25-26; Ferndale, 27-28-29; Scotia, July 1-2; Fortuna, 3-4-5; Eureka, return date, 6-7-9.

Opera for Sacramento
Roster of Ficks Lyric Opera Company, Sacramento: Catherine Craig, soprano; Roht. Ellis, tenor; C. Lydson, comedian; Percy Ward, comedian; George French, basso; Rose Southern, characters; Chorus: Charlotte Gray, Gertrude Arnold, Georgie Leslie, Arabella Gordon, Maud French, Sarah Marro, Violet Voldaire, Heness Ford, Naomie Rupert, Frances Vincent. A two weeks' season is assured as subscriptions have been raised for that time.

Oakland Stock Co.
E. J. Holden, who will manage the Oakland Stock Company, that goes into the Macdonough July 2, announces the following members of his company: Clifford Dempsey, Harry Rattenbury, Frank Opperman, E. J. Holden, George Henrance, Walter Whipple, Maud Miller, Hortense Neilsen, May Elyevne, Ethel Moore, Stella Adams.

The Western Amusement Exchange has been busy this week selecting singers for the comic opera season at Sacramento.

M. Duval
Theatrical Wig Maker
112 Eddy St., San Francisco

Personal Mention
Darrell Vinton and Rita Villiers are spending the summer at Fairfax.
Dudley McAdow, who has Keller's business in charge, has been directing the magician eleven years.
T. Danie Power, late of the Shaw and Curtis companies left last Saturday for Seattle.
Dr. W. Clinton joins the Dewey Stock Company, opening July 2 in The Fatal Card.

Einz Lerrnert will play Sappho in the Elliot Company that goes out in August. Fay Courtney will also be in the company.

Henry Senka is away on a vacation, and Fred J. Forsyth is proving a very capable assistant to Treasurer Robert White at the California.

Stanley Ross, after considering good offers from W. J. Elleford, Frank Bacon and Joe Mueller, will probably sign for next season with the Daily Stock Company.

David Hayman returned from Los Angeles Wednesday after a hasty business trip to that city that probably means the opening of the Ernest Hastings Company in that city in the near future.

Charles B. Hanford will star next season in Private John Allen, the play by Lee Arthur, that had a trial performance in Washington last summer. Mr. Hanford is at present in Washington.

H. S. Northrup, who will be with the Frawley Company for the summer, is in town visiting his mother. Mr. Northrup will rejoin E. H. Sothern's company in the fall.

Gus Tatt, the clever young actor now playing at the Grand, will begin rehearsals in August with one of Frank McKee's Eastern companies.

James K. Hackett and his wife, Mary Manning, are both going to the Adirondacks this summer to spend the time hunting. It is their custom to seek a wild spot in the mountains, build their own shakedown, or pitch a tent and hermitize during the heated term.

Lulu Glaser debated for some time, but has finally refused to appear in The Cadet Girl this summer, and says that she will become a star. She still lacks that necessary evil, a manager.

Virginia Earle, W. P. Carlton, Thomas Q. Seabrooke, Dan Daly and Tony Claude have been engaged for The Cadet Girl.

Ernest Hogan

Western Summer Tour Cancelled
One year's continuous work in Australia and Honolulu—OVERWORKED. My physicians recommend rest.

THANKING MANAGERS for time and PERFORMERS who have written.

Managers holding time, and Managers wishing time for season of 1900-1 for

A Country Coon

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NOTICE. Performers who have written, write again.

Vaudeville Notes
Colby and Way will shortly return to America from London.
The Oberon will re-open in the near future, it is said.

Gallagher and Barrett are doing well at Koster & Bial's, New York.
The Raymond Sisters will shortly play the entire Northwest circuit.
The Roma Brothers will be the feature at Oakland Park Sunday.

PACIFIC COAST TOUR OF

Mr. James Neill
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ERNEST HOGAN

THE SAN FRANCISCO DRAMATIC REVIEW

JUNE 23, 1900

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THE SAN FRANCISCO
DRAMATIC REVIEW
A weekly record of Dramatic and Musical Events

No. 17—Vol. II
SAN FRANCISCO, SATURDAY, JUNE 30, 1900
TEN CENTS A COPY
THREE DOLLARS A YEAR

WILTON LACKAYE
Frisco's Way Of Welcoming Favorites

Last Monday night the Tivoli audience showed how here in San Francisco favorites are made to feel that we appreciate them. In the magnificent cast interpreting The Geisha was George Cooper, whose San Francisco theatre-goers have seen grow up from precocious childhood into charming, accomplished young womanhood. Her reception at her re-appearance was simply overwhelming, and when the time for going home had arrived, there were 400 bouquets from as many admiring friends. It seems to The Review that 400 bouquets quite breaks the record.

Problem Threatened

A legal coup that failed caused the Tivoli management a few minutes' worry Monday evening before the curtain raised for The Geisha. An attempt was made to prevent the presentation of the opera, but the move had been anticipated. A counter document was ready when Deputy United States Marshal Jack Sherrard arrived to serve the Circuit Court injunction that had been issued late in the afternoon to the local representatives of the estate of Augustin Daly, owner of the opera.

For many years John M. Chretien was the Pacific Coast representative for Augustin Daly. A year and a half ago the Tivoli secured through Chretien the San Francisco right to present The Geisha, contracting to pay a royalty of $150 a week. This contract was for two years.

A year ago, when Augustin Daly died, his business successors supplanted Chretien with Wal J. Tuska and T. Z. Blakeney as legal agents. These attorneys went to the Tivoli managers several times during the past few weeks and talked of 12 per cent. of the proceeds instead of 8 per cent. Sunday the Tivoli people got a tip that something would be done in the Circuit Court late in the afternoon, so one of them went down to watch.

At a quarter before 3 o'clock the Daly lawyers appeared and filed a plea for an injunction. On the statement it contained Circuit Judge Morrow issued a preliminary restraining order. Mrs. Kreling, Edwin Stevens, Helen Merrill, Ferris Hartmann and others from presenting The Geisha. The Tivoli representatives were prepared however, and a counter plea was drawn up and presented. Judge Morrow thereupon signed a counter order nullifying his original injunction. A bond of $10,000 was put up by Henry Brune and Adrian Merle. There is talk of a suit for damages to ticket sales.

Never too Old to Learn

Seattle theatre-goers who saw the Goodwin company in this city did not give particular attention to one of the members of the cast who played a "thinking part." The man's name is Frederick Silcox, and he is just beginning his career as an actor at the age of 73. He played his first part with Nat Goodwin in When We Were Twenty-one, at the Coates opera house, Kansas City, Mo., recently.

Those who saw When We Were Twenty-one, may have noticed in the club scene a fine old man with flowing white hair, who walked in chatting with a young woman, crossed the stage and disappeared. His bearing was graceful and dignified, his features were those of a pleasant smile, and, although he stopped a bit, he was the image of Livitz, the famous composer. This was Frederick Silcox. His smile was almost childish in his happiness at being a real actor and being interviewed for publication. He has a singularly gentle, lovable manner.

"I am just learning to act, you know," he said to a reporter, "but I will improve; I will improve. It's in me, I know it is. I will get parts; I will some day. I will some day." The old man's voice quivered with the happiness of this thought and he almost danced with delight as he told of the goodness of Nat Goodwin and his wife.—Post Intelligencer.

Goodwin's Narrow Escape

As the result of an accidental overdose of morphine, Nat C. Goodwin, the actor, was lying in an alarming condition at the Butte Hotel from Thursday night until late this morning, June 23, at Butte, Mont. He recovered sufficiently to be able to leave with his company this afternoon for Duluth, where they are booked to play on Monday night. The company arrived in Butte last Wednesday and Goodwin met many old friends. His convivial nature and the high altitude knocked him out, and on Thursday night he was unable to appear on the stage until nearly two hours after the time for the curtain to go up. After the performance, according to the statement of some of the company and one of the attending physicians, Goodwin found it necessary to take a dose of morphia in order to quiet his nerves and be able to get some sleep, but it did not immediately have the desired effect and a physician was sent for. The doctor not being aware of the fact that morphine had already been administered, gave the actor another liberal dose of the drug. The result was that he soon fell into a deep comatose condition, which alarmed Mrs. Goodwin and the attendants, including the physicians. The latter worked with Goodwin all day yesterday and last night before they fully succeeded in bringing him out of the dangerous condition. There had also been rumors about the hotel started by the gossip of some members of the company, that Goodwin and Miss Elliott were to sever their business relations, but both denied it emphatically this morning.

McDowell Weds

William Melbourne McDowell, widower of the late Panny Davenport, and Mrs. Wilhelmina Miria Wilson, a widow of Baltimore, said to be wealthy, were married secretly at Newport News, Va., recently, the fact that the ceremony had been performed only becoming known the next morning. The bride is said to be a handsome blonde, and 27 years old, according to the records, while Mr. McDowell's age is given as 41. Mr. and Mrs. McDowell went to New York after the marriage.

John Moore's Experience

Among the recent passengers for Nome, it will be remembered by Riview readers was John Moore, treasurer of Wagenhals & Kemper. Mr. Moore went North on the San Pedro to look after some mining properties of his firm, intending to stay there until next season opened. Word has been received that the mining thesis had something of a rocky time during the trip. The San Pedro left here with nearly 500 passengers. She carried all that could possibly be stowed away in her. The chief items were fish for seven days, potatoes and onions, and there were other discomforts that were appalling.

A Treat for Honolulu

Florence Roberts and Lewis Morrison, under the direction of Belasco & Thall, will play a season in Honolulu, somewhere about September 1, presenting many of the successes associated with their San Francisco triumphs.

Side Lights

The members of the Covent Garden opera company, under the management of Maurice Grau, appeared at Windsor Castle Monday evening in Cavalleria Rusticana and the first act of Carmen. Many notable persons were present. Mine. Calve, at the Queen's invitation, remained over night at the castle.

The Frawley Company have made their best and most favorable impression in Los Angeles in Sterkewietz's great romance, Quo Vadis, and "standing room only" has nightly been the cry at the box office this week and last.

Carmen will be followed at the Alcazar by The Country Girl, by special permission of Adah Rehan.
Plays Tunes with His Heart

Joseph Milkovski, the man with the musical heart, as he is termed, was recently examined by physicians in Springfield, and they found that he had a strange valvular action of the heart, which produces a sound like that of a stringed instrument. Milkovski, while a student in a Russian university, was arrested for complicity in a nihilistic plot and was sentenced to the Siberian mines for life. He escaped twice and was recaptured, and was stabbed near the heart and shot by the Cossacks. He again escaped and made his way to this country in 1894. He found employment for a time as a snake charmer and a trainer of wild beasts, and in the latter capacity was bitten by a bear. While in the hospital, the medical action of his heart was discovered, and since then he has toured the country and made a good living by exhibiting himself to the medical profession. The last heard from him was at Harvard College, where he has given the Harvard Medical School a heart concert.

A Violin Two Hundred Years Old

To a local violin-maker of Muncie, Ind., there has been brought for repairs an old violin with a history. It bears upon it the inscription, "Paglo Alban in Botzen, 1691." Notwithstanding it is more than two hundred years old, it is still in a fine state of preservation. It is the property of Peter Cook, superintendent of the Arcade File Works. The instrument has a tone of great mellowness and purity.

The repertory of Coquelin and Bernhardt in their American tour next fall will include not only L'Aiglon, Cyrano de Bergerac, Hamlet, La Dame aux Camelias, and Tartuffe, but La Tosca, as well.

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WILLIAM D. WASSON
Furnishes Sketches, Songs and Plays
ADDRESS, PRESS CLUB, SAN FRANCISCO
The changes in theatrical life are many and always likely to be. A case in point: Arthur Williams, the extremely popular business manager for Dunne & Ryley, was seven or eight years ago managing Omené, the dancer, who took the country by storm about that time. Williams started her through this country, as well as South America, making large sums of money while her vogue lasted. When it died he went back to managing other attractions. Two years ago found him at the helm at the Standard theatre, Philadelphia. Next with Dunne & Ryley, doing advance, and more than probable if the firm's Chicago plans materialize, he will be placed in charge of the Chicago house. And so it goes.

**I have an idea. How would a professional California day at one of our theatres do? We could get up a program that would be top-heavy with the best talent on stagedom. There are enough of California actors spending the summer here to give a great and diversified performance. Let's see who they are.**

Well, there are Alice Neilson and Edna Wallace to start with. Then we could have Edwin Stevens and John W. Dunne, Florence Roberts, Phoebe Davis, due in a week or so, Berenice Holmes, Gilbert & Goldie, Modjeska and Etta Butler, and a host of other twinkling stars in the theatrical firmament, running the gamut from tragedy to specialty work, and representing in each class much of the best talent known to the American stage.

**We of the Pacific Coast hardly realize how much we owe to the weather. In a theatrical way it means much. Here we are in the dead of summer enjoying the finest weather that could be wished for—we haven't had a real hot day yet and every night is most delightfully cool. And in consequence of this for three months in the year, San Francisco is the Mecca for many of the best actors of the day, for during these three months we have a theatrical season, that in the great talent harnessed together is never known to other cities. What one town has ever known at one time such a company as Henry Miller has picked from the pick of the Frohman forces, such a company as Frawley shows us next week, such a well balanced company as the Aleazar presents, such magnificent talent as the Orpheum crowds into one bill, such comic opera as the Tivoli gives, and outside of Weber & Fields, where can be found such a magnificent company of farce comedy people as Dunne & Ryley have gathered? Echo hasn't answered yet. There is surely something doing in Frisco.

*Subscribe for THE DRAMATIC REVIEW*
Klaw and Erlanger have engaged Hilda Clarke for prima donna of The Bostonians next season.

Kitty Haver, the charming little dancer, will be San Francisco's contribution to the Eastern stage next season. She goes East with Mathews and Bulger.

Frank McKee has decided to call the English version of his German musical farce, In Himmelfahrt, in which Peter F. Duley will star, Hodge, Podge & Co.

Joseph Brooks and Ben Stern have engaged Hobart Bosworth as leading man of the company which will support Blanche Walsh in Eugene Pressey's new play.

Frank McKee has engaged Christine Blessing and John G. Sparks for John J. McNally's new farce comedy in which he will introduce the August family to American theatre-patrons.

Word has been received in this city of the engagement of Miss Freda Gallick, the California actress, and Colgate Baker, Jr., a newspaper man of Milwaukee. Miss Gallick left here last May for Milwaukee to join the Salisbury Stock Company. The marriage will probably take place in September.

S. S. Partelo left Monday for Sacramento, having been engaged to stage the operas Manager Ficks will put on this summer at the Clunie. Mr. Partelo is an old-timer in the operatic business in the East. He has only recently returned from Manila where he served Uncle Sam as surgeon in the medical department with rank of Captain.

Frank McKee has accepted Edward R. Rose's scenario of his dramatization of Anthony Hope's story, The Heart of the Princess Oera, in which Mary Manning will be seen next season. Mr. McKee contemplates presenting Mary Manning in both this play and Janice Meredith.

Augustus Thomas has spent the greater part of the last three months in Texas in search of characters and atmosphere for his new play, The Gentleman From Texas," in which Joseph Brooks will star Maclyn Arbuckle. It is understood that the central character in the story will be a young Texas lawyer and politician. Mr. Arbuckle was formerly a lawyer in Texas and a shining light at the Bowie county bar until his defeat for public office in the peace of the grocer led him to accept an engagement as an actor with Peter Baker, the German comedian. This incident side-tracked a legal genius and gave to the American stage its most promising young comedian.

The most interesting theatrical news in London is the engagement of Gertrude Elliott as leading woman by Forbes Robertson for his American tour. Miss Elliott, who went to England a few years ago as companion to her sister Maxine, has made rapid strides in her profession. A London paper says: "She is an almost new and certainly delightful type of the ingénue. Her possibilities are obvious, and it will be interesting to see what she can do as Ophelia or Desdemona."

The Columbia Theatre is in danger of losing its popular young box-office man, Sol Pincus. Last week he received a very tempting offer to go with Kellar next season as treasurer. Mr. Pincus as yet has made no decision.

Mme. Modjeska was the guest of the Los Angeles Friday Morning Club one day last week. The noted actress read a paper before the Club, and afterwards an out-of-door luncheon was served in her honor.

Norman Whalley, the beautiful, just back from the East, will spend a month or so in San Francisco. Miss Whalley is one of those who think there is no place like this city during the summer.

Edna Wallace Hopper is a familiar figure about town these days. She is spending her vacation at her mother's fine country place near San Leandro.

Edith Lemmert left Monday night for her home in Los Angeles, to remain until Louis Elliott's Sapho Company goes out.

Cal. A. Barnett, correspondent of The Review at San Luis Obispo, is in the city, a guest of William D. Wasson.

Clarence Montaine left Monday night for Los Angeles to join Ollie Morosco's summer stock at the Burbank.

Charles Thurston left for Eureka this week to manage one of the concessions at the Eureka Street Fair.

Louise Gunning joins Dunn and Ryley's forces next week at the California.
The Columbia

The start of a great season at our leading playhouse has been made. Henry Miller, and especially his company opened Monday night with Jerome K. Jerome’s light comedy, Miss Hobbs, the piece associated with one of Lillian Russell’s big successes. The play is much better than many of its kind that our best actors have been forced to use for the last season or two, and approaches quite closely to the verge of brilliancy. The company presenting it showed to extremely good advantage. Henry Miller, as “Kingsear Major,” pursuing the man hater, Miss Hobbs, was Henry Miller minus much of the worldly moultings and painful elocution that has in season’s past marred much of his acting. Mr. Miller comes to us this season with an art mellowed by time and study and opportunity, having in the past year done much notable work. With a serious interest in dramatic work, high ideals and a studious persistency, Mr. Miller is doing much in the dramatic sphere and is especially doing, much for the theatre loving people of San Francisco. Frank Worthing, too, seems to have left behind much of that half swallowed utterance and explosive declamation that used to characterize his work. He is the same magnetic, cheerful person that we have known here before, and his “Kingsear Minor” was a most pleasing assumption. William Courtenay, as George Jessup, will be a great favorite here if his succeeding work be as good as that he has given us this week. Good looking, a tasty dresser, an actor of the quiet sort, he is eminently fitted for juvenile roles. Margaret Anglin was Henrietta Hobbs, the living protest against the old theory that the strong shall rule. The author evidently intended that this creation of his, this man hater, should be a vigorous, virile protestant—but somehow, the lines of the part or the actress’ conception, for was it the natural feminine character of the player softening the aggressiveness of the character) seemed to have led Miss Hobbs away all too early in the play from the early intention and left her very much like her sisters, when once the easily apparent bluster was seen through. However, Miss Anglin was delightful and absorbingly interesting. Margaret Dale was “Mrs. Kingsear Minor,” and was a charming young wife. Miss Elliston was Miss Fary, and Mrs. Whiffen was Aunt Susan Abbey, or we should have said Mrs. Whiffen. For so thoroughly is she established in all hearts that the tender regard for one of our best known actresses has resolved itself into—not, “did you see Mrs. Whiffen as Lady Jane, or Mrs. Loring, or Mistress True,” but “have you seen Mrs. Whiffen? Darling, isn’t she?” Showing the care bestowed upon the presentation, it is worthy of note to remark that the antique furniture, the engravings on the walls and all the other properties of the interior scenes were in tasteful accord with the people who were supposed to live in them.

The Alcazar

The fourth week of Sopho still proves the great popularity of this play. Florence Roberts has added to her fame by her most excellent impersonation of this strong character. White Whittlesley lends an air of gentle breeding to the part of Jean, the French peasant, whose family have always been in the French diplomatic service. Howard Scott, as Dechellette, gives a color of Parisian life to the part. Edwin Emery is the repentant convict to the letter, whose life-long love for the notorious Sophia knows no ending. George Welster, as Uncle Ceesaire causes ripples of laughter for his highly natural touches of nature at every turn. Walter Belsee’s Hettema is good. The Clown as performed by Carlyle Moore, is worthy of a larger field of action. Ernest Howell, as the Janitor, does an exceptionally fine bit of character acting. Laura Crews is a sweet little country lass as Irene. Marie Houe as Mme. Hettema is excellent. Fauchette as played by Miss Armsby is most conscientiously performed; Stella Rozetta, one of the bevy of gifted young women that the Alcazar seems to always have in reserve, was called on suddenly this week to play the part of Rosa, and she has been giving decidedly successful portrayals of the part, exhibiting much dramatic ability and a charming personality. The balance of the long cast is more than equal to the demands made upon it.

Subscribe for THE DRAMATIC REVIEW

The California

The second week of Hoyt’s Milk White Flag at the California is well attended. This popular farce-comedy is very catchy and takes with every audience. John W. Dunne, as the Colonel, makes up as a living likeness of Napoleon, and the resemblance is certainly very striking. Nicholas Sebastian, as the Major, and incidentally an Insurance Agent, acts well and sings well, too. Tony Hart, as Bankmaster Steel Ayres, is a character long to be remembered. His funnygrams are always hailed with laughter. Walter Jones, the private, has always been a prime favorite here, and his perfect representation of Souxs brings down the house. Adlyn Estee, as the Captain, looks well her part and in the trio, Ti Brago O Padre, with Messrs. Andrada and Wiseman, is encored until a recall results. Her voice is much above the ordinary in this class of entertainment. Mary Marble, as the orphan, aged 16, made up for a child of time that her widowed mother—may seem so young—is a great favorite with the audience, her songs being well sung and always receiving recitals, especially Mathews and Bulger’s great song success, Rag Time. Maudie Courtney, as Lize Dugre, the widow’s particular friend, carries out well the part of the woman who, though a friend, does not forget to help herself at that friend’s expense. Rosie Tannehill, as the be-reaved Aurora Lace, has the audience with her from her very first appearance—a handsome woman well gowned and groomed, with a good figure and voice. What more could one desire? Andrew Bode, as the General, and J. Sherritt Mathews as the Dear Departed, add much to the general hilarity of the play. David Andrada, as the Judge, and Harry Bulger, as the Lieutenant, are equally good. The Drum CORPS, the Messenger Boys and the Band are all integral parts of this exceptionally good performance. Do you want to laugh? Go.

The Tivoli

On Monday night the ever welcome and popular Japanese musical play, The Geisha, was presented with more than usual vim. The house was crowded and notably among the audience were the members of Stanford Parlor, No. 76, Native Sons, who, with their wives and lady friends, constituted a very large and enthusiastic theatre-party. The occasion of their presence was to show their appreciation of the artiﬁcious kindnesses of members of the Tivoli company who have at various times volunteered their services at the entertainments given by this popular Parlor. The first act closed amid a shower of very choice Japanese and ﬂower petals, that were thrown upon the stage by the Stanford boys, who were loud in their demonstrations. Helen Merrill took the part of O Minnosa Son and she was very fascinating with her sweet singing. Tom Greene was in his element as Reginald Fairfax and appeared in excellent voice. George Cooper was greeted with much applause and was the recipient of numerous floral offerings. Her interpretation of Juliette Diamant, a French girl, was very cleverly carried out. Edwin Stevens as the Maquis Imani, Governor of the Province, was perfectly at home, and Ferris Hartman made up most excellently as Wan-Hi, a Chinaman, proprietor of the Tea House; they both created a great deal of fun. Annie Meyers was very happily cast as Miss Molly Seamosr, and the more we see of her the better we like her, for she is so clever, lively and entertaining. Arthur Snevey’s conception of Captain Katana was excellent. Helen Davenport, an English visitor, together with the four English ladies, and the rest of the cast, added greatly to make this a most successful and acceptable presentation.

The Dewey Theatre

The Girl from Chili is being presented this week. WM. B. Mack heads the cast as Prof. Anthony. His conception of the part is excellent. Maurice Stewart acts the part of Harry Doomsby in an exceptionally clever style, and Carl Birch makes much of his small part, Dr. Pilbey. James Corrigan as Con Dugan is good. The character of Jacob Buminer is well acted by Frank Wyman. Fanny Gillette in the title role acted in her usual excellent style. Paulina Mainland is acceptable as Prudence Dale, and Grace Pflaistet portrayed the character of Bessie Davises in a most admirable manner. In the cakewalk given during Monday evening Ida Malone and her brother Raymond won first prizes.
**Vaudeville Notes**

Emil Walton goes to Fresno. Professor Williams will make a high wire walk at San Diego July 4th. La Favor Sisters will play at the Casino, Sacramento, next week.

The Zola Sisters will shortly open at the Vienna Buffet, Los Angeles.

The Orpheum Theatre, Randsburg, will close July 8th for the summer.

The Davenport Sisters will open at the Olympia, July 2d. The Howard Brothers will shortly play the Orpheum circuit.

Paddy Shef, the Irish comedian and dancer will shortly return to this city.

Joe Nathan of Archie Levy's office leaves Monday to take charge of the Street Fair at Martinez.

Birdie Woods and Verónica Myrtle Graham open at the Reception, San Jose, next week.

Archie Levy is now arranging to send several vaudeville acts to Salt Lake.

Hadley and Hart, Dick Mack and Jackson Heard will be new faces at the Chutes next week.

The Savoy, Victoria, has a strong bill this week in Lord and Rowe, La Jess, Carmelita Meek, Georgie Wade, Dampierre and Sheldon, Waterman Sisters, McSkorley and Atwood, Alf James and John Brace.

Dora Merivis is still the people’s favorite. Mabel Le Claire, the operatic vocalist, sings some new selections. The stock company is still to the front. Amateur night is full of fun.

The Chutes

This new bill at the Chutes this week is very attractive. The Wilson, Family, with their cute little pickaninnies, are a drawing card. Nothing so appeals to the human heart as tiny children on the stage. The McDonald Bros., comedians, make a hit with their specialties. Belle Hilton, the singing comedienne, jumps into immediate favor. Deets and Don, the novelty singers and dancers, are winning laurels every night. Basco and Rice, the knockabout comedians, are always in high favor. Gaffney, the dancer, is a selection of wild delight to the crowded house.

**The Orpheum**

Two features of this week’s bill would be enough to crowd the house, without the other five. They are the Cohans and Gilbert and Goldie. The four Cohans present George M. Cohan’s exceedingly funny sketch. The comic touch is the best small bit of light playwrighting seen in this city in years and is acted with exceeding spirit. George Cohan, the author, is showing more skill in comedy writing than any of our native dramatists and he will soon be complete master of the field so ably filled by poor Charley Hoyt for a number of years. And Cohan is as good an actor as he is an author. Josephine Cohan is a charming young dancer and player of agility, while Jerry Cohan is not to be relegated to the lists of “would-like-to-be.” The skit is one of the most amusing imaginable and worth a dollar of any one’s money. Gilbert and Goldie, two San Francisco boys, immensely popular in their own town are one of the most amusing teams in the business. They are always springing new jokes and their parodies are invariably clever. Gilbert was almost laid up with a severe cold, and while their team work was almost completely disarranged, they were very entertaining. Next week they will give the whole of their clever act. Others on the program were Sydney Deane, the vocalist; Charles Grapewin and Anna Chance, in the sketch. A Mismatched Pair; Musical Dale, a genius with bells and chimes and a brilliant performer; Carrington, Holland and Galpin, in operatic and comedy selections; and the Todd-Judge Family of acrobats, who did the most marvelous feats of strength and skill, whatever, without arousing enthusiasm. People marvelous at their doings, but somehow, there’s no dash to their performance.

**The Olympia**

The Olympia presents a good program this week. The Dockhams, Chans and Mamie, comedic sketch artists and champion bag punchers, make their farewell bow this week. Their admirers hope for their early return. George Trump, the greatest of all hand balancers, continues to excite the astonished beholders with his seeming miracles. His first appearance of Edna Davenport, the celebrated Buck and Wing Danceuse, who must be pleased with her warm reception. The reappearance of Signor Antonio Vargas, the great baritone, is hailed with tumultuous applause. His is probably the finest voice ever heard in this popular place.
NEW YORK
Special Correspondence.

NEW YORK, June 21.—Mikado was sung at the Lenox Lyceum last week by a small company including G. J. Graham, comedian; George Tallman, tenor; Miss May Fiske, prima donna, and other even less well known persons. Nevertheless, for the popular prices which prevailed, the audience got their money's worth. This week the cast was strengthened by the addition of Herbert Wilkie, baritone, and Leonard Walker, tenor, and the management offered a double bill of Pinafore and Cavalleria Rusticana. Signified deems is now fast asleep in this town. Even Quo Vadis closed for the season last night at the New York.

Terrace Garden, the only real garden in town, has music nightly by Victor Herbert's Band. In the daytime I suppose Mr. Herbert finds time to write some of his operas for next season.

The regular theatrical summer season at Manhattan Beach opened last night with James T. Powers in The runway girl, under the management of Benjamin D. Stevens. Francis Powers, the late San Francisco, author of The First Born, was seen to advantage for the last two weeks at Proctor's in Ralph Storitt's sketch entitled The Peacemakers.

All of the continuous shows have been favored by weather in June cooler than usual. It will be a great thing for the Eastern theatres to have the liquid air inventors ever accomplish refrigeration as outlined in their prophecies. The use of liquid air, which was extensively advertised to attract visitors to the Cherry Blossom Grove, was never realized. No liquid air has yet been used successfully as a refrigerant. The Walnut theatre, the oldest theatre in America, was among the first three theaters to be refrigerated in Philadelphia last week that the theatre was cooled by liquid air. It invited its patrons to go in and see a good vaudeville show and "freeze with us." The show was good, for it included Minnie Seligman and other drawing cards for the Walnut's first week in continuous vaudeville. But there was no liquid air on tap. I took the pains to leave the greatest show on earth—a National political convention—long enough to step in to the Walnut Theatre to take a little freeze, but nary a freeze was there. The liquid air machinery was cold.

Japan in Flower and Flame is the spec- tacle this year at Manhattan Beach under the auspices of Pain's fire workers. The opening performance was held last Thursday night. Pain's fireworks have been a feature of life at Manhattan Beach for several years and divides with the concert and light opera the spectators at the Beach. Ross Roy.

SALT LAKE
Special Correspondence.

SALT LAKE CITY, June 25.—The Salt Pal- mer Brothers' new and wonderful amusement of a theatrical nature in Salt Lake this year. The Will S. Rivington Comedy Company is presenting vaudeville entertainments at the Park Palace Gardens nightly to good patronage. The resort is fast gaining in popularity and promise, under the able management of Max A. Peters, it is one of the strongest pillars for summer patronage the city has. Immense crowds gather twice a week to see the bicycle races, held on the stage. Sattan has done double the amount of business this season in the short time it has been open over and previous year's business.

NORTH DAKOTA
Special Correspondence.

Fargo, N. D., June 19.—Coming attractions are—June 23, Elv Illinois; June 23 and 26, Prof. Gentry's Dog and Pony Show; July 12th, Forepaugh's and Sells Bros. Circus.

On the Road


Frawley Company
Grand Open House, July 1; indefinitely.

Killer
Sacramento, 29-30; Portland, July 2-3-4; Tacoma, 5; Seattle, 6-7-8; Victoria, 10; Vancouver, 11; New Westminster, 12; New Whittier, 13; Esell, Hydmatist, Fernale, 2-7-20; Scotia, July 1-2; Port- land, 3-5-15; Eureka, return date, 6-7-8.

Frank C cuddy Company
Phoenix, Arizona, indefinite.

There will be a special 4th of July maine at the Alcazar Wednesday, July 4th.

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**Pacific Coast Correspondence**

**LOS ANGELES Special Correspondence.**

**Los Angeles, June 29.—**Last week was made prominent in theatrical circles by the publicity given to the future plans and personnel of the new company. The new company will be composed partly by Willie Western,2 Wilton Hackett,3 Arthur Hulme4, Ruth Berkeley,5 Alice Evans,6 Rosalie Morison,7 Henry Roberts,8 Robert Grillo9 and H. S. Grillo.10 Mr. and Mrs. A. A. Snider,11 the owners of the Orpheum,12 have offered the company a contract to play the Orpheum for five weeks. The company was issued and the management of the theater is flying to New York for the purpose of getting the best men in the world for a husband.13

Under the stage name of Grace Anderson, Mrs. Hall played souvenirs parts at the Alcazar and at the Columbia. Last year she went to British Columbia and was playing at Victoria when she signed for a winter season engagement at Dawson City. It was while she was on the way toward the North Pole that she met Mr. Hall, and not many days later there was a wedding in the Klondike capital and another theatrical engagement was cancelled. Mrs. Hall goes to Paris with her mother with a check of ten thousand dollars from her husband to pay expenses.

**No Hastings Co.**

The plans for a company to be headed by Ernest Hassel has been declared off. Mr. Hastings will for the next few weeks continue to enjoy a well-earned rest in the country.

**Changed His Plans**

Oliver Morose, who made about concluded arrangements for a four weeks' season of stock at the Los Angeles Burbank, has given up the project and will keep his house dark till the Nells open there on their return from Honolulu.

**Lamb's Club's Twenty-fifth "Washing"**

The twenty-fifth annual "washing" of the Lamb's Club took place June 27th at the summer home of Clay M. Greene, a former shepherd of the club, at Bay Side, L. I. Some hundred or more celebrants got there by rail, others sailed, and De Wolff Hopper drove in with a four-in-hand. The grounds were decorated with emblems of the club. At the entrance was a banner inscribed "Bale aghi," which is lamb Latin for "box, ba, black sheep." Thomas B. Clark, shepherd of the club, did for the entertainment of the party something which he said was based on Hiawatha. This stirred up Digby Bell, George Nash and Greene to do other amusing stunts, and Mrs. Callic disdained himself as a chief of the Algonquins, the aborigines of the island, and welcomed visiting Indians. At the close De Wolff Hopper, assisted by his megaphone, impressed the great Manhattan and blessed the smoking of the pipe of peace.

**Snap Shots**

A Marriage of Convenience, Sydney Grundy's comedy of manners, is to be the third play for the Henry Miller season at the Colubmia Theatre. His Excellency, the Governor, and Hearts ease are in active preparation for early presentation.

The successful Daly production of The Runaway Girl is booked for a Coast tour this year. This is one of the most important successes of the many light work's started by the late August Daly.

The special Wednesday matinees given by Henry Miller in addition to the regular Saturday matinees will prove quite necessary to accommodate the demand for seats, each play being limited to one week.

**Vadeville Notes**

Warren Bunker will shortly play at the Chutes. Mr. George plays at the Leader, Valjello, next week. Boyle and Lewis open at the Grotto, July 2d. Travell will shortly open at the Salt Palace, Salt Lake. The Romola Brothers will shortly go East. Chas. Stanley will open at the Tivoli Theatre, Stockton, next week. Forrest and Walthers will be big favorites at Fredericksburg Music Hall, Portland, Or. The Gordon Sisters will play the Savoy Circuit, Virginia and Vancouver.

Ruby Farwell will open at the Vienna Buffet, Los Angeles, next week. Laura Moss, prima donna, Robert Logan, basso, and L. B. Atkinson, comedian, who were with Ernest Hogan in Honolulu, are in this city. Norman de Witt Phillips, the child tragedian, a wonder of stage precocity, will delight the audiences of Fischer's fine place next week.

The Alcazar Theatre, Denver, has a strong bill next week in Copeland, Jones and Copeland, Slayton and Dashington, May Wilson, Minnie Wardell, Margie Jones, Ruby Thorn, Lillie Tudor, Lillie Mitchell, Harry De Voty, La Tour Sisters and Hovey and Hall.

Boggs and Hernandez, under the direction of Charley Thall, have left for the smaller towns. Manager Thall has got out some very good advertising matter and carries with him a complete set of scenery, painted expressly for him by the well-known scenic artist, Edward Williams, of the Alcazar.

Wallace, one of the lions at the Chutes, made a vicious attack on Frank Hall, his tamers, as the latter was leaving his cage Sunday last. The lion raised one of his paws and inflicted a gash about two inches long on Hall's scalp. The attendants beat the lion back before he could inflict further injury.

The Mascot Theatre, Seattle, with Fred Gottlieb, stage manager, is making a strong bid for favor, with such people as Nick Williams, Louise Norwood, Williams and Bisselle, Winchell Twins and the great Melbourne.

Mrs. H. D. Pike, a sister of Mrs. Johnnie Ray and Lilian Sherwood, was killed in this city by her husband last Saturday night the result of a quarrel. Pike afterwards turned the pistol on himself, dying immediately. Tom Logan (the man that never knows anything) stage manager for Ernest Hogan, is spending a six weeks' vacation in Oakland at 737 Milbert Street, with his wife. Both Logan and Hogan are unusually well- informed men, standing prominently in the fraternal orders, being thirty-second degree Masons.
THE COLUMBIA DRAMATIC REVIEW

THE COLUMBIA

The Miller season is an assured success at the Columbia Theatre. The attendance during the past week has fully proved that the nightly receptions tendered the various members of the cast give evidence of the most kindling thing. No such perfect organization of representative American players has ever been effected in this country, and from all accounts, The Tree of Knowledge, announced as the bill for the second week, beginning Monday night, will be interpreted by a cast, the equal of which has never been seen anywhere. The Tree of Knowledge is an original play in five acts from the pen of R. C. Carter, best remembered for his charming comedy, Liberty Hall. The Tree of Knowledge will be sumptuously staged, and as already stated the cast will be one to conjure with. The first of the Burton Holmes lectures will be given on the afternoon of both, and the first evening lecture will take place on the following Sunday night.

THE ALCAZAR

Sapio, which has captivated the whole of San Francisco, and which has held the boards for four weeks to excellent business, will give way on Monday evening to a highly picturesque and powerful presentation of the very much loved play, Carmen, a four act romantic drama. The plot is strong and interesting and the situations in several instances are of more than ordinary cleverness of construction. The scenes to Carmen are laid in Seville and Cordova. Carmen will be most lavishly staged, beautifully costumed, and put on in a thoroughly metropolitan manner. The cast includes Florence Roberts, and a selection of the best people in the Alcazar stock, with the addition of Lorenza Atwood and a host of supernumeraries.

THE GRAND

The Grand Opera House will begin its new season Monday evening next, with the largest and strongest stock dramatic organization ever assembled in this city, in Israel Zangwill's great drama of Hebrew life, Children of the Ghetto. There is an immense demand for seats already. Wilton Lackeye will head the company and will appear in his great impersonation of Rabbi "Reb" Shemuel of which he was the original representative. The exception of the composer, which is illustrated by the following roster: T. Daniel Frawley, Harrington Reynolds, Henry Roberts, Robert Greppo, William Jefferson Winters, H. S. Dunfield, H. S. Northrup, George Gaston, J. K. Amory, Wallace Shaw, George D. McGarrie, Frank Mathies, Reginald Travers, Clarence Chase, Charles B. Swift, J. C. Riley, Thomas Phillips, Corona Riccardo, late leading woman with Augustin Daly's and Wilson Barrett's Sign of the Cross Companies, Mary E. Wakeman, Mary Van Buren, Rosabal Morrison, Phoa McAllister, Ruth Berkeley, Marion Barney, Alice Evans, Christine Hill, Lillian Pearl Landers, Grace Cihill, Minnette Barrett, Margaret Smith, Lillian Stafford and Margo DuFelt. There will be regular matinees Saturday and a special one on Wednesday next, July 4th.

THE TIVOLI

A better performance of the comic opera, The Geisha, has never been seen, than the one now crowning the Tivoli Opera House, and the heavy advance sale of seats for the second week, which begins next Monday, indicates a succession of packed houses. The record breaking week of The Idol's Eye, has already been broken by the first week of The Geisha. With such names as Edwin Stevens, Ferrii Hartman, Helen Merrill, Annie Meyers, Tom Greene, Arthur Boyce, Grace Orr Georgie Cooper and Grace Field in the principal characters, the Tivoli has the most efficient cast ever seen in the successful opera. The Tivoli is likely to keep The Geisha in the bill for some weeks.

THE ORPHEUM

The Orpheeum has another good bill for next week. Clayton White, assisted by Marie Stuart and Eva Randolph, will present an original comedetta, The Waldorf-Metropole Episode. This is a well written piece and should make a big hit here. The Quaker City Quartette is a popular musical organization. The members will present an original musical sketch which will give full scope to all their talents. The Four Cohans will appear in a new piece, Running for Office. It was written, of course, by George Cohan and in its way is every bit as popular as the Governor's Son. The Todd-Judge Family will change their program. Master Herbert Cohan, who claims to be the strongest youngster of his age and inches in the world will appear in some specialties which will exhibit his wonderful muscular development. The holdovers will be Carrington, Holland and Galpen; Gilbert and Golde; Musical Dale and the Biograph.

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"THE BEST IN THE BUSINESS"
LOCAL NOTES

A READER COMPLIMENTED

Miss Mabel Richardson, the bright young reader of Vallejo, visited friends in San Francisco last week, meeting several people of professional prominence, among them Dr. Samuel Sydney Partello, an old favorite upon the stage, who arrived recently, and he was greatly interested in her ability and pronounced her work praiseworthy, advising her to seek an opening upon the stage. Dr. Partello, by the way, is very much enthused with the Dramatic Review, and considers it will have a splendid future throughout the country. The Review is making friends everywhere, and letters of good wishes are coming from foreign countries as well as throughout America.

GRADUATING EXERCISES

A pretty program was given at the graduating exercises of the Deman Grammar School, when Cecile Von Seiberlich's little pupil, Annie Bailey, made a very good impression with her piano solos. She has been carefully taught and for her period of study has made excellent progress and the same conscientiousness will bring her forward as a musician in time to come, for she is gaining a solid foundation. Pearl Ladd also appeared with success in vocal and instrumental numbers. Maybel Peck, Louise Major, Marie Fitz Maurice, Ethel Ross, Berenice Rance and Josephine Normand contributing to the program. Presentation of medals by Hon. James Dewman.

FRATERNAL MYSTIC CIRCLE

A pleasant evening was spent on Monday at Union Square Hall by the friends of the Fraternal Mystic Circle when an entertainment of music was enjoyed. Dr. A. N. Meals who arrived recently from Philadelphia and who will be an addition to our musical circles, has a deep musical baritone of very good quality and sings easily and with good expression. He was the favorite of the evening and recalled with each number, among them being Out of the Deep, The Flower May Hide Its Lovely Face, and Bandalero and encore. Mr. Roy H. Douglas, a young baritone, sang Once in a Purple Twilight and a second selection. Prof. W. P. Chambers played violin solos Air for O String [Bach] and Bolero [Bolm] receiving much applause, and later giving Beyer's zither solo, Romance, winning an encore. Miss Ethel Stewart, also a new comer, gave a soprano solo, Happy Day, and an encore in a very clear sweet voice and made a charming appearance singing very unaffectedly. Roscoe Warren Lucy was the accompanist for the evening and gained very sincere praise for his work. He is one of the few accompanists who can support singers without rehearsals and win their entire confidence. Mr. Ashford and Mr. Meals addressed the audience regarding the Fraternal Mystic Circle. Dr. Dearoff presiding.

SILENT WORKERS' CONCERT

A very successful concert was given last week for the benefit of the Silent Workers at Golden Gate Hall, several of our prominent professionals appearing. Roscoe Warren Lucy was the pianist of the evening, and upon him depended much of the success of the evening. A handsome sum was netted, and the following program much enjoyed: Quartet, Serenade [John Harraden Frant]; Knickerbocker Male Quartet—Herbert Williams first tenor, Dr. R. W. Smith second tenor, D. B. Crane first bass, L. A. Larsen second bass; soprano solo, The Yellow Riband, by Mignon [Amelrose Thomas]; Miss Alma Berglund; violin solo, Fantasie Mignon [Sarasate]; John Marquardt; contralto solo, A Love Song [Brahm], Mrs. Lolli Daniels, accompanied by Robert Nevell; baritone solo, Prologue fro Pagliacci, Signor Antonio Octavia Vargass; soprano solo, The Swallows [Coven]; Mrs. Susie Hert Mark; humorous selections, W. J. Hynes; contralto (a), Der Gott und das Madchen [Schubert]; (b) Der Nussbaum [Schumann]; (c) Drinking Song from Lucretia Borgia [Donizetti], Mrs. J. S. Birmingham; tenor solo, Tho' You Forget [Louis Campbell Tipton], J. F. Veevy; duet, Aimeous Galatea [Massie], Mrs. J. S. Birmingham and Miss Alma Berglund; basso solo, Out of the Deep, Frank W. Thompson; harp solo, Mrs. John Marquardt; A Little Bit of the Top [Murray and Leigh], Ferris Hartman; contralto, Die Dunklen Schwaben (The Dark-Winged Swal- lows) [Hans Hermann], first time sung in San Francisco, Margaretha E. Bruntnell; song, Don't You Say, My Honey, We Must Part, Little Hazel Sexton; a few remarks by William Greer Harrison.

MUSICAL ECHOES

Denis Sullivan of Shamus O'Brien fame spent most of the last season in Dublin, Ireland, studying new roles in which he will shortly appear in London and other English cities.

Victor Thane the well known musical manager has for the present abandoned his work but will resume it later in all probability, and in the meantime recommends J. V. Gottschalk as his successor.

Walter Damrosch will again visit San Francisco, having been chosen conductor of the Metropolitan Opera Company which Maurice Grau will bring to California some time during the coming season.

Aired Wilkie appeared on Thursday last week at the Elks entertainment at San Jose and was director and principal tenor of the little operetta, "The Marriage of the Lanterns" which formed the principal part of the musical entertainment.

To-day an organ recital is announced by Thomas W. Whalley at his organ factory when Wan. King will play. The recital will be a private one and Mr. King promises an excellent program including a Bach toccata and fugue, a Scherzo andante of Widor and a prelude fugue and finale of Caesar Franck.

Anna Miller Wood, the contralto who left Boston going to Portland, Oregon, for a concert on the 25th, will spend the summer in San Francisco, where she will teach and possibly appear in public.

Elizabeth Westgate, organist, has gone to Laddycroft, her summer home in the Santa Cruz mountains, for a two months vacation. Miss Westgate has been very prominently associated with musical work and has made the services of the Unitarian church of Alameda very attractive.

A surprise party was recently given by J. Wheaton Leonard, the baritone, at his home, 427 Sutter street. A program of music was arranged during the evening and participated in by: Miss Edith Bruce, accompanist; Mr. Geo. Crosby, tenor; Miss Pearl Morton, soprano; J. Wheaton Leonard, baritone; Professor Carl Sawtell, basso; Mr. Franklin, tenor; Mr. Ruby Crosby, cornet. After the program the guests were all invited to the dining hall to a champagne supper. Those being present were: Mrs. Gould of Boston, Mrs. Blaisdol of New York, Carl Sawtell and Mrs. Sawtell, Mr. and Mrs. Crosby, Ruby Crosby, Miss Pearl Morton, Miss Edith Bruce, Mr. B. Franklin, Mrs. Fannie Dam-Hilton who has been heard several times lately in concerts in the interior will undoubtedly be a favorite in San Francisco when the season opens. She has a lovely soprano voice, and her singing is most refined and artistic. She may give some charming musicals in her home in Fruitvale during the summer. Her house stands in beautiful wooded grounds and she may plan some outdoor entertainment. Mrs. Hilton is one of the finest teachers in California, but one of those quiet workers whose heart is wrapped up in her work for art's sake, and her unselfish generous nature has been the means of bringing forward many ambitious young people. Mrs. Hilton has
traveled extensively and is as intellectual as she is charming.

Elizabeth Regina Mowry is missed this week from the stage of Fischer’s Concert House where for several nights she was a drawing card. Mrs. Mowry seems to have bright prospects for next season, and every one who heard her at Fischer’s was delighted with her work. I was present upon the opening night of her engagement and never heard a more hearty encore given; and a gentleman who sat near me, formerly a singer in one of the leading opera companies of America, praised her most warmly. Madame Mowry will go to Sutter Creek to an excellent engagement on the Fourth of July. Mrs. Mowry is a charming, refined woman, and her friends may look forward to a successful season.

Mr. Hastings, the banjoist, has gone camping with his family and a party of friends in Mendocino county, and reports a delightful trip. He will return after the Fourth.

Miss Jessie Foster, soprano, has returned from her visit to Yosemite and resumed her classes.

Mrs. Fannie Dam-Hilton appeared with great success Tuesday afternoon last week at a reception of the Women’s Relief Corps at Loring Hall, Oakland. Bobolink, a song that always enthralls her audiences, was given in her usual refined and graceful style, her sweet, well cultivated voice being as clear and musical as the tones of a bell. Mrs. Hilton’s pupil, Mrs. Spence, sang *When You Are Here, Love*. Mrs. Blake-Alverton, an old favorite in musical circles, gave to just appreciation Beauty’s Eyes. Miss Capell, to whom Mrs. Hilton has given such help and encouragement in her work—was the accompanist. Mrs. Mabel Richardson gave several bright readings.

The Pacific Coast and Concert and Teachers Agency is becoming very rapidly established, and in spite of the dull season the register shows a daily increase, several engagements having been filled satisfactorily. The music stores having been most kind in their willingness to help along our undertaking, that promises to be a success, and many are showing a warm interest. Last week Mrs. Hilton volunteered to distribute a lot of circulars in Oakland and tells me that in Kohler Chase & Co.’s and other places the new agency was kindly welcomed. Sherman, Clay & Co. and Byron Mauzy are among its friends and in every direction I find willing hands to pass along our announcements and say a good word.

Two charming girls visited the DRAMATIC REVIEW office last week in whom I am greatly interested; Miss Alice Dippel, reader, a young woman of fine appearance and magnificient physique, has been heard frequently in San Francisco, and reads with much dramatic strength. I heard her lately in scenes from Camille, Merchant of Venice, Leah the Forsaken, and was much pleased with her work. Miss Claire Dippel, a slender graceful girl of rather poetical temperament, is a contrast to her sister. She is a pupil of Otto Bendix, the pianist, and a member of the Saturday Club of Sacramento. She plays with a great deal of poetical feeling and has a leaning towards Chopin and Beethoven. Miss Dippel would find a field for her talent here and has had experience as a teacher.

Last Sunday Mrs. Fannie Dam-Hilton directed an interesting program at the Mental Science Temple at Golden Gate Hall, appearing with her pupils, Mr. Geo. Kronmiller and Mabel Richardson, the reader, who is also a member of her vocal class. Mrs. Hilton was in splendid voice, singing solos, Tu of Robyn and Absent [Melical], with exquisite expression and beautiful clear execution. Mr. Kronmiller’s sweet baritone which is improving surprisingly, was heard in solo, Out On The Deep, and in two lovely duets with Mrs. Hilton, Where Know that Thou Art Near Me and To Amarillis, Miss Garrish accompanying. Mabel Richardson gave several clever numbers, winning much praise as a reader. To-morrow Joseph Greven has offered his pupil, A. J. Hanna, a young tenor, and the Sunday following Mrs. A. G. Coleman will arrange a program.

—Mary Frances Francis.
MILB"

After a fortnight by the Ingleside planning frocks and headgear, the Columbia clientele tripped out again Monday night, in a flutter to meet Miss Hobbs and welcome her well-beloved interpreters.

What an awkward title. Were I to say that Miss Hobbs will not exactly pass and with points to spare, you might think I meant Margaret Anglin—which I don't. Miss Hobbs is first choice in the Henry Miller summer season and the choice is recognized by everyone as most appropriate to make us appreciate—the players!

My, but we were glad to see them. We welcomed them all, whether we knew them or not. But the old loves—we must have come near to convincing them that "our arts are true to Poll.

The play? Some other column will tell you the plot. Mine are just side remarks. It is not exactly a seventh breaker of a play. I don't think it was written at a beat and I do think something more would be needed in a crisis, but it is a jolly, unpretentious little fun maker.

The heroine is a case of cool incon sistency—a sort of blow winds while I point the vase, because I want ships to sail so, and an interfering hand has always much in common with an intrusion.

If you are going to tame something, you should first be sure it is wild, which the lady in question never was. In the very first act, had Wolf Kings earl (with a few decent orderly preliminaries) said to Henrietta Hobbs, "You are very beautiful. I cannot live without you," he might have "took a thread of meadow grass and measured for the ring," then and there.

Still, if he had, think of the joy we might have missed. And just because of this joy, I hesitate to criticise the play. If the sun total makes for happiness, it is not well to be too keen on technical analysis. It multiplies things. They are never the same again.

If it is jolly inconsistent, and runs a little wobbly on old tracks, a night with it comes back in recollection as a night of unquestioning pleasure.

On the other hand, a playwright is a scheme to prevent dramatic talent from lying about loose and if we will have good actors, we must have something worth being an actor about. When the playwright digs little pits in the play, the actor is thrown down by one who should have helped him to stand firm. (Aside. And it is a poor rule that will not work well both ways).

To the players. I believe Henry Miller loves acting. I do not believe he makes it the scapegoat of his unpoetical moments. I believe he is proud of his art as Socrates was of Athens or Dante of Florence, and so an actor should be, to be worthy the name.

What is his descriptive note? He possesses a something elusive yet powerful that accomplishes his imagined things, and then takes its place in the things accomplished. If you have words to pin that something down and hold it fast, I have not, nor do I want them.

He is a born stage manager. As father confessor to the scenic artist and the property man, he helps to shape the artistic destiny of us. And badness knows it needs shaping. He has such a way of getting atmosphere into things, that when the horn blew in the yacht scene, I felt a good, clean, agricultural fog right in my face, and I was glad. It is so good for the complexion.

In regard to Wolf Kingsear, I have one protest, Mr. Miller: I had rather have the original line, "a smooth faced gentleman."

If Henry Miller is the ideal stage lover, then Margaret Anglin is his inspiration. She reflects in absolute perfection, the joy of being loved. She makes you believe that she feels it to her very soul and you want to be "in his place." I don't know how she learned her art. Perhaps as a wise man learns a language—from its poets rather than from its grammars and dictionaries. Apart from this she is a comedienne of the first rank, and her gowns might be toasted. In most ways she treats Henrietta far better than the lady deserves, but she must not cause her to fry chops on a hot stove for ten minutes and then hold all men to us raw. She must put a dash of chemical in the pan or even paint at a pinch.

Frank Worthing, who left us pale and thin and certainly ill, has come back looking so well and strong and fit—ready to fight or sail ships or make shoes or plan foreign policies for the nation, with the latter most to his mind and turn. I don't know why I always see him minister to some place but I do. However, don't go. The stage could ill afford to lose the like.

And dear Mrs. Whiffen is dearer than ever, quite equal to twenty years more of stage life, at least. She teaches a lesson in the art of growing old gracefully that more than one might learn to advantage. Here's my hand to the old and the new with whom I want a better acquaintance.

And not once have I used the Miss and but once the Mr. and with malice aforethought. Why are the names of the players so printed? What is it all about? These little prefixes are part of our ordinary social conventions, without much meaning and more or less impossible were we not all subject to contagion. In the quiet of our at home lives, where we each stand on common ground with our neighbors, the prefix, and no Christian name, by all means, to the least. The contemptuous opinion of man makes for this and it is vulgar to be conscious.

But anybody can be Mr. Miller or Miss Anglin, while to be Henry Miller or Margaret Anglin is a distinction—an honor of which they should both be proud. And if you care to look back, you will see that the one Mr. has been used according to my convictions.

STILL SAPHO

Oh, not so very still. Where do the people come from who crowd the Alcazar to the need of a fifth week? We are supposed to be out of town, and when we are here we are not to numerous. I asked the box-office man what he thought about it, and he told me that those who were buying seats now had all been before, some of them twice, others thrice. And really, there is no other explanation for population facts are stubborn things, and three times one are three in spite of our willingness to consider them four.

But to Hecuba, I (just love to go round Robin Hood's barn.) Idle curiosity may have made the first week a success and the second, perhaps, but something else must account for a run. A man at my elbow last night accounted for it in his own way, quite without meaning, too. "Well," said he, popping his opera hat, "I have been all over the world and I have yet to see a better actress than that little woman." I have stayed at home and tried not to grow provincial, and I am glad to quote what, however I might think, it would ill become me to originate.

After this year's starring tour I want to see Florence Roberts surrounded by the best company that money can procure, with the finest play that art and the hour can produce, and I want to be in New York when the curtain rises and falls on what should be hers, what she is ready for.

The play of my choice would be no Sapho! It would run the gamut of pure rippling comedy with a chord of deep emotion giving value to the melody.

Energetic little woman as she is, she has learned how to be weary—for Sapho is an excellent master in the lesson. When Sapho has fled the scene I shall give my biggest applause. If she has struck her roots too deep, to be moved, is there not some way of snapping her at the stem?

The long run has served a turn to White Whittlessey, however. Though the part is a stupid one—stupid to commonplaces, he plays it especially in the first two acts with a quiet enthusiasm (not too quiet) that makes one forget it was only written with a pen. Though taking the role from other hands, a most ungrateful task, it has not the least cooked-over tang. His metropolitan experience has made for development—association with
Ada Rehan is sure to be a liberal education. He is her choice for leading man next season.

**A CHAT WITH MARY MARBLE**

Mary Marble

My ideas of individual farce comedy people are turned topsy turvy. Apropos of Mary Marble, a newspaper woman I know, best expresses my flabbergastation.

"I planned to photograph her on the street in boy's attire," said she, "and make a big sensational half page of it. I sent up my card and when I was admitted, how the feathers of me fell and faded. What was conceived in a blowl, was born with a weak little wall and even for that I feel guilty. Don't let's talk about it. There is not the least manliness about her. When I hear a man in the audience make the slightest Jossy remark I want to beat him."

After a half hour's chat I knew just what she meant and came away ready to write up the woman rather than the artist. She was simplicity and femininity themselves, from her satiny well brushed hair to the toes of her tiny boots and between them was a dainty gown, chosen with the quiet taste of the well bred. No wonder President and Mrs. McKinley saw fit to lunch her at the White House. (She did not tell me that. I just happen to know). I can fancy her quite in the picture.

"How did I happen to play chappies? Why I saw Vesta Tilley five years ago do that sort of specialty and I have a deep hankering. But she was so tall and slight and graceful that I did not dare. In this loving yet leaving mood I saw Fay Templeton and decided that if she could wear trousers, why then I could.

"I'm having new clothes made for next week's play and I find your tailors perfect robbers. There may be some excuse for it. I admit I do take more material in width than I used and that is why I care less to play chappies than I did at first. It is so hard to remember always to face the audience and back up stage for the exits—far more difficult than to keep your toes in when you play insouciant six or eight.

"My child studies! I made my first ones early in the morning in Central Park, when the young ones were out with their nurses and it is the dearest, happiest study in the world. After a day or two I found myself walking home with my toes turned in and my finger in my mouth wondering why somebody didn't say, 'What's your name, little girl and how old are you? Still it was good of them not to say 'How old are you?' Was it not? I don't think it was so very good. Her studies have been to a purpose for criticism of her younger specialties would be cropping. She does not like criticism by comparison. It makes her feel like an imitation of every one who ever wore a blonde wig.

"Why wear a blonde wig? All children are not blonde. The cutest one I know has hair as black as coal and the most surprised snub-nosed little face in wonder land. When make-up becomes something fixed, it begins to harden and grow dull. Fresh forms are everywhere in nature. From all points, acting should stand lightly on the texts and tracts and take root into the real pulse of things.

"Tradition is the bane of my existence. After I shout it a few times more, some one will surely hear. Miss Marble, take off your blonde wig, and be another sort of child.

"Like best to hear at the theatre? A good comic opera. I love music, especially when it jingles."

She said something characteristic about grand opera, I forget what, but I meant that some music is composed as some deep books are written, for the rare scholarship that includes an acquaintance with the classics. It meant that she was not enough on the hill of things to see it right.

"Yes, I love music. When I am tired and dull and my head aches and I want to go to bed, a corking good overture will put me in a mood for any sort of work."

She did say "corking" and I repeat it because it was so unexpected and droll—the only slang word she seemed to have handy. If you are quoting folks, there is no sense in ringing the changes on English rhetoric.

Look at her picture above, taken as her simple self, and then you will know why, in spite of her success as an artist, she longs to quit it all and be a suburban with meadows and garden beds and chickens and dogs and I hope a few cats. Long may that day be off.

"You are one of the few farce comedy people," said the other one of us, "who has never got into the yellow journals."

Let us rub wood, said Miss Marble, and she polished up the table top with a hand too tiny for a number five and tapping enough for the most fastidious.

And just then a horrid man with a turban for sale sent up his card and she needs must see him to purchase one for a ring for Mr. Dunn. (In private life, you know, she is Mrs. Dunn).

"And a whole article," said the other one, as the pater of tiny feet died away in the corridor, "could be written about their devotion, one to the other."

C. T.
Personal Mention

ELMER EDG WORTH is in town ahead of the new Frawley Company.

MRS. DAVID BELASCO and two daughters are making a short visit to San Francisco, visiting relatives.

WILLIS MARKS and Carroll Marshall, two leading members of Harry Corson Clarke's company last season, got in from Denver Monday.

W. E. FROST, of the Western Amusement Exchange, left Wednesday for Eureka to attend the Street Fair.

MABEL MORRISON, now spending the summer in San Francisco with her father, Lewis Morrison, was in the cast of Miss Hobbs last winter.

F. H. LIVINGSTON, a California boy who has been with the Woodward Stock, Kansas City, the past season, is in this city for a short stay. He rejoins the Woodwards next season.

NORMA WILLEY, the regal beauty, and Louise Gunning, the sweet singer, will appear with the Dunne and Ryley people next week. John W. Dunne does nothing by halves.

FRED BELASCO and wife have been doing Paris, which they declare is the only real up-to-date thing they have seen since they have been on the other side. They will arrive in New York July 6.

The pleasure of losing a trunk overboard was experienced by Mrs. Dick Scott on a recent trip from Port Angeles to Whattam. And to make it more pleasing, Mrs. Scott had it filled with a valuable new wardrobe.

LAURA CREAMS, the most popular ingenue in the history of the Alcazar, will leave for the East in August. She will be entrusted with a strong role in one of the big Eastern successes.

DELLA FOX, the actress, who has been under treatment in River Crest Sanitarium, New York, for several weeks, left at noon Thursday. The physicians in charge say that her mind has been restored and that her physical health is excellent. It is said that Miss Fox will return to the stage in the fall.

MRS. KATHARINE LOFT CLEMENS, wife of Samuel Clemens (Mark Twain) the author of "Pudd'nhead Wilson and other successful stage pieces, died suddenly Wednesday of heart trouble at Hackensack, N. J.

The Ellefords Getting Ready

The popular Ellefords are busily rehearsing in Dietz Hall, Oakland, getting ready for next season. They go out July 16 and have time booked for the entire season and for a good part of the one to follow. The repertoire will include Quo Vadis, The Charity Ball, An American Girl, Two Sisters, and The Fatal Card. The roster shows: W. T. Elleford, proprietor and manager; Tom Bates, business manager; Jessie Norton, Mabel Weirne, Aline Wallace, Miss Cummings, Adelaide Laird, Baby Lillian Dolliver, Carl Birch, Will Walling, Frank Weyman, Joe Roberts, Wallace Hester and Albert J. Watson.

Side Lights

The Dailey Comedy Company left this week for Grass Valley, where they play a week.

Mr. Henry Miller has arranged with the management of The Burton Holmes Lectures for a double course of lectures to be given during the Henry Miller season, at the Columbia Theatre. These two courses will be exactly alike, the first being given on six Thursday afternoons, beginning July 6th, and the second course, identical in every way, being given on Sunday evenings, beginning July 22nd. The subjects will be "Manila," "Japan Revisited," "Round About Paris," "The Grand Canyon of Arizona," "Moki Land," and "The Hawaiian Islands."

"Ah! poor Yorick I knew him well - a fellow of infinite jest. He never had a worry or a care - his feet never troubled him for they were always covered by

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THE SAN FRANCISCO
DRAMATIC REVIEW
A weekly record of Dramatic and Musical Events

SAN FRANCISCO, SATURDAY, JULY 7, 1900
TEN CENTS A COPY
THREE DOLLARS A YEAR
Morrisey Was Entitled 

To a Drink

Now and then a good, clever theatrical story floats out. Here is one of the best that has been told in a long time, and is vouched for by the Looker-On in the News Letter.

"For pure, unadulterated cheek, a fellow answering to the name, among many others, of Allen Dayton, takes the palm. One of Manager John Morrisey's strictest rules is that no one shall be permitted behind the scenes at the Orpheum without a permit. Therefore when Stage Manager Ondorff saw a stranger on the boards, he requested him to withdraw.

"'That's all right,' said the sanctious stranger. 'I'm in from the Examiners.'

"Ondorff thought maybe he was, and was very polite, but he asked him to get a permit from Morrisey just the same.

"'Morrisey? Oh, I know John well. Bring him around.'

"'Excuse me,' said Press Agent Campbell a few moments later. 'You are from the Examiners? Really, I can't place you. What is your name, please?'

"'Bob Edgren. You see my pictures in the Examiners every day.'

"Campbell was aghast. He went in search of Morrisey, and the first man he bumped into was the original Bob Edgren. He told him about the other Bob.

"'Where is he? I've been looking for that fellow two weeks,' exclaimed Edgren.

"When the two reached the stage the stranger was sitting in an armchair with his feet protruding from the wings. Campbell introduced the two Edgrens. The real Bob doubled up his right.

"'Say your name is Edgren? he demanded.

"'A josh on my part,' said the other blithely. 'Ever hear of Hayden Jones, the artist? Well, I'm Hayden. Just came to town.'

"'You've got a gall!' blurted out Bob. 'Hayden Jones and I roomed together for a year.'

"'You don't mean it! Say, wasn't that a sad thing about his death?"

Out there in China, pencil in hand, he was shot down just—

"'What are you talking about? I got a letter from him last week.'

"'Is that right? Well, boys, I'll play fair. I just got here two days ago, and I'm incog. I'm Homer Davenport.'

"Bob had worked with Davenport. A steely glitter came into his eyes. Campbell saw the glitter, and hastened to get the stranger out. Getting between the two men, he said: 'Well, Mr. Davenport, Mr. Morrisey doesn't permit strangers.'

"As they went out the stage door, the young man said his name was Dayton, and then they bumped into Morrisey, with blood in his eye.

"'What are you doing behind the stage?' he demanded.

"'What's that your business? Who are you?'

"'My name's Morrisey, and I'm the manager of this house.'

"'Is that so,' he said. 'Well, you're entitled to a drink.' And before John could reply, he was being led toward the bar.

"The Japanese players, whose genius we refused to recognize, are still a big hit in London.

Marcia Van Dresser to Wed

It is announced that pretty Marcia Van Dresser, late prima donna of the Bostonians, is to marry H. V. Keep, the wealthy shirt manufacturer of New York. They have been much in one another's society for many months past, and their intimates have all along regarded them as lovers. At the close of the season of the Bostonians Miss Van Dresser declined to sign a contract for next season. It was said at that time that she intended to marry, but she asserted that she intended to quit the opera for the drama. This announcement verifies the statement published by the Review some months ago that Miss Van Dresser had announced to a member of The Review staff that she would shortly retire from the stage to domestic life.

When The Liars, is produced at the Columbia, Miller, Morgan, Margaret Anglin, Margaret Dale and Charles Walcott, will be seen in the same roles as last season.

A Bad Failure

A vaudeville farce, in which the entire company of actors were left stranded, is the result of the venture inaugurated at the Walnut Street Theatre, Philadelphia, on June 15, and which terminated on the evening of June 23. At the matinee the stage bands demanded their wages, and as there were no signs of money or manager, Robert Hilliard went on the stage and announced that as the performers had not received their salaries there would be no performance, and that the audience ought to get their money back at the box-office. The office was closed and no money was refunded. Paul N. Furman, the press agent, foolishly allowed his name to be used as manager without having any interest in the house, except his salary as press agent. The projector of the enterprise, who paid preliminary bills, is Edward T. Garrick of New York, who decamped from Philadelphia with about $4,500.

The only persons who received any money were Pauline Hall, who got $125 in cash and a worthless check for $275, which Lafayette cashed for her, and Robert Hilliard, who received $150 on account. It was a bold scheme to swindle, salaries being no object, for at the prices charged it was impossible to cover expenses.

The list of victims includes Robert Hilliard, Pauline Hall, Minnie Seligman, John W. Ransone, Joe Welch, Maggie Clinc, Edgar Atchison Ell, the Three Racketeers, Stemberg and Bennett, Talbot and Davison, Edith Craske, Review Comedy Four, the Escamoles, Evans and Vidaux, and Edwards and Kennell. Those engaged for this week were George Clarke, McIntyre and Heath, Bennie Bonehill, Mr. and Mrs. Sidney Drew, Henry Lee, John C. Rice and Sally Cohën, Camilla Urso, Walter E. Perkins and company, Kittle Mitchell, Richard Harlow, Ida Fuller, Genaro and Bailey, William Jerome, Maude Nugent, Seeley and West, De Villiers, Forrester and Floyd, and Tiddlywinks and Dugan.

Besides Mistakes Will Happen, Charles Dickson will present two new comedies during the coming season.
The Astrain Emperor's Love for the Court Actress

HAPPY CULMINATION OF A LOVE AFFAIR OF YEARS STANDING

For several years there have been rumors floating around the courts and capitals of Europe of a romantic attachment between the venerable Emperor of Austria, Franz Josef, and his comedienne, Mme. Katti Schratt. These have been startlingly confirmed in a most surprising fashion from high authorities in Vienna by the announcement that on June 15 a morganatic marriage had been celebrated between the pair.

At one time the affections of the Emperor for the actress threatened to disrupt the unity of the royal household. Indeed, he had been estranged from his wife five or six years before her death, in fact until a year before the fatal tragedy at Geneva. The cause of this estrangement was the relations he maintained with Frau Schratt.

He met the actress in the Royal Theatre at Vienna in 1888, a trifle over fifteen years ago. He was at once struck by her great beauty and distinctive charm of manner. She was quite young at the time and the attention and courtesy that she received at his hands quite won her heart. The result was that when he proposed that she should join his household in the capacity of court comedienne she accepted the honor with avidity. The Empress was quite as much taken with the young Austrian, and for a time paid her as much attention as her royal husband.

For more than a year the actress lived in one of the royal palaces with other officials of the household and enjoyed a most peculiar and privileged relation with her royal master and mistress. Repeatedly she would join them at dinner or at other function and be received quite en famille. Then came the comment upon the Emperor's feelings toward her and the change in the Empress' sentiments.

For awhile Frau Schratt continued to live in the royal palace as one of the household, but the quiet diners with the royal pair were discontinued. But while these openly cordial relations between Franz Josef and the actress ceased, he continued his attention in a less ostentatious manner, but no less disagreeable to his royal consort. So finally Mme. Schratt was compelled to withdraw from the palace and live privately in Vienna, though she continued to occupy the official position of comedienne.

There was never a period during all that time, however, except possibly during the last year following the reconciliation, when Franz Josef's attentions flagged. After the assassination of the Empress, however, he used to join the actress in her quiet little bijou house continually. The house was one which he had presented to her near the great Burg palace. To it he alone carried the key. When not there during the day he used to frequently stroll in the gardens of the palace which her house overlooked and discuss there state affairs with his ministers and courtiers.

After awhile it was his hobby to have his breakfast served in this garden near her house. Then he began to go to visit her at breakfast from time to time, and within the past year has had breakfast with her every morning.

As matters now stand the Emperor is not only married to Frau Schratt on very good authority, but he is going to make no secret of the marriage. He is going to take his morganatic bride to the Castle Schonbrun, the favorite castle of the late Empress, where they will spend the summer.

There is no doubt that the Emperor is sincerely in love with the woman whom he has married and has been during all the years of their intimacy. Unquestionably her influence over him is great in all matters of personal and social interest. It is hardly her desire to make the marriage public, however. It is rather his feeling that he wishes to spend all the time possible with her and will do so in the face of the opposition of the court and the frowns of the world and at a sacrifice of certain amount of his official dignity.

Frau Schratt is as deeply attached to him for himself alone. At the time that he met her she was joined in wedlock to a man whom she cared little or nothing for. He secured for her a divorce that completely released her and at the same time satisfied her husband by making him an officer in the favorite company of his Majesty's Royal Guard and giving him a pension that would enable him to live lavishly during the remainder of his days. This he is doing, and has been for the past thirteen years, for Henri Kiss—this is his name—is one of the gayest sparks to be found in the Hungarian military service.

Europe may stand aghast. But Franz Josef is happy. And so is Frau Schratt. What matters it about the others?

A players' contest was one of the attractions at the Street Fair, Stockton.

Subscribe for The Dramatic Review
The Story of a Success

The editor of The Review was chatting with that kindly gentleman and interesting actor, Lewis Morrison, the other day in Mark Thall's private office at the Alcazar, and during the conversation wherein several of us had been giving our ideas as to how certain plays had achieved undying popularity, Mr. Morrison related the history of the wonderful popularity the dramatic version of Faust had achieved.

It was along in the So. a, about 88, when Mr. Morrison had in his company young Billy Brady. They were in Los Angeles playing Mr. Jekyll and Mr. Hyde, having outgeneraled Daniel Bandmann by producing their version a week ahead of the tragedian. Young Brady had gotten into it his head that a dramatic version of Faust was the proper thing, and on every opportunity he would bring up the subject. After playing at Los Angeles the company wended their way to New York, and there Brady was crazier than ever about his pet idea. Finally he got his hands on a two-act version of the play. But how to get it on the boards? Money was needed, and a theater was needed. Brady had neither. Morrison had little more, his sole possession being a little hotel in Asbury Park. But Brady was not dismayed. He had even then that hustling way that reassures manner—that snap and go that has brought him to the front in late years. He hunted up J. M. Hill who had open time at the Columbia Theatre in Chicago, who agreed to put on the piece on certain conditions.

First night opened big—the second saw a great fall off and the week ended with $2,000.00 in the Stafford box. Finally, they paid and $2,500.00 for the production charged to Morrison. Brady was still not satisfied, and he kept after Asbury Park. So he hunted up a little theatre on the other side of town. If he only had had his hands on a few thousand dollars, he told Mr. Morrison, I could have mortgaged the Asbury Park property. The owner nearly had a stroke of the heart. There were no dollars, and Brady would not have the other half unless Morrison could raise a couple of thousand dollars. How did it do? no but Brady knows, but he did it good. In the new location they opened and did well—notwithstanding Morrison's bad support. This engagement took the company to Kansas City, where they opened and did about $120.00 a week. The success of the week was even less. The company was something fearful dramatically—led by Lewis Morrison, who had made a great hit in Chicago, but as bad as the company was in its own city, it made a great grand macon from the spectacular point of view. The company had time booked at Denver next week, but there was no word as to how they would do it, and finally $500.00 was telegraphed for tickets by the Denver manager. The company got to Denver and opened to immense business. Al Hayman was passing through Denver on his way home to Seward, Kan. He stopped to shake hands with his old friend Lew. "Fine house you have tonight," said Hayman. "Very poor however, we've got to move Faust and Marguerite, but a great show for all that. What are you going to do about this week?" "Don't know," gloomily responded Morrison. Hayman thought a moment and then said, "What's the matter with the Baldwin?" Of course it was the company that was the Baldwin. And they did. And San Francisco, that has always recognized Lewis Morrison started out to witness his great performance of Mephisto, and to appreciate a company in which he had been修养ed. They opened here about six weeks. Then Hayman and Morrison moved over to the California and opened a small store, and when they failed, they drew our Faust and it steamed the tide and insured the financial success of the season. When the owners got ready to build the new California, Hayman went East and advised Morrison to do likewise. In those days, the Hayman formula was to open in the city, play Los Angeles en route to immense business, that was merely the beginning. That was the end of our Faust season after a year for years afterwards. Faust before long had become a national institution, and if Mr. Morrison is proud of it and if people marvel at its success, it must be remembered it was at the beginning given by a particular actor particularly fitted for it, has not today on the American stage a Faust which can be classed with it. It is absolutely unique, in style, in line and in character, Morrison has made it so. And in return Faust is responsible for that half million dollars in the Hudson, and for sundry lots of bank stock that will always insure its openers a job such as that was for it, and twenty old age as that he went through when he was a young man.

Sacramento Opera

The Pucks Lyric Company opened here last week as the season of company opera here. They opened at the Clinic Opera House, Sacramento, Sunday night with Chimes of Notre Dame.

While the opening performance was not all that it should have been, the company labored under many untoward circumstances, not the least of which was the absence of orchestra support, as only the violins, violas and piano accompanied the singing owing to the absence of the orchestra.

The orchestra had been ordered from the East, but failed to arrive, and the company, under Mr. Minton Riggs, was forced to go on without it. Emile Barrarguex, tenor, won considerable praise for his singing, and Rose Sothern was a spiritedly and vivacious Sarpiolette. Tuesday night the company went to the San Francisco Opera, and the orchestra and a big house voted it a fine performance.

Personal Mention

LORENA ATTWOOD made a pronounced hit as Mercedes at the Alcazar this week in Carmen.

The company included a harp, a xylophone soloist, and a large chorus of Allen, Ferris, and Swift. The orchestra was excellent, and the company and the audience appreciated it.

What's happening in the theater world?

Touring: The company is playing in the Theater at the Alcazar this week.

Maude Kean, who was in the company a few weeks ago, is playing in the Alcazar this week.

There is a double tragedy occurred in the middle of the Stockton street fair. Shortly after midnight last Sunday morning, Mr. and Mrs. Lauter jumped into the Stockton street channel and sank, refusing to be rescued. Mrs. Lauter, who was in her wedding dress, was drowned and Mr. Lauter. His body was recovered the next day. A man named Jackson, who lived near by, said he saw the Bodies floating in the water.

At the time of the accident, the man was about to leave for another fair, but changed his mind at the last minute.

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Hilda Clarke will be next season's prima donna for the Bostonians.
Willis Noble joins the Dewey Stock, Oakland, for a season.
Jean Patquin, of the Alcazar, has returned from a visit to her family in Monterey.
Charles Bryant has returned to his post at the Alcazar much benefited by his two weeks vacation.
Raymond Whitaker will put on Under Sealed Orders, at Manager Holden's Oakland Theatre, the week of July 9th.
Mrs. Kinkross, a well known local singer, leaves this week for Dawson, to sing in one of the gold capital's music halls.
William Pruett will sing with the Castle Square Opera this season again, opening August 6 at Manhattan Beach.
Frank McKee has engaged Louise Rial to play Mrs. Meredith in Janice Meredith in support of Mary Manning.
Leo Cooper, the well known dramatic coach, has returned from his vacation and is once more at work with his pupils.
Harry Glazier, remembered out here for his admirable D'Artagnan, is a member of the Dorothy Lewis Stock Company, Atlanta, Ga.
White Whittlesey, who is at the Alcazar for twelve weeks this summer, will return next season to Ada Rehan's Company, the result of splendid work with Miss Rehan last season.
Harry Norscot has almost, if not quite, regained his health and is a more frequent figure about the Grand than he has been for a couple of months.
Harry Corson Clarke and wife, who annually spend some of their good money in New York, are staying for a few weeks at the Waldorf, Astoria.
Augusta Lehman, a music teacher of Santa Cruz, died June 12. Years ago Mme. Lehman came to this country with Parepa Rosso and sang in the principal cities of America. She was 80 when she died.
Wright Huntington has made his re-entry into vaudeville very successfully. He is playing the Keith Circuit and has in his supporting company Jane Irving, one of San Francisco's handsome contributions to the stage.

Baritone McDonald, California's contribution to the Bostonians, arrived in town last week. Mr. McDonald was in a dark room in Chicago for three weeks, threatened with blindness, before coming home.
Frank Daniels is to make a limited tour of the coast with his new production of The Ameer. Helen Redmond, Norma Kopp and others of the favorites will be with him.
Ada Rehan will begin her next American tour under the management of Klave and Ehrlanger at the Euclid Avenue Opera House in Cleveland, Ohio, Nov. 5. Two new modern plays will be added to her repertoire. Miss Rehan will be seen in New York in January for a run.
Laura Crews, the charming young Alcazar favorite, has received a most flattering offer to join the forces of the Murray Hill Theatre Stock Company in New York as leading ingenue. Miss Crews has closed the contract and will open her season on the 25th of next September.
Edythe Chapman writes from Honolulu in ecstatic praise of the Island metropolis. Miss Chapman says that the place has never been adequately described— that its beauties are beyond description. The voyage over was delightful — the sea as smooth as glass and none of the company missed a meal.
Nance O'Neill is soon to have a theatre of her own in London is the persistent report. The success of the clever actress in Australia has moved a number of her backers to prepare for her entry into the dramatic circles of the world's largest city. Report further says that Kylie Bellew will be her manager. The review does not believe that McKee Rankin's time has yet come to part with his protege.
C. L. Graff has completed arrangements for the appearance of Mme. Sembrich in this country from December to April next in concert and opera, playing from New York to San Francisco. Graff is to surround Sembrich with a capable company of singers under the direction of Signor Emilio Bexiquan. A chorus and orchestra will accompany the organization on the tour. The repertory of the company will be confined to La Traviata, The Barber of Seville, Lucia and Rigoletto. Sembrich will be heard also in recitals.

Subscribe for The Dramatic Review.
The Columbia

The Henry Miller Company present
K. C. Carton’s Tree of Knowledge at the Columbia this week. Upon witnessing this salacious representation of the seamy side of high life, you are at once aware of how came the story so long told, in so many ways, by all the tribes of the earth, of the result of eating of the Tree of Knowledge. “How hardened we have become,” I heard her gasp as shefurtively swept the house with her lorgnette at the close of the third act. So revolting is this display of nineteenth century vice, so openly flaunting in its flaming naughtiness is it, that Sapho is positively inane—might be a Sunday school story, in comparison, and the story as outlined in the first report to the public, has crowded the house ever since. Sadie Martinot, as Belle, is a living, pulsating creature, whose voluptuous beauty and insinuating manner charm the eye and senses. Gowned a la Parisian in the most adorable style, she fascinates and yet, and yet—“can we not have such acting given to pure drama?” Margaret Anglin, as Monica, the sweet English maiden, whose fresh beauty and simple manner and dress carry you back to the dear old days of home and mother, has a personality very refreshing and charming. Miss Anglin doesn’t appear quite so English this season; New York has Americanized her. Dear, dear Mrs. Whiffen, how beautiful it is to grow old so sweetly! How charming she is in her purity and innocence, and the whole drama is beautified by her artful yet artless portrayal of Mrs. Stanyon, whose mother love yearns for the happiness of her only son, Nigel, which character is finely enacted by E. J. Morgan. This strong, youthful fellow brings in a breath of cleanliness with his manliness and adds materially to the strength of the play. It’s a pleasure to watch him, so easy and at home is he upon the stage. E. T. Backus as Major Blencoe, makes an ideally self-conscious, good hearted old bachelor. Frank Worthing, as Roylee, is thoroughly the end of the century man which the character calls for; conscienceless and unscrupulous, an elegantly mannered gentleman in dress and appearance; rich, idle, seeking whom he may devour everywhere, “fishing” he calls it. Charles Walcot makes a dignified, delightful Sir Hollingworth, whose son Bryan, Henry Miller, is a young man of good manners, quiet demeanor, unacquainted with the ways of the world as to become hopelessly entangled with the first siren whose net entangled his youthful feet, John Findlay, as Swaddle, and Lillian Thurgate, as Deborah, whose daughter, are capital, giving such good touches of comedy as are needed to brighten this sorrowful tale. A fine company throughout, to whom is due the education to listen, whatever they may play.

The Alcazar

Carmen, a romantic drama in four acts, opened the week at the Alcazar to a crowded house. The play has many interesting and strong situations, is well staged and the costumes attractive and picturesque. Florence Roberts makes a handsome vivacious Carmen, the heartless woman who lures men to ruin by her witchery, but was at her best in her scenes of daring among the Gypsy band rather than in the love making. There was not passion or artfulness enough as she sought to beguile her victims, especially in the scenes with Don Jose, the young soldier who sacrifices country, friends and honor for her sake. One of the strongest scenes is between Florence Roberts and Lorena Atwood, Mercedes, who plays with Carmen to release her brother Don Jose from her toils. Miss Atwood plays the pure true woman well, creating a splendid impression, while Carmen bold, defiant, defends herself and her sinful life asking Mercedes which is the greater sinner the man who buys the woman or the woman who is bought. Whittesley makes a manly, handsome Don Jose and his love scenes are realistic and strong but there is hardly enough vigor in his anger and resentment of his wrongs. Garcia is well portrayed by Howard Scott, Maria Hore as Zara, Jeffrey Williams as Escamillon and Edwin Emery as Captain Zuniga, are included in a large cast and each come in for a share of praise. Camille follows Carmen.

Grand Opera House

The New Frawley Company opened at the Grand this week with Zangwill’s Children of the Ghetto, a story of homely family life among the loyally Jews of East London forty years ago. A “folk story,” as was so aptly said by Wilton Lackaye in a little speech, which was demanded of him at the close of the third act, when he was presented with a huge floral offering, by his brother Elks, who were present in force Monday evening. Crowded houses testify to the taking quality of the play. It is rather long drawn out with long waits between the acts, but holds one’s attention to the last. Wilton Lackaye as Reb Shemuel, the Rabbi, is powerful and forceful, rising to heights that show his wonderful ability. His make-up is superb, though I overheard a feminine admirer saying, “It’s a pity to hide such manly beauty behind a flowing beard.” Wallace Shaw, as Pincus, a Hebrew poet, makes a decided hit, carrying out the author’s idea of the character with an unvoiced fidelity. Henry Roberts, as David Brandon, is a manly fellow, who, following the dictates of his heart would fly to America with his sweetheart in spite of Jewish laws. Mr. Roberts is a passionate lover and all the world loves a lover. J. R. Amory, as Sam Levine, is the character that makes all the trouble in the play. He is the same Amory in all his playing, lively, jolly, interesting. Geo. W. Bowman as Shoshi, the carpenter, makes a hit with his crude awkwardness. Marion Barney, as Mrs. Belcovitch, an imaginary invalid, causes one a moment of discomfort when she takes her regular dose of medicine so realistically. Phosa McAllister as Malka, is capital. The assurance with which she carries out her own plans and really runs the family is thoroughly enjoyable, and she fully sustains her reputation, in this new performance. Rosabel Morrisson as Hannah, the faithful daughter, shows careful culture and genuine ability, which is a family trait. She does some exceedingly clever work, in the love scene at the ball, in the second act, when the violet plays so conspicuously a part in the story, and in the portrayal of the anguish of giving up that which is as dear as life, her lover, for the principles of her religion. She shows strength and artistic perception. Pearl Landers is a sweet Becky whose ribpling laughter is contagious. Little Margo Dufflet is a surprise, with her positive, straightforward rendering of the character of Esther, the child, who through the mother’s death is really the head of the family, and with her simple dignity quite carries the house by storm, the audience demanding her recall in the middle of an act, thus showing their appreciation. The chanting of the Union Male Quartet in the last act adds very much to its effectiveness.

The California

H’v’n’s A Night and A Day, is out the best of that playwright’s work by any means, but the manner in which Dunne & Kyler’s stars have been held up by the California theatre this week is a revelation. The piece represents the scenes incident to a theatrical rehearsal, and all the high priced artists had a chance to shine. Walter Jones was one of the hits of the week in his really clever bit of character work, and of course, Matthews and Bulger claimed a good share of attention. Both were exceedingly funny. Matthews representation of a pious young deacon in the character of the Rev. Mr. Justice, was quite a character and made the audience laugh. “If I was a siren, I would be a noise,” said Bulger, who was quite as bold. Both were exceedingly funny. Matthews representation of a pious young deacon in the character of the Rev. Mr. Justice, was quite a character and made the audience laugh. “If I was a siren, I would be a noise,” said Bulger, who was quite as bold. Both were exceedingly funny. Matthews representation of a pious young deacon in the character of the Rev. Mr. Justice, was quite a character and made the audience laugh. “If I was a siren, I would be a noise,” said Bulger, who was quite as bold. Both were exceedingly funny.
The Orpheum

An excellent program is on the boards at the Orpheum this week. Crowded houses nightly testify to the popularity of this vaudeville house. Carrington, Holland and Galpen are a good comedy and operatic trio, who receive their share of applause for excellent work. Gilbert and Goldie, the jolly comedians, are not a whit behind them either. Clayton White and Marie Stuart, assisted by Eva Randolph, present a short sketch, The Waldorf-Metropole Incidents, which receives merited applause, Miss Stuart being very clever and fascinating, a mimic of unusual powers and prowess. Musical Dale is indeed a versatile musical artist. The stars are, of course, the Four Cohans, who present this week, an incomparable comedy, Running for Office, which is received with shrieks of laughter and is altogether most enjoyable. The Quaker City Quartet in their musical sketch, Fun in a Barber Shop, odd very materially to the evening’s fun, their music and sport being above the ordinary. The Todd-Judge Family give a great acrobatic performance, introducing some new features of skill and strength.

The Olympia

The Olympia has a good Fourth of July program this week. The Hungarian Orchestra, directed by Jasore Penster, have some fine selections; particularly good are the Strauss Waltz, Vienna Temper and the Grand Overture, William Tell [Rossini]. Adelaide Sullivan is a singer of some ability and is heartily encored. Maud Darrell, the comedienne, is recalled for her jolly performance. Maria Calaveras gives some of the very latest selections to delighted hearers. The beautiful Augusta Salvini, soprano comedienne, is quite the star of the evening. The Davenport, with their celebrated buck and wing dancing, made a decided hit. Signor Vargas with his magnificent baritone, fills the house with music. Carlton and Royce, the singing and dancing soubrettes, are still with us, as is Dora Mervin. It’s the farewell week of George Trump, the greatest of all hand balancers.

The Chutes

At the Chutes this week a good program is on, Hadley and Hart, the Yacht Club musical stars make their first appearance in this city. This musical duo with their wonderful silver chimes and bells are the recipients of well merited applause. The Wilson family and their cute pickannies assisted by Miss Wiley present a new singing and dancing sketch which is thoroughly enjoyable. McDonald Bros., comedians, in an Irish sketch please with their knockout eccentricities. Belle Wilton sings acceptably a number of new descriptive songs. Dick Mark, the monologue comedian, is happy in his funny-grams this week. The new moving pictures are very enjoyable. Amateur night, as ever, proved a success. The Electric Fountain, too, is always such an object of interest.

Fischer’s Concert House

Fischer’s Concert House has a highly successful program this week. Miss Erma Wing, a Sacramento soprano, with a pure and well cultivated voice, was given a hearty welcome on her first appearance at this popular music house, singing the Page’s Song from the Huguenots and the Last Rose of Summer. That she has dramatic ability was well shown in the marriage scene from Romeo and Juliet, in which she sang with Signor Abramoff and Isabelle Underwood. Master Norman Phillips is a great success with his Shakespearean readings, quite captivating the house. This talented boy comes from a dramatic family and will certainly be heard from in his maturer years. Little Melville Coakley, the child singer and impersonator, adds very materially to the evening’s enjoyment. Miss Isabelle Underwood is very charming in her musical performance. The d’Estelle Sisters give some very pretty dances, Hinrich’s Orchestra, as is ever the case, give a fine program, August Hinrich’s solos being always a great drawing card.

Vaudeville Notes

Murphy and Raymond will play at the Reception, San Jose, July 9th. McSorley and Atwood will play this city in the near future. Armeda is playing at the Casino Theatre, Butte, Mont. Lord and Rowe will shortly appear in a local music hall.

The Geraldos at the Reception, San Jose, July 7th.

The Waterman Sisters will arrive from Victoria in a few days.

Frusto and Wanda are at the Parlor Theatre, Duluth, Minn. Bryant and OSDowl are on the way to this city for Vancouver, B. C.

The Morgans will play at the Waldorf, Vallejo, July 9.

Prof. Richards, with his troupe of trained dogs, direct from St. Louis, will shortly arrive in San Francisco.

Dick Mack opened at the Chutes July 2d and scored a big hit.

The Raymond Sisters will open at the People’s Theatre, Seattle, July 9.

Boyle and Lewis and the Hockmans are big features at Kapp’s Grotto.

Archie Lewis has booked a big vaudeville company for Omaha, to open July 16th.

Zoyarra and St. Claire do a new novelty act. They will shortly play the Chutes.

John De Witt will arrive in San Francisco in the near future direct from the East.

Mitchell and Edna, direct from the East, will make their first San Francisco appearance shortly.

Juke Rowenthal, Orphey manager at Omaha, received a benefit on June 19. It was a bumper.

The Romola Brothers will open at the Vienna Buffet, Los Angeles, July 9.

Miss Baldwin, champion female club juggler, will shortly open at the Chutes.

Trowelle and Wife are on the road with their own show playing at the small towns South.

Chester will make his first San Francisco appearance in the near future.

Miss Bessie Blitze Paxton, a well-known society woman of this city, who has been a leading church choir singer, will soon make her professional debut at the Orpheum.

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THE SFDRAMATIC REVIEW
THE SAN FRANCISCO DRAMATIC REVIEW
JULY 7, 1900

NEW YORK
Special Correspondence
NEW YORK, July 7.—Carullia Rizziante which had its first American production at the Lenox Lyceum, was sung again last week by George A. Blumenthal’s summer opera company, a part of which appeared in the first half of the double bill, a shortened version of Pinовар. The star of Mangarcia’s operetta was of course Hubert Wilkie, the baritone, who has not been heard in New York since his appearance at the Metropolitan last season. He was in his customary handsome self, as ever, still possesses his fine voice and in both song and action demonstrated to his friends that he has made a superior to light opera. George L. Tallman, who is not a tall man, but a rather short man, showed that he has a good tenor voice which he is using in the right way. A few years ago this young man was struggling along in the chorus. Study applied to a naturally good voice has elevated him from the ranks. Another good voice in the company last week was that of Lonello Ett Districh, another by straw. Mr. Walker, who has, what for lack of a better term, is called a baritone-tenor voice. It is hardly a tenor robust voice. It is a remarkably good voice, and if he would devote himself sincerely to studying in the operative line instead of devoting the regular tenor line in nine months the he also would make a name for himself in light opera. R. E. Graham is the principal comic and Rusa Atkinson, who played San- tusza, the best soprano of the organisation. Manager Blumenthal seems to be making a go of it with summer operas at the Lenox Lyceum.

* * *

The last week in June did not begin yesterday without a remnant of melodrama in town, as Quo Vadis was unexpectedly continued at the New York Theatre. All the other plays presented were short ones, and the nearest representation of a vaudeville, were, musical. A Runaway Girl was at Manhattan Beach, along with the Piano, and There Will Be a Rainbow. The weather was just the right sort for the open gardens on the top of the Victoria, Koster S. Bial’s and the Casino, and they were crowded. So was the glass-covered auditorium on the New York. Only a few changes were made in the vaudeville bills at these resorts. The Rounders was re- stored to the inside of the Casino, with Thomas Q. Seabrook again as the Irish Pasha and Phyllis Rankin as another from the original cast. Madge Little, who was the new Quaker wife turned Parisian, and Dave Lewis was made much of the German band master. There was a loss in the change from the grotesquely eccentric Dan Daly to Joseph Herbert. The songs were the best portions of the piece. The performance was vivacious, however, and on the whole quite as good as those given during last summer.

Viola Allen will first appear in The Palace of the King, and if that fails she will have one of the roles in the New York production of the Berchem-Borchard. Edward S. Roberts, she is dressing for his Anthony Hope’s short stories, The Heart of Princess Oza, and she says she may use that as well as Victor Magee’s The Durward Lady. Mrs. Carter does not seem to think his part as well suited for David Belasco’s. He caught the American and English rights to Jean Richepin’s “Ratcliff” drama, La Dubarry. It has more than seventy parts, but one is all important, and probably will be acted by Mrs. Carter. She has also Neno’s The Secret of the Seven, a new piece by the French authors of Zus, and The Queen’s Drawing Room by Mr. Belasco.

The Germania Theatre has started in a summer season of opera, both grand and light. Among the artists in the company are: Sigora Cleopatra Vity, formerly prima donna of the Royal Italian Opera, Company that sang at Wallack’s a year ago, Miss Riehl, Miss Kellogg, Miss Levitz, Mr. Pincheri, Miss Corsoni, Miss Fillmore, and Mr. Pincheri. The season will be continued throughout the summer.

Egerston Castle and David Belasco are making Castle’s The Tha Betrayed Comedy into a film. The author wrote The Pride of Jennico.

Henry Arthur Jones has finished two plays. One is unfinished and he will present伪 Fracott’s Stock Companies at the Empire and the Duke of York’s. The other is called A Debt of Honor and is an elongation of his one-act drama, In Honor Bound, in which Mr. and Mrs. Kendall used to act. It is to be brought out at the St. James with George Alexander, Julie Oph and Ray Davis in the principal parts. Sidney Grundy’s daughter, Edith, and Sir Henry Irving’s son, Henry B., will be in it, and so will H. E. Emerson, author of Where We Were Twenty-One and My Lady’s Lord.

Mrs. W. K. Clifford, whose book of Love Letters of a Worldly Woman brought her ten years ago, is working a play for Mr. and Mrs. Kendall, and J. E. Jerome is making one for Annie Sulz. Clyde Flitch’s comedy for the Empire is completed. Junius Huntley McCarthy has agreed to provide for Marie Wainwright a one-act piece.

It is said that Julia Neilson will add herself to the female Hamilton in the fall. Charles Wyndham also contemplates the part.

Maud Fealy will be William Gillette’s leading actress and Hobart Bosworth will be Blanche Walsh’s leading actor. Mary Hampton, instead of Minnie Seligman, will have the principal female parts in the American Stock Company.

The Roscow midgets, the three-foot athletes who are appearing on the Victoria roof, drive home after the performance in a car so little that it seems in danger of blowing away. It is drawn by ponies hardly taller than the little drivers. Their passport consists of only a bicycle.

Lloyd D’Aubigné, who is engaged for the Metropolitan English Company, took part in the part of Dureau in The Meister. A second American, and Miss Margaret of Nellie Mofa in the event of Lawrence, Loccle Hill, who is appearing with the Grau Company will appear at the Casino. Mr. Burgess. Grace Golden will be in the role. The New York performance was given as her physician has advised her to rest all next season.

ROB BOY

DENVER
Special Correspondence
DENVER, Colo., June 28.—This weather is certainly favorable for the summer resorts. It is more than hot during the day, and when night comes we are all glad to take a five-mile ride on the electric to the Beach or Gardens and enjoy the cool evening air. The Elitch’s Garden Company is doing all the business while poor Manhattan Beach is dying a slow death. Mr. Elflowers does not fear the wrath of his valiant wife, the Elitch Garden, and it is very evident that the management does not care whether the place makes or loses money. At Manhattan Beach we had time-worn play, The Lost Paradise, an excellent play, by the way, but it has been done to death here. Since the arrival of the negro companies familiar with their lines, the play will go better. Eugene Ormond is one of the best Rouge and his company have ever been, being manly and forcible and reading his lines beautifully. Mary Hampton does not look the part of the Knight in shining armor, but gives a good, conscientious performance and dresses the part in perfect taste. Hardee Kirkland and Ralph Dutton are as good as ever. Eugene S. T. Sullivan did not know the part of Andrew Knower and did not give as good a performance of it as he was capable of doing. Hugo Pfoog was strong and convincing as Schwarz. Cinders was well played by May Louise Allen, but the Billy Hopkins of Walter Thomas was quite a sad affair. One of the best portrayals of all was the Polly Fletcher of Ethelyn Clemmons. This little mine is possessed of much moxie and has already become a great favorite with the patrons of the Beach. Miss Field as Sel, Mr. Willard as Bob Appleton, Miss McIntosh as Mrs. Knowlton, and Robert Rogers as Mr. Fletcher were fairly good.

The season at the Sands Point Fair, opened at Elitch’s Gardens Sunday night to a packed house. The play went splendidly for a first night, but there was a noticeable disappointment when a new row scene was introduced, for some unknown reason, instead of the expected "tread-mill" scene always associated with the County Fair. The horses ran across the stage, were taken around back of the theatre and across once more. The "fizzle" was not as satisfactory as the original scene would have been. Mr. Burgess played Abagail Prue with all his old-time vigor and was exceedingly funny. He was assisted by members of the Elitch Company. Fred Perry gave another of his clever character studies as Gis Tuckner. Mr. Owen was excellent as Solomon Hämmer- heud; Brandon Tynan was all that could be desired as Tim, and Miss Iretta’s Sally and Miss Collyer’s Megan were charmingly played. Next week, A Social Highwaysman.

* Professor Gentry’s Dog Show is drawing large crowds this week. * Chutes Park opened June 25.

Word has just reached me that Robert Drouet will be the new leading man at Elitch’s, opening Sunday night in A Social Highwaysman. Mr. Drouet is a great favorite here, having played for four weeks’ engagement at Manhattan Beach last season. He is a worthy successor to the most talented man of the stage, as John Storm in The Christian, supporting Viola Allen.

The students of the Sacred Heart College will have an open-air dance this evening at the Broadway Theatre entitled, Hermimig, or The Two Crowns. More than sixty young men were in the tea cot, and all of them did remarkably well. About six hundred and fifty dollars was realized. The performance was under the personal direction of Robert E. Bell, Director of the Broadway Dramatic School. Bob Bell.

ST. LOUIS
Special Correspondence
ST. LOUIS, June 29.—What promised to be a brilliant season for summer theatres turned out thus far to be a dismal failure on account of our street car strike. All of the lines in St. Louis are controlled by the Brotherhood of Locomotive Firemen and the exception of the Suburban, and the garden named after that line has been the only one that the public could take advantage of. The Gardeners were, however, using their car to try to keep the performance going on some that system. Minstrels, headed by Carroll Johnson, Frank Dumont, Fred War- den, closed the season, with much success. Whether in conjunction with a vaudeville performance is the program at the Suburban Garden. The shows of the E. R. Man, Gene Maude and Gus Soblique and their picket, Miss Kolb and Dill, German comedians, and George H. Wood. Manager Frank Mc- Neary showed wisdom in opening Uthring’s Cave despite the strike. His alfresco re- sort is situated in the center of the city, and it has been well patronised. As usual, the Spencer Opera company is the attraction, Grace Quive (Mrs. Charles Van Sluddforth), is the prima donna, Patrick the tenor, the other members of the company are William Wade Hinshaw, who was with the Castle Square Opera Company last winter, George Shields, William Steiger, Mrs. Frank McNeary (Gertrude Lodge). They are doing the Grand Opera in The Daugher of the Regiment is under- lined. * The St. Louis Transit Company that controls the new Delmar Gardens finally opened their resort last Sunday in eight weeks of postponements. Ed Rice’s ever popular Evangeline, is being magnifi- cantly presented. Among the principals in the cast are Ruth White, Lila Bow, Amy Ashmore, Ella Wagner, Daisy Thompson, Nora Vernon, Lillian Cooky, Ed Begley, Alex. Clark, Will H. Sloam, Charles Sea- graves, Ed. Chapman, Wm. Browning, Sherman Wade and Sam Merri. The at- tendance thus far has been very poor. The public are afraid to ride on the cars at night.

Charley Southwell writes from London that Manager Savage of the Castle Square Opera Company will assign one of his companies to the Casino, as he is again in New York.

Lawrence Hanley has opened a school for acting in the city, and he is said to be meeting with success. Fort Park High- lands, Mammon Park and Koerner’s Garden, are still dark, and they promise to remain that way for a while. The only available settlement seems possible between the strikers and the Transit Company. While the cars are running to these resorts, yet the majority of the people, especially those allied with the officers, maintain, that it is a risk to ride on non-union cars.

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Contralto—Tivoli

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Characters and Comedy
FRANK COOLEY

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PACIFIC COAST CORRESPONDENCE

LOS ANGELES

Special Correspondence.

Los Angeles, July 3—Sapho at the Burkhart and an excellent bill at the Orpheum are both doing good business and constituting the theatrical attractions this week. Oliver Morosco leaves the 9th inst. for New York, where he will organize a company to play an extended engagement at the Burkhart, after the close of the Neil season in September. He will also secure several new engagements for an extraordinary good engagement. Maurice Robb is the name of the latest. The 7th inst. at the Orpheum opened with a picture star as well as her name engraved thereon, he will appear. After the performance Miss Burkhart will hold a reception. The Burkhart Theatre will close for three weeks on the 7th inst. to be reopened on the 8th inst. by the Neil Co. Lord Etton, who cornered the festive duets at the box office, will appear in the wilds of Catalina Island for a week or two and incidentally try his hand at playwriting for the benefit and amusement of the people. Los Angeles Theatre dark for the week.

At Morosco's Burkhart theatre the Frawley Company including a part of the old forces and some new people put on Sapho for week of July 1, with Miss Wackeman and Capt. Reynolds in the leading roles. The rendition was not one that could be found fault with from a moral point or from a dramatic view. The principal, as well as the others in the cast did excellent work. At the close of the week Miss Wackeman, Capt. Reynolds and Frank Mathies will go to join the rest of the company at San Francisco. Byrne will go East and the rest of the people will go in various directions.

At the Orpheum another of Brag of Breck's beauties packs the house for each performance. In addition to the regular bill, Mr. Bragman has added to the services of a white owl that makes its temporary home in the grill work above one of the boxes, assists the orchestra in dispensing sweet music between the acts, and furnishes a considerable amount of amusement to the patrons of the house. An owl hunt is scheduled to take place in the near future, and the chances are that before the fun is over his ownership will be more in the land of the living. The rest of the bill includes Joe Hart and Carrie DeMar, Grapevin and Chince, Sidney Deane, Lillian Burkhart & Co., Vaudeville Comedy Co., J. O. Patlan, the Merrills, and Fleurette and Gardiner.

HERBERT L. CORNWELL.

SACRAMENTO

Special Correspondence.

Sacramento, July 7.—The Lyric Opera company opened at the Classic Sansome night in the Chimneys of Normandy to a big house. Manager Flicks has a guarantee for the house, as he has picked out a tour for the season of seventeen performances. The company gives a fine performance of the pretty little opera, and the audiences are gratified by the local manager for his effort to entertain us during the dreary summer evenings. The only regret is not having a satisfactory rehearsal in the opening night, since then Miss Fredericks has taken that part, so now everything is serene. Emelle Barrington has a delightful tenor and is a big favorite. Sig. Partcito has worked so hard to get himself on the stage, that he has not been able to do justice to his part, vocally, but will be in voice very soon. Rosa Botrury is as splendidly and chic as ever. Argyle Tally sings and acts well as the miser. Clarence Lyndon is a lively rovy. Charles Boley is good as the billy boy, the Beggar Student. Next week, Queen's Lace Handkerchief and Biscecaso. Eunis Wing of this city is staging at Fitch's Concert Hall this week. She is a pretty girl with a pretty voice.

MONTANA

Special Correspondence.

BUTTE, Mont., July 1—The Grand Opera House, G. O. McLeod and Manager. The regular season at the Grand Opera House closed with the engagement of Nat Goodwin and Maxine Elliott on June 21st. Mr. McFarland's lease on the Grand will expire in September, and it is sincerely hoped that he will be successful in renewing it. During his residence in Butte, Mr. McFarland has made many friends among the people by the manner in which he has met the city's chief play house, and he has won the confidence and esteem of all the electrical managers and others with whom he has come in contact.

L. MACLAY RANK.

ALASKA

Special Correspondence.

BEARING Sea, June 30.—A few lines to let you know how we are getting along. We left Seattle May 23rd for Nome and are now 180 miles from there and cannot tell just when we will get through, so the Ice has kept us from breaking up. We have had a few concerts and they have been very successful as there are a number of professional people on board. Among those here are Hasell and Hall, Carmelita, Dolly Mitchell and the De Meir Sisters. We have been very successful since leaving Seattle and hope our Nome experience will turn out as we anticipate. Will write you again after our arrival in Nome.

With best wishes from Yours respectfully,

DE MEIR BUTTERS.

CANADA

Special Correspondence.

ST. JOHN, N. B.—Opera House, A. O. Skinner, Manager. June 25.—The Opera House dark until next Monday, when the old company will resumé its fame. Our Lady of the Snows and Mr. Harkins' fine company of players are to be the purveyors of amusement and instruction. * W. Edmund L. Brew, of J. O'Neill's fine company, is visiting here with Mr. Breese, formerly Miss Genevieve Lundby (non-professional) of this city, * Lemen's circus pays its first visit to this city on Thursday next, and gives two performances on the Shawbuck Athletic Grounds.

P. R. CARRIHER.

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Butte, July 1-7; Great Falls, 9; Bozeman, 11; Livingston, 12; Billings, 13; Dickinson, N. D., 16; Bismarck, 18; Winnipeg, 20-21.

Registered at the Langham this Week.

Harry S. Duffield and wife, Wilton Lockey and wife, Miss Grace Collip, Miss C. W. Spoon, Mr. Jake Roosevelt, Mr. R. Grappo.

Letters

There are letters at the REVIEW office for Prof. Wm. N. Dingle, Jessie L. Paul, Lydia Kane and Gertrude Tyson.

Friends of EFFIE report her engagement to Jockey Spencer. Miss Faye, who is now playing at the Venetian Terrace Roof Garden, does not deny the report. She is the daughter of the late Hugh Fay of Barry and Fay. She was in the chorus at Hammerstein's on the first night of the production of Mam'selle 'Awkins. The play looked a failure. After one song Miss Faye stepped from the chorus, and in a cakewalk, with dance steps of her own invention, won the house. Her courtship, according to her own statement, has not only been pleasant, but profitable. She visits the track daily and bets on Spencer's mounts and wins. Spencer is Keene's premier jockey and has the reputation of being one of the best riders on the track. He is 26 years old and has saved money. He is well known and a favorite in San Francisco sporting circles.

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THE COLUMBIA

Unavowed success is attending the efforts of Henry Miller and his support at the Columbia Theatre. During the coming six nights, beginning with Monday, they will lay aside the modern dress and take up the picturesque costume of the Louis XIV period for the dressing of the characters in Sydney Grundy's brilliant comedy of manners, A Marriage of Convenience. This is the charming and interesting work brought out by Mr. Miller at the Badwin Theatre the season before last, and it will be remembered that the star won no small amount of commendation for his portrayal of the leading role in the brilliantly written comedy. Mr. Miller's is that of a young man married, as is the French custom, solely with the idea of uniting two estates, who begins by priding himself that no love is expected to exist between himself and his wife, and ends by loving and striving for it.

THE ALCAZAR

Camille will be the next attraction at the Alcazar, beginning with Monday evening, Florence Roberts and White Whittlesly will be in their element in that piece for it is one wherein they can display their exceptionally clever emotional work to the best advantage. The staging of the play will be very beautiful and the gowns worn by the stars will be among the handsomest ever seen at the Alcazar. Camille will be followed by special permission of Ada Rehan of The Country Girl.

THE GRAND

The new Frawley Company is drawing crowded houses at the Grand Opera House in Children of the Ghetto. The final matinee of it will take place this afternoon and to-morrow evening will witness its last performance. Monday evening Henry Arthur Jones' The Dancing Girl, will be revived in a complete and costly manner with Wilton Lackaye as the Duke of Guisebury. Henry Wakeman will make her first appearance at this theatre and will have a splendid opportunity to distinguish herself as Drusilla Ives, the daughter of Mary Van Buren will appear as Sibyl Crake, the lame girl, and Harrington Reynolds as David Ives, the Quaker. The remainder of the cast is made up as follows: Joan Criscen, Frank Mathieu; Mr. Crake, H. S. Duffield; Reginald Slagglby, Francis Byram; Goldspink, J. R. Amory; Stephen Graunt, George Gaston; Capt. Lefèvre, George Gaston; Augustus Cheever, Reginald Travers; Duke's Footman, Chas. B. Swite; Poniatowski, Clarence Chuse; Faith, Lillian Pearl Landers; Mrs. Graunt, Lillian Stafford; Mrs. Tristan, Christine Hill; Sister Beatrice, Marion Barney; Mrs. Leedra, Minette Barrett.

THE TIVOLI

The Tivoli Opera House is keeping up its record for long runs and crowded houses, and the present attraction, The Geisha, is doing an immense business. Next Monday, the Geisha enters on its third week, with a large advance sale of seats, indicating a succession of crowded houses. The final production of the comic opera season will be Wang, and then comes the grand opera season, the definite date of the opening of which will be announced in a few days. The Tivoli will have one of the greatest lyric companies ever heard in this city. There will be many new faces seen for the first time, and many new operas will be produced. The favorites, Sallasa, Avedano and Anna Lichter, will be heard again.

THE ORPHEUM

Smith and Fuller will present a novel musical sketch at the Orpheum next week. They are both said to be clever performers. Stella Mayhew will present a specialty for which she has become quite famous within the past six months. She has been seen here before in succession to a very popular Charlie women's tour, and this week's debut is recent and has been remarkably successful. Barrer and Jules are gymnasts who will exhibit their agility on parallel and horizontal bars. The Four Cohans will present another of George Cohan's successful pieces, Money to Burn. The pictures of the battle of the Upper Tugela, shown on the biograph, is said to be the most remarkable picture of a battle ever taken. Retained from this week--Clayton White and Marie Stuart, assisted by Miss Eva Randolf, Quaker City quartet and the Todd-Judge Family. Matinees Wednesday and Saturday and Sunday.

After the first performance of The Children of the Ghetto at the Grand Opera House Monday night, the cast left for San Francisco. Missive No. 3, of the Elks, tendered a reception and supper to Wilton Lackaye and T. Daniel Frawley, who are members of the organization. The supper was spread in the banquet-room of the theatre. Addresses were made by Rabbi Levy and Messrs. Lackaye and Frawley.

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"The Best in the Business"
MUSICAL ECHOES

Sunday last a beautiful praise service was given at Grace Episcopal Church. The entire Cantata of the Holy City [Alfred Gaul] was given. The tenor solos were sung by T. Elliott and Fred Purdy, baritone solo, S. Homer Henley. A notable feature was the quartet and double quartet. List the Choral Host. During the offertory Mr. Holt, the organist, rendered solo Fantasie in three movements by Gustav Merkel. Monday night the choir gave a concert at Los Gatos under Mr. Holt’s direction, to be followed in a few weeks by a concert in Stockton.

Earnest Lent, ‘cellist, who was so popular during his visit to San Francisco two years ago, has given a concert recently with his wife, a clever pianist, in Washington, D. C., where they have been favorites for years.

Mrs. Fannie Dam-Hilton sang the offertory at the First Baptist Church, Oakland, last Sunday.

This week Irma Wing, a pupil of Sig. Abramoff, made a great success at Fischer’s Concert House. She is extremely pretty and pleasant and has a sweet light soprano that she uses quite brilliantly and gracefully. Miss Sandolin, a young contralto whom Abramoff has carefully trained, was an attraction at Fischer’s a few weeks ago.

Mlle. Relda, the California soprano, has recently achieved a success in Lake, at the Opera Comique, Paris. Miss Relda is a pupil of Director Colonne of the famous Colonne concerts and is credited in Paris with having a very beautiful voice.

Mrs. A. G. Coleman reports splendid progress among her students, several of whom are nearly ready for public work. Miss Joseph, I understand, has received some flattering offers and has a very excellent voice.

Miss Hulda Anderson is at Mount Madonna, near Gilroy, the guest of Mrs. Henry Miller, and will remain away some weeks.

Ferdinand Stark, the popular conductor of the Louvre Orchestra, has resigned his position, to the regret of his many admirers. Herr Stark is a musician of more than ordinary charm and skill, and it is to be hoped his resignation is the result of a very much finer offer.

Last week Samuel Sydney Parcell made a flying trip to the city from Sacramento and dropped into the DRAMATIC REVIEW office. He brought excellent prospects for the success of the opera company at the Clunie Theatre.

Sunday before last the McKenzie Musical Society and about two hundred friends enjoyed a day on the bay, leaving the Union Iron Works early in the morning and going to San Sausalito, Belvedere, Mare Island, Vallejo and other places, stopping at McNear’s Landing for lunch. It was a jolly party and the day was enlivened with music, a fine band being in attendance. Mrs. McKenzie who takes great interest in the young people was chaperon of the party. Another party is planned for the end of the month.

Last Sunday the Mental Science Temple held an interesting meeting when Mrs. Elizabeth Regina Mowry made a splendid impression in her singing of an aria from Linda De Chameaux responding to an enthusiastic encore. Miss Coral Thorndyke sang an aria from Ernani and was fully appreciated. Horace Hanna, a pupil of Joseph Green, acquitted himself very creditably in a tenor solo from Wagner’s Walkure. He is a painstaking student and Mr. Green thinks his voice very promising. Mr. Green accompanied him.

Dropping into Fischer’s on Tuesday after the theatre, I was in time to hear a very excellent rendering of the marriage scene from Romeo and Juliet by Alframoff. Isabella Underwood and Miss Irma Wing as Juliette. Alframoff sang, with his usual fine artistic style, and Miss Wing’s sweet voice was as clear as a flute. She is a singer of much promise, her voice light and flexible, showing to advantage in brilliant, flowery work. Miss Underwood interests me greatly, for her tones are rich and mellow and she sings with much warmth, but requires careful vocal and stage training, and her heavy labored breathing makes one wonder how she can sing as pleasingly as she does. She is a great favorite at Fischer’s, and never allowed to go without an encore. Oh, Promise Me! was given delightfully on this occasion, and the orchestra did better by the singers than usual. Master Norman Phillips gave some Shakespearean readings, and his extreme yesth in such heavy work made him a novelty, but it cannot truthfully said that he had much conception of his lines. The da Fascello sisters made a hit with their patriotic dances and the program closed with some beautiful views that called for most rapturous applause. Fisher’s Concert House will be of special interest to the writer hereafter, and worthy talent will meet with every encouragement, and I want to see a splendid orchestra there and improvement each week.

The Santa Cruz Surf in a recent issue, speaks thus pleasantly of one of San Francisco’s best known entertainers who took part in the Ben Lomond church benefit: “The special features were all of a high order, especially the recitations of Miss Gertrude Gates of San Francisco. She certainly is a dramatic reader and eloquent in the rare ability, and with her well-trained voice and graceful gestures is pleasing at all times. In the face that occurred later in the evening Miss Gates added much strength to the cast by her superb interpretation of the difficult role assigned to her.”

—Mary Francis Francis.

Subscribe for THE DRAMATIC REVIEW.

The Review in London

Herbert A. Cripps, the well known stage director of the Dunn & Ryley Co., in a talk with a Review man the other day, mentioned the fact that he had noticed THE REVIEW on file in the theatrical clubs in London, when he was over there some months ago. Other members of the profession also have said that they have kept posted on Pacific Coast theatricals during their London stay by regularly reading THE REVIEW, having no difficulty in finding it at the clubs which are headquarters for the theatrical profession.

Recent papers from Honolulu credit the Nell Company with being a very great success there.

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The Anadon

Through the efforts of Mr. and Mrs. H. T. Anderson, the little Episcopal Church of Ben Lomond was tendered two benefit celebrations July 2 and 3, to which professional talent and a most ex- ceedingly clever amateur made a great success of the two performances, which were thus highly spoken of by the Santa Cruz Surf.

The genuine surprise of the pro- gram was with the presentation of the one act comedy farce, A Woman's Caprice. Those who expected to wit- ness a rather amateurish affair were agreeably surprised to find the talent handle themselves in true professional style when reciting their lines. Mrs. Anderson portrayed May in a charming manner, showing much natural dramatic ability. As Henry Hanford, Mr. Anderson had a part that was suitable for him. One great quality of Mr. Anderson's acting was his ability to say his lines without overdoing them Miss Daisy Rountree imperson- ated the familiar character of mother-in-law in a talented way, and the same may be said of Aubrey For- tescue, as the faithful father-in-law. As James, Mr. W. L. B. Handiside was every inch an hiastoric star. In detail, the cast was as follows: Mr. Harwood (Harford's father-in-law) Aubrey Fortescue; Mrs. Harwood (Harford's mother-in-law) Daisy Rountree; Mr. Harford, H. F. Ander- son; Jessie, his wife, Miss Gertrude Gates; James, his servant, W. L. B. Handiside; May, a smart girl, Mrs. H. F. Anderson.

New York Theatres Prosperous

The prosperity of the theatres in the borough of Manhattan is shown by the business of changes in tenancy for next season. The American will pass into the management of Henry Greenwall, and be devoted to a resi- dent stock company, because Henry W. Savage will transfer opera to Eng- lish to the Metropolitan. Samuel Shubert has leased the Herald Square, John H. Springer the Grand Opera House and David Henderson wants the Schley. Those are the only changes, except in the French houses on the Bowery. Charles Frohman re- takes the Empire, Criterion, Gaiety, Garden and Madison Square, besides an interest with Hayman, Klaw & Erlanger in the Knickerbocker, Oscar Hammerstein will continue at the Victoria, Jacob Litt at the Broadway, Edward G. Gilmore at the Academy of Music, Gulick & Company at the Star, Heinrich Conried at the Irving Place, J. Wesley Rosenquest at the Fourteenth Street, the Sires brothers at the New York and the Bijou. Theodore Moses at Wallack's, B. F. Keith at the Union Square, F. F. Proctor at the Fifth Avenue, Twenty- third Street, Pleasure Palace and Columbus, George W. Lederer at the Casino, Brady & Ziegfeld at the Man- hattan, Daniel Frohman at Daly's, A. Lichtenstein at the Harlem Opera House, Maurice Gran at the Metropol- itan Opera House, Henry Rosen- berg at the Metropolis, Henry V. Donnelly at the Murray Hill, A. H. Sheldon at the Third Ave- nue, Tony Pastor at the Tuxton, John Koster at Koster & Bial's, and Weber & Fields at the house bearing their name. At none of these theatres does the management deem any change of policy needful. What are known as the Frohman investments, eight in number, cleared very large profits last winter. So did fully half the others. Not more than three suffered any loss. But the monetary success has come largely through the producing managers. Money will build or hire a theatre easily enough. It is quite another thing to put attrac- tive performances in it. Charles Frohman is the most prolific provider on earth. With his original produc- tions and importations are nearly all the entertainments for his own stages in New York, London and other cities. Klaw & Erlanger and Daniel Frohman rank next to him in the number of their enterprises. Lichler & Co. have brought out several pieces of a good grade, and are to make more ventures next season, some of them at the Republic, which Mr. Hammerstein will take over. Forty-second street. Jacob Litt and William A. Brady are other resident managers who put new pieces on their stages, and Weber & Fields use only material made to order.—New York Sun

New York Theatres Prosperous

W. E. Nankeville's Attraction

W. E. Nankeville writes Theat Re- view that next season he will have out Havery's Mostastini Minstrels, My Fair Lady, Pepper Tree, Paterson, Human Animals, eastern and western. George A. Boyer, who is well known on the American Coast, will be Mr. Nankeville's General Agent. The Minstrels will be headed by George Wilson, the favor- ite, and will carry thirty-four new stories of pictorial style. The picture. Paterson is new to America and is now in its eleventh month at the Surrey Theatre, London. It is said to be a great melodramatic hit. Human Hearts plays over many return dates and has just opened again with the success of two seasons behind it.

New Play for Holmes Roberts

A Suit of Sable, an original comedy by Charlotte Thompson, in three acts and four scenes, will be produced in a private benefit at the home of Mr. F. Brown at Fourth Street. It is all we know about it, for the author refuses to discuss the subject even with the reviewer, which, considering our friendship, the Review calls shabby. It is a cokking good eye catching, ear catatonic tale at any scene. It is at the base- line it is something to be first out with that. In spite of her cussedness, it luck to her.

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SOLO VIOLINIST, CONDUCTOR AND ORCHESTERMASTERS. Address inquiries about concerts, engagements, etc., apply to Dramatic Review, 22½ Geary St.
And in his raving by mistake
A solemn truth the madman spake.

**ON THE TRADITION OF EXPERIENCE**

The man who marshals his opinions against piled up conditions with a view to downing them and driving them on, has as tough a job as he who would unteach foolishness. Nevertheless, a little pegging in the ribs, a little barking and bawling from time to time, is the critic's only fun—so he goes.

"Ten years experience in the profession!" said Wilton Lackaye, apropos of actors—"Yes, that is the popular credential, and that, in a great measure, is what all the art of acting. Experience is good—granted, but so many people have been ten years dead in the work and will never awake. When they take precedence of the younger and better, who cannot speak of so many parts in so many years, tradition needs justling."

He might have included more than the actors. The thought will stretch without snapping over the whole army of theatre people, from the flyman down. (Who's higher than the flyman?)

The way these people (actors included) secure in their job, settle down to the serene acceptance of things as they are, not is very amusing to one who lives out in the world of nature and art and tries to keep a-moving with its definite pace.

The dear old dust heaps—how knowingly ignorant they are, and to think one knows much, much worse than not knowing. There are those who stage and act everything with reference to some former achievement (?), a looking backward that makes for continual tripping, and so callous are they that they don't know when their toes are stubbed and their skins skinned. They squat on the level of attainable bad, chewing their nails and full of Pagan reminiscences of a moss grown year before last. And the world turns, do you hear? Ah, but they are so reliable. Yes, they are—reliably, even almost constantly blind and stupid and we would like them a little more various and waving. There is such a thing as being too consumed reliable. If you look too long at a thing, you are no judge either of its luster or the lack of it.

But they love their profession—they are wedded to it. Indeed, do they, are they? Well, the Roman law says there shall be not more than ten years between a man and his wife. Apply it, apply it, and what a batch of divorces there would be. What do I mean? If you don't understand, it is not worth while explaining.

The experience of years is as nothing to the experience of life, and when a man believes that sailing about a theatre from 11 a.m. to 9 p.m., teaches anything of the big world he would mirror, it is time he stopped the ship and got out and walked.

Every one of you should have three months a year to wander through the highways and byways and over the hills—the churches and taverns and shops and stores, watching the tinker and thinker at work and at play, filling your eyes with the beautiful and hideous, that you may distinguish one from the other. If you wander right, with a youngster at your side for instance, you will come back to your work, laughing at your former self to the extent of a howl. Yes, there are times when you are a good deal of a booby, if you only knew it.

And when a youngster slips in amongst you, whose dancing days are not over, do you give him room and opportunity for a graceful high kick? No, you make him a slave to authority, till his mind comes to savor of the meanness of his condition and your dull prejudice. There are things of greater stage value than a knowledge of O. P.'s and R. U.'s. They grow in the heart and brain without teaching, and they should be given heed to.

There is no one so profoundly concealed and self-satisfied as the long-in-the-business biped. You can't tell him anything. If you try to, the way he looks at you, aslant of his superior (?), intelligence, would be terribly crushing it was not so very funny.

Oh, ye ten years dead, get up and shake yourselves. Get out of your rats. Stick pins in your miraculous greatness and watch it shrivel. Let the youngsters lead you a long tramp. Carry with you a roving commission and make lawful prize of everything true and right that comes your way, and believe me, you will come back to score ten on the pinchbeck crown, you once mistook for pure gold.

I've had my say, such as it is, and now that I've done I realize the vanity of it. I realize the need of physical strength and a club. It is a case of beating Prince John from Nottingham.

**1900 CULTURE**

How sweet to see the bats go on
Before the play is done.
How busy is the universe,
It's ever on the run.
How very fine our manners are,
We have a right to brag.
What is this closing of the play—
A double game of "tag"?

**ON THE PLAYS OF THE WEEK**

If you want to come out clean,
Whole, healthy, happy and through this week, see The Geisha. I have taken it three times as medicine for the ills caught otherwheres. I have turned Tivoliward as one turns homemade,
Sure of warmth, color, smiles and laughter.
Here's to you.
I see Grace Field is back for a short stay. She does excellent work and lend much to the picture.

Ills caught otherwheres? I should say so.
Now there's Carmen at the Alcazar. Miss Roberts herself says that the woman is a perfect little beast without one redeeming quality.

After all, dramatic instinct knows best what to do with the Carmensex of the world. One would hate to contemplate the age of such. She dies leaving one perfectly consolable.

I like her best as an opera and not in English. The nudity of an under-stood language subtracts much from the imagination. Spoken thus, it seems witted of its crispness and to have enjoyed an overgrown reputation.

To say that the performance at the Alcazar is sparkling, bubbling, free, fresh, would be to beseever with uncritical praise. Yet, without the abandon, it is one of conspicuous merit. The production is worthy any theatre, the second act scenery being most artistic and realistic. Then we have the compensation of Florence Roberts, White Whittlesey and Howard Scott. Florence Roberts understands the art of makeup better than any one I know. She never suggests the masquerade. That I hate cordially while she plays Carmen is a better tribute to her art than definite explanatory words. Understanding of what she is there for is reflected in every turn of the heel, even unto the stockings that need acquaintance with the darting basket. White Whittlesey is an admirable Don Jose, and I don't see how Carmen could have left him while he wore that costume. The Garcia of Howard Scott is a distinct achievement. The fight between these two is the best I have seen on any stage. But give me Camille that I may love again. "Tis hard to hate.

The Tree of Knowledge as planted by R. C., Carton bears rotten fruit. The shade, the dank mueur, the stagnant water, the lack of breeze, have done their ugly work and I'm sorry such a tree grew to his gardening. When a man, with his wife clinging to him, is made to tell he her rather have have her a bad woman than a good one, it must be that we have reached the limit of the decadent and are on the rebound. Let us hope so.

The first act is masterful. A better construction, an easier introduction of theme and people, brighter and more to the point dialogue I can scarce imagine. But after that—well, diving for the low seems to have stolen from Mr. Carton his author's cunning (How despotic is nature I for when one remembers Liberty Hall and Lord and Lady Algwyn, gems indeed, this by comparison is a thing confused and ill-wielded. Even the dialogue of the latter acts lacks. When it is strong it is preachy. When it is epigrammatic it is decadent (perhaps it should be) and the small-ware of comedy intended to brighten, is so apparently shoved in, that it angers one. The play seems to have been written with a distinct art purpose, but a representation of the author's work could well omit it. The sort of led astray men met with here, make one long for the old time roystering set of blades who wrote
poems and plays and burned life's candle at both ends, but yet left work that declares them after all, industrious something or others. The three chief, Hollingworth, Stanyon and Roupelle, are so abord either with a contemplation of their own bruised egos, or the philosophy of baiting for human fishing that they can do nothing else. One of them is supposed to be doing great things as steward, but I shouldn't call his a rare mood for business. He even unfolds napkins and breaks bread with the intensity of a hunter's soul rather than an empty stomach.

Henry Miller, E. J. Morgan and Frank Worthing play the parts with a sureness of art and aim that bring critics to their feet almost first shot.

Sadie Martinot is a Belle who is not rung but wrings the juice and substance out of everything worth and unworthy a twist. (Mixed metaphor! 'Tis not.) Admiration of the artist is sunk in horror of the creature she portrays. It is a wonderful piece of acting and no one should miss studying it. Mere physical attraction. Thus and thus only are men dragged to Hades—made lower by far than the beasts of the field. After all, perhaps the play has its reasons and rights for being.

They tell me Margaret Anglin is not beautiful. What of violets? They are every color but the reflection we catch, yet to us they are blue. Dare we say they are not blue? When she, as Monica Blayne, gives her hand in friendship to Belle, I want to snatch it away, wash it hard and hang it in the sun to air. The contrast between these two women is the author's score. The most revolting incident of the play to me is where Monica offers her room for the comfort of this creature and her dupe of a husband.

Sapho, Carmen, Belle—all three. I shall be glad when the last echo of your footfalls die away. Ah, me; give us beer and skittles. Bring on your Marriage of Convenience.

The Children of the Ghetto. I see why it was a failure. It is a study and study squares not with our mood and age. It tells of a life we neither know about nor care about—that never can be part of us nor have its effect upon us. It enters so little into our lives that it touches us but coldly.
The student who cares to know will and can study the whole subject from books far better than from spectacle, and the theatre goer who wishes amusement, refuses to find it in the law of Moses and the songs of Solomon.

Rel Shemuel and Hannah—they are the real heart story and all who do not bear directly upon its working are superfluous—not dramatically necessary. They are merely melodramatic and of hurt to the play. These two are the author's perfectly drawn characters and I would sit through four times the dullness to see them played by Wilton Lackaye and Rosabel Morrison. They are the old loves and blind devotions in a new setting. The most ignorant can understand, for a new setting does not make a new story.
The word charming seems just to fit Rosabel Morrison's performance. Clever? She is better than clever, for her points are gained by simplicity of method and gesture. She keeps her emotions trimmed down to the exact necessities of the part and the applause which follows is, apart from the author's opening, much of her own creating.

Wilton Lackaye might safely rest his reputation as an actor on this his best work. It is flawless.

In joy I welcome back the drama to the Grand Opera House. Mr. Frawley has with him people enough to sing anything from dirge to over-anto. May the house tremble with applause for the latter. I'd like to see the season so prosperous that the value of the Abbot of Doublefask would be light compared to the G. O. H. Frawley treasury. He has worked like a sailor and given the town from time to time some of the best things it has seen. Rally around the flag.

**

I have my eye on A Contended Woman for next week. I interviewed Norma Whalley yesterday (my, she is a beauty) and I shall tell you all I think is good for you, seven days hence. Have patience, good people.

C. T.

When Henry Miller stages his big production of The Only Way, it will be on even more elaborate a scale than when it was brought out in New York with so much success.

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The generous nature and the public spiritedness of our local managers and the theatrical profession in general were once more put on record at the Grand Opera House Friday afternoon of last week, the occasion being the benefit tendered by the associated managers to the family of the dead fireman, Sweeney. Fully 1,500 people were packed into the Grand, and over 2,000 more were turned away, but not until every seat and available inch of standing room was occupied. The doors were opened at 12:30, and two hours before that time people began collecting in front of the entrance. The matinee showed an all-star aggregation of talent, who presented a very entertaining program as follows:

A 1900 New-fashioned First Part—Introducitor, Edwin Stevens (Tivoli), End men—Ferris Hartman, Gilbert and Goldie and Harry C. Cashman. Vocal selections, quartet (Tivoli): comic song, Harry C. Cashman (Tivoli); tenor solo, Tom Greene (Tivoli); specialties, Gilbert and Goldie (Orpheum); baritone solo, Sydney Deane (Orpheum); comic song, Ferris Hartman (Tivoli); bal- lad, Arthur Boyle (Tivoli); specialty, George M. and Josephine Colin (Orpheum); Finale, Medley (Company), introducing Hannah Davis, Fannie Hinch, Sannie Kruger, Grace Field, Josie Davis, Florence Scott, Pearl Evylene, Gladys Graham, Mabel Hilliard, Olive Vail, Euphemia McNeill, Millie Colford, Blanche Woodman and Frances Stewart. Musical director, W. H. Butcher. [No intermission.] Part Second—Olive. Little Arnold Grazer and Hazel Callahan, America’s favorite child singers and dancers; recita-
tion, Henty Irving’s “My Uncle,” Lewis Morrison; balcony scene from Romeo and Juliet (special scenery from the Alcazar)—Romeo, White Whittlesey; Juliet, Florence Roberts. Mary Marble (California Theatre), courtesy of Dunne and Ryley, char-
acter songs and dances; Mathews and Bulker (California Theatre), courtesy of Dunne and Ryley, special-
ties; Etta Butler (Orpheum), mimic; Mae Tuni-
(Orpheum), soprano; Walter Jones (California Theatre), courtesy of Dunne and Ryley, celebrated imitation of Sousa, assisted by a military band; Edna Davenport (Olympia), character dances; The Wilson Family (Chutes), “The Colored Aristocrats.” Following his rendition of “My Uncle,” Mr. Morrison spoke as follows: “I am requested by the Associated Managers and the Fire Department to thank you heartily for your generous response. I have traveled all over America and I do not know where an appeal, such as occasioned this performance, would be responded to so readily and so generously as in old San Francisco. Those who could not gain admittance must be consoled with the thought that their stipend goes to a noble cause. Those of us who are here have not only that thought, but we carry away with us a pleasing memory. Again, on behalf of the Fire Department, the managers and my colleagues, I thank you.”

At the close of the performance, George Webster of the Alcazar said he hoped that the success for a similar performance would not arise, but if it did San Francisco would always find the actor folk ready to assist.

John Morrissey, Selby Oppenheimer, Ralph Pincus, Gerald Dillon and Phil Hastings were busily engaged in looking after things in front, while Managers Harry Orndorff (Orpheum), Her-
bert A. Cripps (California), and George Laski (Tivoli) and the stage hands of the local theatres, worked hard behind the scenes to make the performance a success.

The Associated Managers deserve great praise for their untiring efforts to make the occasion so successful. In the neighborhood of $6,000 will be netted from the benefit.

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NOTICE. Performers who have written, write again.
ROSABEL MORRISON
Sapho in Los Angeles

Oliver Morosco's production of Sapho in Los Angeles was one of the biggest things he ever did. Its business was better than Quo Vadis, so say members of the company who appeared in it. Very much of the success of the production was due to Clarence Montaine, who rehearsed it and acted the part of Le Grande. Outside of the Prazely members who appeared in it were Ida Banning, Margaret Marshall and Lilian Buckingham, three well known California actresses, who happened to be spending their vacations in Los Angeles and vicinity.

A Glimpse of Duse

Writing about Eleanor Duse in the Fortnightly Review, Helen Zimmern says: "Hating all curiosity and impertinence, scoring to tell the details of her private life to the casual questioner or the professional interviewer, she will talk unreservedly to those of whom her sympathy is sure, in whose discretion she has faith. Naturally reserved and quiet, with a profound underlying sadness and tendency to introspection, to a pessimistic philosophy of life, she nevertheless throws herself at times, heart and soul, into the enjoyment of the moment—often some pleasure of the simplest kind, laughing and talking together, unselfconsciously—her husband's name is Cheechi—she has one young daughter in whom all her affection is centered, and who is being brought up in Germany, away from the turmoil and unrest of a stage life. Duse has no fixed home, unless a little pedic taxi in the course of one Russian friend in Venice can be so called. She pitches her tent wherever her work chances to call her, and wherever she goes she carries with her and keeps in her dressing-room where her eyes can always fall upon them, portraits of the little daughter whose company she denies herself, in order to spare her the wandering and uncertain life of her own childhood, and who has never even seen her mother act. Duse's personal tastes are of the most modest. She dresses in the steadiest style, wears no jewelry, and cannot endure perfumes of any description—even the scent of flowers is a torment to her—but she spends enormous sums on books and photographs, on bou-bou and scissors—a curious hobby of hers, as she buys pair after pair, which she afterward loses and forgets. She is a great reader and an acute critic. Shakespeare won her admiration, though she cannot read him in his native tongue, as English is a closed book to her."

The Gallery Boy and Herrmann

Leon Herrmann, the magician, is very popular with the denizens of the gallery. It was after the performance at English's Opera House in Indianapolis, Ind., when the following interesting conversation took place. Interesting is said advisedly. The conversation on this occasion was interesting chiefly on account of the picturesque and forcible language which was expressed in a style that would have shocked a diplomat, unused to the hit from the shoulder style of language employed.

"Say, Jimmy," said the smaller of the two, "de professor is a corker, ain't he? Did you see de way he put dat old guy wid whiskers on de hog? Holy gee, when he pulled dat rabbit out from under his Renoy, didn't he make him look like thirty cents?" "Naw," said his partner, 'dat wasn't it. Dat dude made me tired. Say, when he had dat geeter on de stage and jerked de cards out of his nose, dat was de real ting. Say, if I could do dat stuff, I'd own dis town." "Aw, go long," said the little fellow, "look what you wanna do de geeter. Gee, ain't be gettin' cheeshy. The crowd here pushed the two lads arguing and protesting in an animated manner out of hearing.

English Stage Version Of Quo Vadis

During a recent week there were no less than twenty-six different productions of Quo Vadis, being acted by the local stock companies in cities of the United States and Canada, and curiously enough, during the very week that Stange's version was withdrawn from the Adelphi Theatre, London, Wilson Barrett in Edinburgh produced his version of Quo Vadis with immense success. Barrett was clever enough to realize that it was the love story of Petronius and Runice, the slave girl, which interested readers more than other portions of the Russian novel, and very wisely he has subordinated all other characters in his drama of these two. Consequently in the drama which he presents he has cast himself to play Petronius rather than Vinicius, the actual hero of the novel.

Matinee Idols in Los Angeles

In Los Angeles they have a particularly violent class of matinee idol worshipers, if half what the papers of the citrus belt say is true. Listen to the sample account of the troubles of popular Frank Mathieu: "And now all Los Angeles, that is to say all Los Angeles society women worship him, and the poor man is kept busy all day long answering telephone messages from 'ladies' inviting him out. He is the rage. He has the entree to our best homes and I could name off a string of houses that find him a constant visitor. If I wished to be merely tentative I might make up the old story of the photographs and notes and things that handsome actors receive daily from their feminine admirers, but I do not know that of Mr. Mathieu. He may receive all the tokens of the nature I have enumerated for all I know. But I do know that whenever the 'pet actor' leaves the stage he is immediately surrounded by a bevy of society girls and matrons. How do they manage to get acquainted with him in the cry of everybody—that does not know him. Don't ask me."

And as is the case with many another idol, this one is happily married and has two of the handsomest children you would wish to see.

Subscribe for the Dramatic Review.

Walter Morosco Loses Valuable Rabbits

Walter Morosco's valuable rabbitry at his Fruitvale ranch where he had a large number of blooded Belgian hares worth nearly $1,500, is now a scene of sorrow and slaughter. Monday morning, the keeper in making his rounds discovered that some miscreant had entered the hutches and had killed every rabbit, presumably, with a club. Mr. Morosco is quite naturally very indignant at the outrage, and has communicated with the Oakland officers who are working on the case.

Rosabel Morrison

Rosabel Morrison, whose picture as Hannib in The Children of the Ghetto holds our front page, is the talented daughter of talented parents, Rose Wood and Lewis Morrison. So charming is her portrayal of the part of Hannibal that it seems to have been specially written for her. From the dramatic height on which this performance has placed her, she will not easily be lifted down.

In New York Miss Morrison won much praise for her impersonation of the Rabbi's daughter, and in London, where the play was presented after its American introduction, she was a distinct success and made a wonderful triumph with her portrayal.

Her training has been excellent, her experience wide. With her father she has played roles touching every gamut of emotion and apart from this has done leading business in many women's plays. Carmen is one of her big successes.

Her ability as stage manager is shown in Mr. Frawley's production of Zangwill's play, she having been specially engaged to rehearse it.

She goes back to New York in early August to create an important role in one of next season's productions.

The Australian Comedy Company left Sunday last for Portland, for an opening Tuesday night. They will produce Sapho, with George Elliott as Pauzy Le Grand.
The San Francisco Dramatic Review

July 14, 1900

Benefit On Ship Board

THE STEAMER Luella, Captain F. Miller, which brought the many performers from the Eureka Street Fair, on their trip down the river, arrived on ship board in aid of the Sweeney fund, which amounted to $10.25. The program included S.I. Stebbins, king of cards; Omene, the oriental dancer; the Luella Quartet—Messrs. Miller, Frost, Moseley and McCord; song and dance, Miss Agnes Smith; Bosco, the snake eater; C. E. Thurston, in comedy sketches. E. W. Frost, of the Western Amusement Exchange, was stage director.

Side Lights

The Country Girl will follow Ingomar at the Alcazar. Ezell, the hypotist, is reported to have stranded in the Eureka towns. Ned Holden's venture in Oakland seems to be panning out well.

The Alabama Minstrels, under the management of Sam M. New and Santa Rosa the 4th. They are doing a tent show, playing the towns around Petaluma, Napa, etc., fair business.

The Western Amusement Exchange has removed to larger and more commodious quarters at 105 Ellis street.

It is said that several road companies are to be sent out in Sherlock Holmes and Cuyler Hastings is to play the title role in the principal one.

Klaw & Erlanger have secured Della Fox. During the coming season she will appear as Belle Money in The Rogers Brothers in Central Park.

A cable from Christiansia says: Henrik Ibsen, the well-known Norwegian poet and dramatist, is seriously ill with erysipelas at Sand Fjord, near here.

Members of the Frawley Company are expecting before long to hear of the announcement of the engagement of Marion Barney and H. S. Northrup.

T. Daniel Frawley in a conversation with a reviewer man the other day said that the report that Frank Murray was no longer connected with the Frawley enterprise, was unfounded. Mr. Murray is now in New York under salary to Mr. Frawley and is engaged in securing plays and looking generally after Mr. Frawley's interests in the Metropolis.

In the Queen's Bench division of the High Court of Justice, July 3th, a Parisian dressmaker recovered from Mrs. Leslie Carter, the actress, $353 for dresses worn in the production of "Zaza" in New York. The orders for the dresses were given in London, and the court held that Mrs. Carter's plea that her subsequent trial and discharge in New York freed her from liability and did not affect the London contract. The same plaintiff got a verdict of $77 against Mr. David Belasco, the theatrical manager.

Personal Mention

CHARLIE THALI returned from the interior last Sunday.

CLARENCE MONTAINE joins the Alcazar Company for the Ingomar production.

EDNA ELSMORE is creating quite a pleasant impression with Oakland theatre-goers.

S. H. FRIEDLANDER will in about two weeks start his Brownie Company out again, going as far East as Minneapolis.

W. F. ROCHERST, the well-known stage director, is acting in that capacity for a special engagement with the Ficks' Opera Company in Sacramento.

Drew's Leading Lady

Miss Ida Compeaux will be John Drew's leading lady the coming season. There are some shrewd persons in the theatrical circles who are predicting that Miss Irving is going out this autumn at the head of a company of her own.

The Elleford Season

This popular company opens its season at Santa Rosa the 16th, following with a week at Vallegio, the 26th. Tom Rümel in Tuesday for the preliminary week.

The Elks

The next meeting of the Grand Lodge of the Benevolent and Protective Order of Elks will be held at Milwaukee. The session at Atlantic City, N. J., July 12, was devoted to discussions of changes of the by-laws.

The reports presented show that there are now 661 lodges in as many cities in the Union. These have an aggregate membership of 70,000. In the past five years the membership has doubled. During the past year the order expended $52,000 in charity, and since the institution of the first lodge it has expended for that purpose $395,000. The amount of cash in the treasuries of the subordinate lodges amounts in the aggregate to $100,000, and the property owned by the lodges outside of cash is worth $1,300,000.

The ten largest lodges of the order are: New York, with a membership of 899; Grand Rapids, 774; Detroit, 732; Louisville, 676; Atlanta, 568; Jackson, Mich., 456; Minneapolis, 638; Cincinnati, 632; Allegheny, 595 and Chicago, 559.

During the past year, while the great strength of the Order is in the East, where it originated, there has been a remarkable advance in the West, notably in California, where six lodges were instituted, there being now fifteen in this State.

The Californians in attendance on the Grand Lodge are: H. S. Manning and J. O. Rein of San Francisco; Thos. J. Darmody and W. F. Kennedy of Los Angeles; C. Fred Henting of San Diego; George W. Reed and George de Golia of Oakland; Henry E. Hoff of San Luis Obispo; Park Henshaw of Chico; H. L. Hall of Fresno; B. M. Preston of Nevada City; Jackson Hatch of San Jose; John Reed of Grass Valley; George W. Jackson and F. L. Gray of Sacramento; Frank R. Devlin of Vallegio and F. P. Meserve, Redlands.

A Stage Marriage

After the audience at the Clune Opera House, Sacramento, Wednesday night was dismissed, the Lyric Opera Company gathered upon the stage, and some thirty guests occupied seats in boxes and the auditorium, while the orchestra maintained its position—for there was to be a wedding.

Presently Rev. A. C. Herrick took a position at the footlights, Professor Franz's orchestra played the wedding march from "Lohengrin," and the wedding party came forward. The bridegroom was Argyle Tully, tenor in the company; by his side in simple white and with ornaments of flowers only, was the bride, Olive Vail, who was for a long time a member of the Moresco chorus, and now of the Lyric Company. The bridegroom was escorted by Emile Barbrag, and the bride by Miss Anna-belle Gordon, both of the Lyric Company, the bridesmaid being gowned in white, with floral ornaments only. Rev. Mr. Herrick pronounced the marriage service and then the orchestra leading, the company sang a favorite air from one of the operas, followed by a rousing chorus "One for the Jolly Good Fellow!" Stage Manager Rochester then stepped forward and in a neat speech in behalf of the Lyric Company and management, presented the new married pair with a comfortable purse of money, as a token of the esteem in which the young couple were held by their associates.

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E. W. Frost, President and Manager

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Western Amusement Exchange

Furnishes Sketches, Songs and Plays

Address, Press Club, San Francisco
Denver is most enterprising this summer. Mrs. Eilif is giving her town people simply a wonderful theatrical menu. The latest attraction is Blanche Bates at the Gardens, who has been lured away from Europe by the offer of a big summer salary. The Miss Bates is under contract to Charles Frohman or David Belasco, the wonder of it is that they should consent to such an arrangement.

A first-class funny man ought to be able to work up this little quib into quite a hit.

The society reporter of a New York daily had been detailed to procure the names of prominent persons in attendance at a performance of grand opera. "I beg pardon, madam," she said, approaching one of the occupants of a private box, "but will you oblige me by giving me your name?"

"Mrs. Archibald Jo Neeze," replied the lady. "Pardon me," rejoined the reporter, "I did not quite catch the last name."

"Jo Neeze."

"May I ask how you spell it?"

"Certainly, Jo-n-e-e-z. Jo Neeze." haughtily answered the occupant of the box, and the reporter retired to the foyer to fan herself.

**They Have Modernized the Passion Play**

A correspondent writing of the dramatic representation of the life of Christ in the Oberammergau Passion Play, says that the production this year is considerably modernized. The town is now accessible by means of a railway, and a new theatre has been completed. "As before the stage is open to the sky, while the orchestra sits below the stage and is hidden from view. The new theatre is a great improvement over the former one. Now there is a roof over the seats of the audience. In the old theatre on rainy days the visitors were compelled to sit under umbrellas throughout the performance. Joseph Mayr, the former impersonator of Christ, now an old man with gray beard, is the leader of the chorus. The character of Christ is now impersonated by Anton Lang. He is only 26 years old, has light hair and light beard with a hand in a, serene face. He acted with much dignity and grace, but in other respects cannot compare with Mayr. Bertha Wolf, as Mary, cannot compare with her predecessor, Rosa Lang, who, by the way, is now in a convent near Vienna.

"I must also record a feeling of disappointment regarding the acting of Judas. Not even in the wonderful scenes before the sanhedrin, when he spurned their thirty pieces of silver, did he impress me as favorably as ten years ago. His monologue before committing suicide was spoken in a decided monotone and a weak voice. Peter Renell, as John, however, made a very favorable impression, as he did in 1890.

"Following in rapid succession came the marvelous scenes of Christ before Pilate, the scourging, the bearing of the cross to Golgotha and the wonderfully realistic crucifixion scene.

"Hardly a breath was heard, and only now and then a sob came from the audience. From many eyes flowed tears when Christ uttered the words: 'My God, why hast thou forsaken me?' Then Joseph of Arimathea and the few faithful stepped forward and gently removed the body from the cross just as in Rubens' famous painting. The resurrection scene was also most impressive. Christ rose from his tomb, clothed in a silver garment. The chorus closed with a grand finale, singing:

"All victorious! All victorious!

All His enemies might He vanquished From the tomb in which he languished Immortality all glorious He has brought to light."

First reports from Phoenix speak of the Frank Cooley Company in very favorable terms. The opening night was a great success, being witnessed by an audience that filled the house. Frank Cooley, Sydney Platt, Dan Crouse, M. J. McQuarrie and George Francis were recipients of much praise by the Phoenix press.

Lowe's Uncle Tom's Cabin Co. closes at Gilroy July 25. George Lowe goes East and will return with a big attraction.
Fred Belasco will arrive here next week from his extended European tour.

Richard Jose and wife have been spending the summer in San Francisco.

Theodore Roberts, the well-known actor, is spending his summer vacation in San Francisco.

Jim Haswell, the Oakland Theatre's popular business manager, was a Review caller Wednesday.

John O. Reis of San Francisco was Monday elected Grand Esteemed Leading Knight of the Grand Lodge of Elks in session at Atlanta City.

Jennie Winston, an old time comic opera favorite, will join the Flicks Opera Co. in Sacramento next week.

Colonel David Urquhart of New Orleans died at Saratoga July 6, at his summer cottage. He was the father of Mrs. James Brown Potter, the actress.

Mrs. Addie Schimpf, widow of the late Charles Schimpf of the Orpheum, was married June 27th to Peck Eppinger, a well known man about town, who has a millionaire father.

Maule Morrison will be added to the cast of The Liars when it is presented at the Columbia next week. Last season Miss Morrison was with Annie Russell and made such a favorable impression that she goes with Miss Russell again the coming season.

Chas. Astor Parker writes from Honolulu that the Nell Company is doing a fine business and that the visits socially is simply overwhelming. Mr. Parker will probably arrive in San Francisco next week.

A popular member of the Clement Stockwell Company now playing the north is Miss Florence Pomeroy. She has been with the company only this season, and is making a name for herself with her clever delineation of ingenue roles, being especially well received in Seattle.

Louis Elliott, in addition to his Sapho venture, is also preparing a grand scenic production of Helen Hunt Jackson's celebrated novel Ramona, and has already booked his company in most of the important towns on this coast. Ramona should be a hit, especially in the East.

Miss Fredericks and Messrs. Tully, Partello and Barrangon have made themselves very popular with Sacramento opera audiences, and are important factors in the successful season now being held there.

Maud Fisher Berry, the operatic vocalist, has concluded to return to the stage sooner than she had expected. She had intended spending the entire summer in Oakland, but the Castle Square people wanted her for the St. Louis engagement, so she joins them in St. Louis this week.

Francis Byrne arrived in town Monday, to open in the Dancing Girl with the Frawley Co. Mr. Byrne played Paul Dechelette, the sculptor in the Los Angeles production of Sapho, and gave a magnificent portrayal, finishing his speech in the third act with such power as to have half his audience crying, to say nothing of sundry gentle female hearts behind the scenes who were moved to tears.

Miss Mahelle Gilman, the young Sacramento miss who has done so well with the Lederer forces at the New York Casino, is becoming quite an important theatrical light. They are telling a story of her that is hardly appreciated by Lederer, the Casino manager. The latter decided some time ago to take Miss Gilman to London and give her the place of Edna May, who has been demanding rest. Miss Gilman fell in line with his plan, passage was booked and the advent of the new soubrette was billed in London. On the eve of sailing, the determined young lady sent for Lederer and assured him that she could not think of going to London unless her salary was doubled. There was a scene in which an angry manager protested vainly, and in the end the young lady had her way. She is now in London playing under Mr. Lederer's direction and at twice the already comfortable sum she received in America.

Adolph Zink, the hillbopian comedian, who is to play the opposite role to Jerome Sykes in Foxy Quiller, is very fond of attending glove contests. He considers himself quite an expert in "the main art." He saw a recent fight at the Broadway Athletic Club. After it was over he stood on a chair giving his opinion of the pugilists. Some one remarked that he knew nothing about fighting—that either of the Rosow midgets could last him. "I can trash'em both with one hand tied behind my back," roared the 36-inch laugh-maker. "Ach! They're too small for a man of my size."
**The Columbia**

A DUMAS play in dramatic form is the satisfactory offering by the Henry Miller Company this week. From "Un Mariage Sous Louis XIV" by Sydney Grundy, the erratic purveyor of plays, has arranged a charming comedy of manners and action and fancy dress. Pitched in only a slight exaggeration of daily life, the action of the play runs almost smoothly and coherently. It tells the tale of a woman and man married through the arrangements of an uncle—how they each had another lover, a true heart love, and how before long they speedily fell in love with each other. Henry Miller's charming and refined comedy instinct fell into pleasant places portraying the Comte Condale, who had made the marriage of convenience. On the American stage to-day there is no one who can more adequately represent the gentleman of refined manners and studious nature than Mr. Miller, and he made the Comte a strong and interesting creation, wearing the completed dress of the period with ease and grace. Frank Worthing was the Chevalier de Valois, and he was very much the Chevalier and very little the Worthing. Mr. Worthing is speedily breaking in his work, and his assumption of the Chevalier was delightfully nonchalant and convincing. Chas. Waltoc made a pleasant figure as the General, and Karl Brown, strongly resembling in facial expression Mr. Miller, was a fine looking figure as Jasmin. Margaret Anglin, who is always charming in her sincerity and pleasing in her intelligence, played a most enjoyable Comtesse Condale. Her gown was quite overpowering and something to be remembered. Margaret Dale, who is disclosing each week the possession of much talent, was a beautiful Morton. Some of these fine days when the papers are read, we will learn that Charles Fulman has selected a new leading woman—and his judgment will not be far wrong. In stage settings, in costuming and in general effect, the performance of A Marriage of Convenience is a demonstration of artistic accomplishment.

**The Alcazar**

Camille holds the boards at the Alcazar this week. This is Florence Roberts' strongest play, one of her many ardent admirers told me. So I wandered my way thither, and was more than repaid, for this celebrated play, with its long waits, was made intensely interesting by this wonderful little actress. As Camille, Miss Roberts is fascinating, and I had almost said lovable, for if one so schooled in rice as Camille can thus give up all that life holds dear—all for the sake of the one held so dear, what does virtue teach more than this, or that is better? Environment—opportunity. Ah! How much we owe of our self-satisfied, so-called virtue, to these fortunate accidents. Madam Prudence, with her idiocy, is well represented by Marie Howe, whose charming character acting has made her such a favorite with Alcazar audiences. Heavy hearts, as Nicette, was just the sweet, maidenly creature one loves to meet in every day life, so natural withal. No wonder New York wants her, and when she is gone we shall miss her. Lillian Arnsby, as Nanette, is sympathetic, attentive and loving, giving the character just the expression of care and trust it needs. White Whittelsey is the passionate lover, Armand, that one expects to meet in this phase of life. He enters into the spirit of the part with the utmost intensity that places this character as the best we have seen him represent. Geo. P. Webster as Duval, pere, is dignified, courteous, cold, but strong. He has shown wonderfully good work during the past year. Edwin Emery, as Gaston, fills the part with a boyish earnestness and a realism that is altogether enjoyable and makes us see the true heart beating beneath the worldly exterior. De Varville, as portrayed by Howard Scott, is exceptionally good. How you shrunk from him at the rising of the curtain upon the very first act and how you hate this handsome tailor of a villain at the close of the fourth! So polished, so clever, such a villain! Carlyle Moore depicts with care and ease the part of Gustave, dresses well, looks well. Camille as portrayed here causes the surprised tears to flow from many an eye, all unused to weeping. It's a wonderful story, sad, but told so well, oh so well—and we come away with heavy hearts, that life so hard for some must be.

**Grand Opera House**

The Frawleys are putting in their second week with the Dancing Girl, the problem play by Henry Arthur Jones. It has been seen here before on several occasions, this being, the fifth week it has been played to San Francisco audiences. Notwithstanding this lack of newness, it has been doing very well and has introduced three actors in strong parts—Harrington Reynolds, as David Ives, the Quaker; Keith Wakeman, as Drusilla Ives, the Dancing Girl, his errant daughter and Wilton Lackaye, in the part of the Duke of Guisebury, that he took some years ago at the Old Baldwin theatre. Mr. Reynolds gave a strong characterization of the old father and especially in the stairway scene, he was magnificent. Miss Wakeman was quite vivacious in the lighter scenes and strong and emotional in the heavier ones, yet for the perfect enjoyment of her acting, her voice is to most people too low, and occasionally there creeps into her acting a rigidity that should be overcome. Wilton Lackaye played the Duke in an easy, colloquial style that was utterly devoid of all spectcular embellishments and it was pleasing to witness. Francis Byrne, as Reginald Slingsby, cleverly demonstrated his ability in the line of light comedy characters and Frank Mathieu, who was John Christison, showed a marked improvement in his acting from that of several months ago. His voice, too, has rounded and grown heavier, and he has developed much better method and assurance. Reginald Travers showed that he is improving rapidly and his Augustus Cleveers was a good small bit of character. Sybil Croke, by Mary Van Bureu, was a charming bit of acting. Phosa McAllister, Pearl Landers, Christine Hill, Margaret Smith and Lillian Stafford, H.S. Duffield, J.R. Armoroy, George Gaston and Clarence Chase, were others in a most acceptable cast.

**The California**

The presentation of A Contented Woman at the California Theatre this week has been most interesting from several points of view. In the first place, it was a big success. The playbills inadvertently said that it was the first time the piece had been seen here. Belle Archer produced it at the same theatre scarcely two years ago, and we must say that, while ordinarily detesting comparisons, Norma Whalley and J. Sherrell Mathews, in the roles of Mrs. and Mrs. Holme, were unexpectedly clever from start to finish. Miss Whalley had somewhat more spirit than Miss Archer, and Mathews was really clever as the husband of the female candidate for office. Miss Whalley's exceeding beauty made her perhaps the more interesting, and her admirers were highly delighted to see that she really could handle a 'legitimate' character so cleverly. Seeing her in a vaudeville bit—a little dancing and a little singing—one is very likely to judge her wrongly—and that is the reason of her triumph this week. Harry Bulger, as a ward of a maniac, is one of the oddities you can do, but he overlooked no opportunity to get all there was out of the part. Tony Hart and Maude Courtney were rewarding several times in a song and dance specialty. Hart was old Uncle Tody and a good one, too. Beasie Trewball showed such surprise everybody by her successful work in the difficult role. Phil Ryley made a most pleasing impression in the character of the bachelor brother-in-law, somewhat more serious than he has been used to. Mary Marble was simply delightful in her charming impersonations, her songs receiving many recalls. There were some very charming singing bell dances by the Night Mascots and some high note singing by pretty Louise Gunning. The house was deservedly well patronized all week.

**The Tivoli**

The ever popular story of the Tea House, The Geisha, is still drawing fair houses at the Tivoli. This is the third and last week, and judging from the way it is being received, it could easily run for several weeks more. Pretty costumes, excellent chorusses and an exceptionally fine cast, easily explain its popularity. Ferris Hartman, as Wung Hi, as usual creates a great deal of amusement. Edwin Stevens, in his quiet, easy way, pleases the audience immensely as the Marquis Imani. Helen Mathers has been as graceful as one would wish as Mimiosa, the Chief Geisha. Georgie Cooper, as the French Girl, has the chic French air about her that fully merits the way in which she is received. Of Annie Myers and her singing there can not be too much praise given; her lively manner and the earnestness she gives her part are much to do with the success of the play. Tom Greene and Arthur Boyce's singing receive much applause each evening. Next week we get the melodious, merry Wang, and one can easily imagine the fun in store.
THE SAN FRANCISCO DRAMATIC REVIEW

VAUDEVILLE

The Chutes

The program at the Chutes this week is exceptionally good. Howard and Campbell do a clever turn on the trapeze. Warren Bunker, the quick change artist and character impersonator, who makes his first appearance in this city, made a decided hit. His work is far above the average; his dancing is excellent and his costumes are elaborate. McDonald Brothers, comedians, still continue to please. Hadley and Hart, the Bell Ringers, and the Wilson Family, are both good features. The new moving pictures are very fine. Amateur night as usual packed the house. The Electric Fountain is a thing of beauty. Frank Hall, the lion tamer, with his lion, Wallace, is a great feature this week.

Fischer's Concert House

The bill at Fischer's Concert House draws the usual good audience this week, but the singers are hardly such a success, artistically, as might be desired. The program includes three selections from Martha by Meeser, Chas. Thrower, John De Witt, Amanda Corcoran and Mme. Morell. Edison's projectoscope moving pictures are a special attraction. The D'Estelle Sisters in fancy dances, Deets and Don in novelty duos draw well. Baby Dolliver, daintily costumed, is fascinating in pretty songs and dances, making a hit. Isabella Underwood's warm, rich contralto wins double encore. The orchestra is doing better work this week in the way of modulation, Director Hinrich's violin solo, Intermezzo Cavaliera Rusticana, winning rounds of applause.

Vaudeville Notes

The Lozells will shortly arrive from the East.
Geo. Harrison and Harry Constantine open at Victoria next week.
Reta Everett is being well received at the Standard Theatre, Bakersfield.
James Dalton opens at the Tivoli Theatre, Stockton, next week.
Veronica and Vic Lewis are new faces at the Monte Carlo Theatre, Taylor, Cal.
Capt. Beach, the water king, is a big drawing card at the Salt Palace, Salt Lake.
Wm. De Boe, Boji and Heywood and La Lista will open at the Chutes July 16th.
Trixedo will shortly appear in a local music hall after being on the sick list for a couple of weeks.
Warren Bunker's wardrobe is something elegant, the best seen in many a day. He is a hit at the Chutes.
Mae Davis is doing a popular act at the Mascot, Seattle.
They say Melbourne is a terrific hit at the Mascot, Seattle.
Bryant and Ouslow have just completed their eighth and last week at the Mascot, Seattle.
Thatcher and Chesnook have closed a long engagement at the Mascot, Seattle.
Attractions at the Savoy, Vancouver, are Celia De Lacy, The Mannings, Alice Hamilton, Bertha La Narr, Edith Montrose, Mae Stanley, Marie D. Wood, the exceedingly popular singer, and Chester, the hand balance.
The Gem Concert Hall, Missoula, Mont., is a live, up-to-date institution. Manager Frank Pierce is presenting some fine talent. The past week he had Armstrong and O'Neil, Annie Goldie, Pay Leslie, Allie and Baby Woods and Lottie Laviere.
About one of the most startling breaks into vaudeville is that of George Clarke, who for years and years was with Augustin Daly's company. Mr. Clarke is such a delightful actor that he cannot give anything but a good performance, but it will be interesting to note how Daly methods go in vaudeville.

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THEATRICAL TRUNKS and TRAVELING OUTFITS

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NEW YORK Special Correspondence

July 8—Although the weather is still too hot for plays of length in the regular theatres, several condensed (not to say congested) plays have appeared in the last week at our local continuous show houses. Taming a Bride, was produced at Proctor's Fifth Avenue Theatre by John Frederick Cook and Dallas Tyler; The Vaudeville King was played at Keith's by Milton Aborn and a small operatic company; and The Major's Appointment, in which Edwin Stevens of San Francisco once made a bit at the old Union Square Theatre, was also produced in Keith's by James O. Barrows. Of the three The Major's Appointment was the best adapted to continuous show fashion, as for once originally played by Mr. Stevens it was only as a curtain raiser and it therefore needed but little prizing to make it into a vaudeville play. Another sketch out of the ordinary was at Proctor's Twenty-third street house. It was called A Surprise Party. It had a Disney and old plot but gave an opportunity for some good duets between Blanche Housam and Leonard Wallace.

Delia Fox, who was recently discharged from the seminarian in which she spent several weeks has made arrangements to return to the stage next fall. She signed a contract with Klau & Branger to play an important part in The Rogers Brothers in Central Park. John J. McNally, who is writing the famous opera and concert company and will fill engagements here from December until April i. C. L. Graff, formerly business manager of the Melba-Damrosch Opera Company, has signed a contract with Mme. Sembrich for fifty performances here, at what is said to be a larger salary than any other singer ever has received in this country before. The repertoire of the company will be confined to La Traviata, Il Barbiere di Siviglia, Lucia, and Rigoletto. Mme. Sembrich will be heard also in recital. The season will begin at Carnegie Hall in the second week of December, with a song recital and will include a trip to San Francisco. As Mme. Sembrich is the greatest woman singer in the world today and as Jean de Reske the celebrated tenor, will not visit San Francisco with the Grand Opera Company, the Sembrich Company with its capable singers is likely to cut heavily into the receipts of the Grau-Savage combination.

Jesse Bartlett Davis, the contralto, for many years a member of the Bostonians, has sent a check for $1,000 to the Actors' Home Fund, in the capacity of the old actor as he said she received for a week's engagement at the Masonic Roof Garden, in Chicago. Even if she did not receive that amount for one week and is not going to receive $25,000 for twenty-five weeks next season, the Actors' Home fund will not object if all others who overestimate their salaries would only make the good amount for one week in real money as Mrs. Davis did.

The New Rounders, with Thomas Q. Sea- bourn, starts in third week at the Casino tomorrow night.

W. P. Carleton, the baritone, son of W. C. Carleton, who wrote Uncle Tom's Little Cub, smashed Dan Daly in the jaw the other night because that comedian had not learned to speak respectfully of Mrs. W. P. Carleton, who is in the same company (Helle of New York) under the name of Toby Claude. This is not the first time Daly has been whipped for speaking of women on the stage in a manner which they and their friends construed as insulting.

Mr. and Mrs. Randal have left for London Thea- tre with a view of showing the Britannics what the continuous vaudeville entertainment is like.

DENVER Special Correspondence

Denver, July 2.—Hill's Gardens is still playing to capacity. The Social Highwayman is the bill this week and the company gives an excellent performance of it. Robert Drouet, the leading man of the company, is perfectly fitted in the rôle of the cool, handsome club man, Courtey Jeffreys. Fred Perry plays the valet as only he can play it. This is the third time Mr. Perry has been seen in the role in Denver and it is one of his greatest successes. Mrs. Robert Drouet, who is Miss Eleanor Burgin, is a very beautiful woman and plays with intellig- ence. Mary Hampton was borrowed from the Beach Company to play Serina Captives. The part is better suited to her than any she has had heretofore and she acquits herself well. The piece is staged beautifully. Next week, The Dancing Girl.

Robert Drouet's play, Doris, was to have been played at Manhattan Beach last but at the eleventh hour it was decided to run The County Fair, which was at the Gardens last week. Of course, Mr. Neil Burgess plays Alagre Prue. Miss Hettie and Miss Kelleher of the Gardens Company play the same parts they had last week, Sally herself. The piece is staged beautifully. Walter Thomas gives a fine portrayal of Tom. Robert Rogers can still compare with Fred Perry as Dick Tucker, but he had very little time to get up in the part. Hugh Ford gives a splendid character study in the part of Colonel Ham- erhead. Next week, Niles.

Chases Park is doing a fair business. Miss Blanche Bates (one of the San Francisco's favorites) has been secured as leading lady of the Gardens Company. Miss Bates played a number of years ago at the Lyceum Theatre, but has since made remarkable success and will be warmly welcomed by her many admirers here who have been watching her theatrical career with great interest.

JOHN F. BOUL.

Dakota Special Correspondence

Fargo, July 6.—The Pan-Forrest Stock Company will open a week's engagement here Monday, July 9, in A Romance of the South. Charge of bill each night. Fore- paugh's and Sells Bros, Circus here July 15.

CANADA Special Correspondence

St. John, N. B., July 7.—Lemen Brother's Circuit drew two very large crowds June 28, but the show was of a generally inferior character. A row took place out- side the big tent in the evening and an innocent bystander, Thomas Armstrong of this city, was seriously stabbed in the back. One of the circus hands, a colored man named Solly Smith is under arrest in connec- tion therewith. Two free holiday trains arrived at the Harbour Company's at the Opera House yesterday in The Magis- trate. The same bill to night; Sowing the Wind, 407; Dandy Dick, 6-7, with Saturday matinee unannounced. Billy Vins' Min- strels at Mechanics' Institute tonight. Vernon Randell, who snucked in Lowell, Mass., June 24, was at one time a St. John resident, and was a member of the company which opened the Opera House in September. Mr. in town this week—F. A. Stu- dard and Mrs. W. S. Harkins, son and daughter.

Peachey Cireman.

On the Road

James Neill and the Neill Company

Neill Co. in Honolulu till July 30, Los Angeles, July 31, three weeks.
Frasely Company

Grand Opera House, July 7; indefinitely.
Kellar

New Whistcom, 13.
Frank Coty Company

Phoenix, Arizona; indefinitely.
The Real Widow Brown

Billings, 13; Dickinson, N. D., 16; Bis- marck, 18; Winnipeg, 20-21.

Wheeler, Hypnotist

Santa Ana, week 9; San Diego, week 16.

Australine Comedy Company

Portland, July 15, week.

Clara Mathis Company

Rosedale, 2-17.

The Union Male Quartet has been pecu- liarly engaged for the Del Monte outdoor production of As You Like It, which is now slated for presentation July 28th.

Subscribes for The Dramatic Review.

W. S. Gilbert, the English Theatrical Veteran

Mr. Gilbert's skill as a stage manage- ment amounts to genius. He always knows what he wants the actors to do, and invariably makes them do it, not parrot-like, imitating his tones or ges- tures, but, like sentient human beings, carrying out his ideas. Some people have even called him a cynic, but his cynicism is merely an evidence of the strength of a character which makes him tell the truth according to his own light, instead of, as is so com- monly the case with the ordinary mortal, hiding it with a more or less pleasant subterfuge.

Like other so-called cynics, he is at heart an exceedingly kind and sympa- thetic person. A young man, anxious to be an actor, but absolutely without influence was once introduced to him. Mr. Gilbert said that, if the would-be actor could get an engagement, he would make a point of going to see him play. By a lucky chance, the opportunity came, and although the youngster had only a few lines to speak, Mr. Gilbert not only went to see him, but took the trouble to write him a letter, saying that he saw a promise in his work, and when the opportunity came he would give him a part. Several months went by, and, when Pygmalion and Galatea was being cast at the Lyceum Theatre, although there were dozens of London actors with fair reputations who would have been glad to get one of the two small parts, Mr. Gilbert, without any remanding, expressed the desire that the better one should be given to the young man in question, and those who know what promises theatrical are will appreciate that fact at its real worth.

A New Play for

Matheus & Bulger

Messrs. Dunne and Ryley have se- cured the great London comedy suc- cess, Floradora, in which they will star the well-known comedians, Matheus and Bulger, next season. Mr. Ryley sailed yesterday from Paris on his way home, having made a pro- nounced visit to London and Paris.

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ALCAZAR STOCK COMPANY

GEORGE COOPER
TIVOLI OPERA HOUSE

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With the Frawley Company

EDWARD B. LADA
Director Alcazar Orchestras.

Mr. Frank Mathieu
Balleyy Company

Jeffrey D. Williams
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CARLYLE MOORE
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Edward S. Williams
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Leading Character and Comedy
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With the Frawley Co.

Ernest Hastings
Leading Man, Alcazar Stock Company.

Mary Scott
Leading Woman

May Blayney
Leading Juvenile

Alcazar Stock Company

Tom Greene
The Tivoli

W. F. Whipple
Characters, Dewey Theatre, Oakland, Cal.

Geo. M. Hermance
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Tenor, Tivoli Opera House

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- Pacific Coast Correspondence

LOS ANGELES
Special Correspondence.
LOS ANGELES, July 19.—The Orpheum is having the theatrical business all to itself this week. Los Angeles Theatre dark till next week. Burbank Theatre closed till July 20, when the Neil Company will open for a five weeks' engagement, to be followed in turn by Morosco's Stock Company for an extended season. During the month of December the Burbank theatre has booked, Stranger in New York, John's Eye, A Wise Guy, and two weeks of novelty operas. January will bring A Stranger in a Strange Land, Telephone, Girl, and Town Topics. February, Frawley Company; April, Neil Company; and June, Morosco's New York Company till August. * The closing of the Burbank theatre 7th inst. marked the first year of the Morosco management. The wise men predicted failure at the start, as others for years past had not been able to make a go of the venture. Morosco has made money the past year and with about three exceptions has had excellent attractions and done good business. These few exceptions were mostly bookings made before he took the management. The next year promises even greater success than the one just passed. * Harry Wyatt is being talk of for the management of the Los Angeles theatre when the Mayerfeldt-Morosco people take hold of the lease, Sept. 1st. His new theatre has not been commenced yet and it is not known whether or not the same will be built this year. * At the Orpheum a bill that is almost perfect packs the house at every performance. The class of vaudeville seen at this house has been steadily on the upward trend, as far as improvement goes for the past six months. The bills have all been good and show that vaudeville is destined to reach a high state of perfection. The bill includes Lillian Burkhart in a new sketch entitled, A Garret Salvation, written for her by a Los Angeles girl. The sketch contains no humor and is more on a melo-dramatic order and consequently not to Miss Burkhart's style. However, she makes the most of the piece. Musical Dale, Gilbert and Golde, Grapewin and Chance, Sullivan and Weber, Carrigan, Halland and Galpen, and Sydney Dean, each do a turn that is pleasing and amusing.

HERBERT L. CORNISH.

SACRAMENTO
Special Correspondence.
SACRAMENTO, CAL., July 11.—Fick's Lyric Opera Company has been drawing good houses during the past week, singing The Beggar Student acceptably. Jennie Winston, the favorite light opera artist, joins the company this week, taking the leading part in Rocco which is to be given Friday night for the first time by the company.

VALLEJO
Special Correspondence.
VALLEJO, July 17.—Great preparations are being made for a successful meet of the Solano Agricultural Fair Association in this city July 17, 18, 19, 20 and 21. President J. J. Lackinger and W. F. Kelly, Secretary, with the directors of the District, are using every effort to bring together a class of fine horses at the track and at the pavilion. At the latter place many musical instruments will be on exhibition. The celebrated Independence Band will furnish music afternoon and evening, and as there will be no theatrical entertainment during the week, it is expected the Fair will be well patronized. Stewart Allen, well known on the coast, has leased the Farragut Theatre, and under his competent direction the play house will undergo an entire renovation. The door is to be raised to time for the Illford Company's appearance on the 23d instant for a week's run. Among those already booked to appear in the near future are the All Star Company now holding the boards at the California in the bay city; Miss Florence Roberts at the Aesthetic, Richard Goldin in Old Jed Prouty, Ben Hendricks; George Osborne in A Stranger in a Strange Land; Clay Clemens and other popular actors. New opera chairs will be among the many improvements in Farragut Theatre.

HONOLULU
Special Correspondence.
HONOLULU, July 1.—The Neil Company at the Opera House has proven itself to be equally what it advertises itself to be. Theatre-goers are more than satisfied with the strong plays put on. Mr. Neil, as Chevalier, in A Parisian Romance, was exceptionally strong, and in the death scene of the fourth act, curtain calls for himself and leads, himself individually and with the entire company were given, so great was the desire of the audience to show its appreciation. They will close here July 15th in Any Roberts, returning to the Coast. The Southwell Opera Company at the Orpheum is playing to fair houses.

H. A. FRANKEN.

Elliott's Sapho goes out with a better equipment pictorially than almost any other company has on this coast. In addition to the regular paper Sterrett has on hand, a great deal of additional paper has been prepared.

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CLARENCE MONTAINE
Specially engaged for summer season at Burbank.

WALTER BELASCO
Specially engaged for summer season at the Alcazar.

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With Frank Cooley Co.

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D. J. ANDREWS, 1st Tenor; NIC. KUBARYAN, 2d Tenor; GERO. H. WISEMAN, Baritone; A. ROY, Bass.

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Dunne & Ryley Star Stock Company

MISS PERRY WARD
Characters.

MISS MARY VAN BUREN
Frawley Company

MAE KEANE
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THE COLUMBIA

At the Columbia Theatre Monday evening Henry Miller will inaugurate the fourth week of his very successful engagement with a superb revival of Henry Arthur Jones' comedy, The Liars. This piece, like its predecessors of this season will hold the boards for but one week. It will be remembered that Miller opened his season last year with this interesting and charming comedy on English society life, and it proved its fine introduction to the very successful season. The play will have the benefit of an extraordinary cast next week. It is definitely announced that Henry Miller will produce this magnificent production of The Only Way during the week commencing Monday, July 25. It will be the first time that this dramatization of Dickens' A Tale of Two Cities will have been presented here. Miller will be seen in his much-talked-of impersonation of Sydney Carton. The production will be as seen at the Garden Theatre, New York. The advance sale of seats for The Only Way will begin Thursday morning.

THE GRAND

The new Frawley Company will present at the Grand Opera House Monday night for the first time in the West, the huge New York success, The Great Ruby. The story of the play is the classic of the' "diamond gang" which consists of five members, with the Countess Charkoff and Morris Longman at its head. Besides the central themes of the play which are the theft of the ruby and Mirza's love for the Kashmir there are several minor love stories and sub-plots. There are nearly forty speaking parts in the piece and a very elaborate scenic production will be the result. Mr. Wilton Lackaye will be seen as Prince Kassim, Miss Corona Ricardo will be introduced to a San Francisco audience as the Countess Mirza Charkoff, which is the part played by Miss Richardson in New York. The audience of the Grand will be seen here is Mr. Robert Greppo, who made a hit as Lord George Hartopp. Still another new face will be that of Mr. H. S. Northrup who will appear as Dalrymple. Miller will be present and several members of the company will also be in this play which requires the full strength of the Frawleys.

THE ORPHEUM

Lillian Barkhart returns to the Orpheum this week with her latest new playlet, Captain Susanne. All the costumes and scenery have been procured in San Francisco, and the West's biggest production contract with Miss Barkhart over $1,000. Williamson and Stone are clever black face comedians who will introduce some original novelties. John Johnson and the Miss Mattie Nichols will present an amusing sketch in which they will do their absurdly graceful dancing and acrobatic comedians. The biograph will present some new pictures. Among the holdovers will be: Smith and Fuller, Barrere and Jules, Stella Mayhew, Quaker City Quartet, and Clayton White and Marie Stuart, assisted by Eva Randolph. Matinées, Wednesday, Saturday and Sunday.

THE ALCAZAR

The sixth week of Florence Roberts and White Whittlesley will be ushered in with a brilliant revival of Insofar, Lorena Atwood plays Haico. Ingomar, the story and the intense love between Parthenia and Ingomar is a story that furnishes the libretto with an opera love epigram in the history of the drama, from that episode the quotation:

"Two souls with but a single thought.
Two hearts that beat as one"

originated. The play is too well known to require any further comment. The nature of much pain and great expense, everything being properly made new and good natured. The Country Girl in preparation to follow.

THE TIVOLI

The most successful season of comic opera at the Tivoli Opera House has come to a close with a successful Monday night's revue. It was the last of the Tivoli's six annual seasonal shows of grand opera will be produced on a lavish scale. The entire week will be given over to the "diamond gang" which consists of five members, with the Countess Charkoff and Morris Longman at its head. Besides the central themes of the play which are the theft of the ruby and Mirza's love for the Kashmir, there are several minor love stories and sub-plots. There are nearly forty speaking parts in the piece and a very elaborate scenic production will be the result. Mr. Wilton Lackaye will be seen as Prince Kassim, Miss Corona Ricardo will be introduced to a San Francisco audience as the Countess Charkoff, which is the part played by Miss Richardson in New York. The audience of the Grand will be seen here is Mr. Robert Greppo, who made a hit as Lord George Hartopp. Still another new face will be that of Mr. H. S. Northrup who will appear as Dalrymple. Miller will be present and several members of the company will also be in this play which requires the full strength of the Frawleys.

COLUMBIA

BEGINNING NEXT MONDAY, JULY 16
6 Nights and Matinees Wednesday and Saturday.
Charles Frohman Presents

HENRY MILLER
AND A SPECIAL COMPANY
In Last Season's Greatest Comedy Success

THE Liars

By Henry Arthur Jones
JULY 23-26, Two nights The Only Way
JULY 26, First Musical Hit, Lecture-Drama

GRAND OPERA HOUSE

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RESERVATIONS TO SUCCESS ON

THE NEW FRAWLEY COMPANY
Last Two Nights of the

DANCING GIRL

WEEK OF MONDAY, JULY 15
Respectful Presentation of the Spectacular New

THE GREAT RUBY

Mr. William K. Howard's newKrome

First appearance in continuity of the beautiful, young, emotional artist, MISS KORINA MRAKOFF, as the Countess Marta Charkoff, as played by her in the original production at Daly's Theatre, New York. A famous original character creation of Lord George Hartopp, in his first appearance at the Grand Opera House. A cast of over twenty singing characters, including the celebrated New York tenors, CHESTER MORGAN, Evening Prices 15, 25, 30, 50c and Matinees, 25c.

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Tivoli Opera House

LAST TIMES—TO NIGHT and SUNDAY NIGHT Of the Beautiful Operatic Gem,

THE GEISHA

NEXT MONDAY: Revival of the Great Comic Opera, WANG
Produced with a wealth of scenic effects.
Evening at 8, Matinees Saturday at 2.
SPECIAL ANNOUNCEMENT—Monday, July 25th, Gala Opening of the Grand Opera Season. Watch the papers for full particulars.

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COLUMBIA OPERA HOUSE

PHONE SLIN 502, JULY 16

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A. H. Adams, Conductor, Carol Thurlow, soprano, William deLamarter, baritone, Forest H. Adams, Conductor, Carol Thurlow, soprano, William deLamarter, baritone, and Edwin's Production of THE GEISHA.

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THE SAN FRANCISCO DRAMATIC REVIEW
LOCAL NOTES

ITALIAN CONCERT

The Italian Philharmonic Club gave an enjoyable concert at Washington Square Hall Sunday night, thirty-six male voices making up an excellent chorus and several solos being given. Prof. G. Panizza acted as conductor and Signor Martinez was the pianist of the occasion. The following program was rendered: Chorus, I Lombardi [Verdi], Club F. I.; piano solo, Rap- sodia Ungherese [Liszt]; Signora Elde- tina Bello; romanza, Elizer d'Amor [Donizetti], Emilio Boulzi; romanza per soprano, Waiting, Signorina Emma Giovaninetti; chorus, Somnam- bula [Bellini], Club F. I.; romanza, Ti rapti [Tosti], Dr. Fulvio Bonini; romanza, O cieli azurri [Verdi], Signorina Eldeetina Bello: bass solo, Vi ravviso o luoghi Ameni [Bellini], Giovanni Almaghi; tenor solo, Quando la sera al placido [Verdi], Luigi Giorgi; baritone solo, Ah! l'quila fa per me [Donizetti], C. Zapelli; chorus, Er- nani [Verdi], members of Club F. I.

ORGAN RECITAL

An organ recital will be given at St. Dominic's Church tomorrow evening by Franklin Palmer. The program will be Allegro from organ symphony No. 1 in C minor [Widor]; Cantilene in A minor [Salomo], Pasto- rale from first sonata [Gulmaan] Largo arranged by Franklin Palmer, Grand chorus in B flat [Dubois]. The choir will sing solo, quartet and chorus Benedicteus [Gounod]: trio; Sub tuum [Dubois] will be rendered by Miss Lily Roeer, Mr. Vescio and Sig. Wanrell, tenor solo, Mr. Saltarins [Rousseau] Mr. Vescio, basso solo and chorus, Tantum Ergo [Widor] Signor Wanrell and choir, Veni Creator [Lejeal] will also be rendered.

MASONIC JUBILEE

Last Saturday the golden jubilee of the Royal Arch Masons of California was celebrated by Chapter No. 1 of this city, the program including ad- dresses, music and a banquet being brilliantly carried out. Among the speakers at Golden Gate Hall were Judge Trout, Major E. A. Sherman, F. L. Jones, Judge M. H. Myrick, S. M. Shortridge, D. C. Smith, M. E. Elsner, Lucas Solomon and T. J. Aschein. The Chapter choir, Clare- ence Wendell, Daniel Lawrence, Alfred Wilkie, Jas. E. Gordan, A. A. Bat- kin, C. L. Gage, Edward McBain and Walter Campbell rendered excellent music. Alma Bergland sang the Star Spangled Banner to much applause. In the evening the Palace Hotel was the scene of the banquet, at which the wives and sisters of the Masons were present.

FRENCH CELEBRATION.

Today the French residents of this city will celebrate the Fall of the Bas- tile at the Chutes with fitting cere- monies. An orchestra under the direction of Prof. V. Huc-Paris will be in attendance. The oration in French will be given by Hon. P. A. Bergerot and J. M. Upnas will be president of the day. Hon. S. M. Shortridge will give the oration in English. Mme. Lucie Fichter will sing the Marseillaise and Mme. Ellen Coursen-Roekael the Star Spangled Banner. Messrs. G. and A. Mefret and M. A. Roncovieri will also partic- ipate in the musical exercises.

MUSICAL ECHOES

Carreno, the famous pianist, will play in America this coming winter. The Sixth Gloria Mass composed by A. Lejeal will soon be published.

Miss Jean Mary Hush, the violinist, will soon give a recital.

Excellent programs are being given by the Park Band under the direction of A. Spadina.

It is announced that Mr. A. Randeg- ger, the celebrated vocal master of London, is coming to America.

Pellejini, who has been singing for some weeks at Fischer's Concert House, will soon go to New York.

Sig. Beel, the California violinist, is in London but will be in San Fran- cisco next fall.

Breitkopf and Hartel have published the Beethoven pianoforte concertos in G and E flat revised by D'Albert.

The Musical Gazette of Milan publishes an article on the musical hap- penings of San Francisco in a recent issue.

It is said that the San Francisco ballet and charming girls are in great demand in New York for their beauty and talent.

Marshall Geiselman, the young organist who went to London to study, has come to the city for a vacation and will take charge of the musical services at St. Mary's cathedral during the two weeks absence of R. J. Harrison, the organist.

The date of the opening of the grand opera season of the Tivoli will soon be announced. Salussi, who made such a splendid impression with his beautiful voice last year, will be engaged and Arendana and Anna Lichter will also appear.

Thursday next week the McKenzie Musical Society will give a concert and hop at Odd Fellows' Hall. Bridal Chorus of Lobengrin and A Mother's Song, music by H. M. Bisworth and other numbers will be given by the society. Master Geo. Kroger will sing, Oh Promise Me, O W. D. Aultman, tenor, will sing, One Heart's Enough For Me. A ladies and a male quartet will also appear. F. S. Milaich and Chas. F. LeLong will give solos.

Arrangements have been made by C. L. Graef, who was the manager of the Hamburg-Galitski-Byram recitals that created such interest here last season, for a tour of America with Madame Marcella Sembrich.

Ferdinand Stark left last Thursday for a European trip. He will go to the Paris Exposition and Karishad and Vienna, visiting relatives. During his absence, Mr. Johansen, first violinist of the orchestra at the Louvre, will be leader, Mr. Weigel to play first violin.

Wallace Sabin will spend his sum- mer vacation in the mountains and leaves shortly. Mr. Sabin, who is a most thorough musician and has at- tracted very favorable notice as a composer, has recently composed a wedding hymn to be played at a marriage ceremony in London.

A wedding of particular interest among musical people of early ac- quaintance in this city was celebrated in Niles recently when the daughter of Mrs. Alick Chisholm, formerly a prominent contralto church and syna- gogue singer, was married to Dr. John Brooks, son of Elisha Brooks, principal of the Girls' High School. Two hundred and fifty guests enjoyed the wedding breakfast and songs were given by old friends of the bride's mother.

Last Sunday morning an interesting meeting was held at the Mental Science Temple at Golden Gate Hall when Mr. Gainer S. Stenhuse, tenor, sang For All Eternity, responding to an encore. Mrs. Daniels, contralto, a pupil of Mrs. A. G. Coleman sang That Day, and in duet, I Live and Love Thee, with Miss McDonald.

Geo. Hammersmith and Harry Wood Brown sang at the Stanford Parlor banquet last Tuesday. Last evening Mr. Hammersmith appeared at the Camera Club, giving by special request imitation of Billy Hynes and Rita Butler very cleverly, creating much laughter and applause.

One of the most interesting musical antiquities in existence has lately be- come the property of a New York lady Marie Glover-Miller, the singer. It is no less than the harp of Tom Moore, and is the self same instrument upon which he composed The Harp That Once Through Tara's Halls, The Meeting of the Waters, Go Where Glory Waits Thee, and The Last Rose of Summer. The harp is 135 years old, is about three feet in height and is still a beautiful instrument. The compass comprises thirty notes and has no pedals.

—Mary Frances Francis.

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The Dewey Theatre

Desaparecido is playing to good business. Landers Stevens makes a decided hit as Louis Rhiengold, the German dude. His accent is perfect, and his acting is first class. James Corrigan, as Michael McMooney, is almost the whole show. He proves his ability as a comedian, and his cake walk with Fanny Gillette nightly brings down the house. Lazzle, the villain, by Jeffrey D. Williams, the popular San Francisco actor leaned for the occasion by the Alcazar, is well acted. T. F. O'Malley handles the part of Noyse, his pal, in excellent style. B. S. Frank is good as Philip Northcote. Grace Plstised, as Daisy McMooney, put her usual amount of life into her role. Edna Ellemsee looks very charming as Grace Baybrook, and her acting is in harmony with her appearance. Paulina Maitland does a clever bit of character work as Pujol, the French hook; and her portrayal of Anna Blake produced an excellent effect.

The Macdonough Theatre

The Oakland Stock Company, playing at the Macdonough Theatre, fills a long felt want. Popular prices, standard plays by clever players and one of the handsomest theatres on the Pacific Coast, are all that is essential to success. Mr. E. J. Holden, the reliable and energetic manager, presents this week, the powerful drama, Under Sealed Orders. Raymond Whitaker, an actor of great skill and handsome appearance, plays the part of Tom McCall, the brave Lieutenant, in a most easy and genial way. The villainous character of Andre Sanson, the French criminal and hypnotist, is impersonated by Clifford Dempsey, in a most powerful manner. The snarl of his voice, and his stealthy crouching movements, make one shudder with fear. Pryse Mackay, as Henry Mortimer, was another villain of remarkable skill. Frank Opperman, did a clever bit of comedy work as Sergeant Liggett. Harry Rattenbury was all that the part of Fallender called for. E. J. Holden was Hubert Devereaux, captain of the British Secret Service, and Jerry Sprooks, the police clerk, was acted in a lively manner by Fred Plummer. Maud's song, An Old Fashioned Mother, won him much applause. Walter Whipple and Geo. Hermance were good in their respective parts. Maud Miller as Julia, was exceptionally clever, especially in the hypnotic scenes.

Ester Hoover as Kitty Bell, was acceptable. May Evynne was old lady Mrs. Melville. Her voice is very sweet and charming. Coral Thorndike made a pretty appearance as Nonna.

Vaudville Notes

Belle Wilton opens at the Olympia July 16th. Waethers and Forrest open at the Palm Garden, Seattle, next week. The Gordons are big favorites at the Savoy Theatre, Victoria, B. C. Marion Blake and Delia St. Claire are the talk of Prescott, Arizona. Gates and Clark, and Minnie Ward will open at the Waldorf, Vallejo, next week. Murphy and Raymond, and Sadie Fairfield, play at the Reception, San Jose, next week. Ernest Hogan has signed to go out next season with Rusco, of Holland, presenting A Country Coon. The Romola Brothers, Leslie Spencer, Myrtle Graham, and the Dockmen will be new faces at the Vienna Buffet, Los Angeles, July 16th. Boyle and Lewis, Will Thornhill, Lynwood, Clayton Sisters, and Emerson Logan, will be the bill at Oakland Park to-morrow.

The funeral of Emil Markeberg, the aeronaut, who lost his life in a balloon ascent last week at Santa Ana, took place Monday morning. Many beautiful floral pieces were sent by friends and the attaches and management of the Chutes, where Markeberg was very popular.

The Stockton Street Fair receipts amounted to $10,285, leaving a deficit of $1,785 to be made good by the citizens' committee. The side shows closed up about $8,000, and it is estimated that Director-General Bulkley came out with about $850 for his month's work.

Among the passengers who arrived Monday morning in New York from Glasgow were the Count and Countess Prime Magir and Baron Magir. The Countess is some other than the famous midget familiarly known as Mrs. Tom Thumb. This little woman was one of the famous quartet of Liububians brought to this country by P. T. Barnum in 1863. Mr. and Mrs. Tom Thumb, Minnie Warren and Commodore Nutt. After the death of the General, Mrs. Thumb married Count Magir, himself a midget and only a trifle taller than the famous soldier.
AND IN HIS RAVINGS BY MISTAKE
A solemn truth the madman spake.

**

OVERHEARD BEHIND THE SCENES

White Whittlesley—"Oh, for a peaceful play. Sapho, Carmen, Camille—this trinity of harrows is too much for the flesh.

Florence Roberts—"You poor thing. What is the chief objection?"

White Whittlesley—"Quarrels—or in the vernacular, rows. Now, I can stand all of Sapho but that Irish-fight in the third act. Carmen is all fight—with and without knives; and as for Camille—"

Florence Roberts—"Don't say it. I won't have the lady mutilated. I'll allow there are high words but compared to the others, Armand's is a most gentlemanly scrap. I expect during the week to recover my usual flesh tint and cease to be a mass of tattoo. Please don't disappoint me!"

The Philosopher—"Oh, you needn't groan about the tattoo. It's been worth two hundred a spot to you. Most people would give their whole bodies to be thumped at that price."

Miss Roberts—"!!!!!!" Mr. Whittlesley—"!!!!!!" **

**

CAMILLE

"Give us bread and amusement!" yelled the Romans and they meant it. We repeat it and mean, "Give us eight course dinners and afterward three-hours of fearless tension to promote indigestion. No use denying it. We want our heartstrings torn, we want to be perfectly miserable, we want Camille."

"We" does not always mean "me," but so long as Florence Roberts chooses to play the part, Camille may send me passes for seven nights and a matinee. Only a banqueter's catch could make me jolly up after her last act, only a wooden Indian could withstand the comedy and pathos of the first. Only a ci-devant, fit forough drops and a comforter in mid-summer could fail to warm up to the artless art of her whole performance. I know very little about ears, but when she reached the bridal veil episode, I took a sudden uncomfortable lesson in their use. And you should have seen the rest of us, including the men. Between weeps they yelled for a speech and didn't get it. This speech demanding is absurd. It must stop.

The woman who can draw such a portrait of Camille is worthy to sit for it to a Whistler. If she did, which of her 'heart burning gowns' would she choose to wear? I feel the need of lyric utterance to describe them. In the service of her theory that half of success is in the war paint and feathers, she has spent 'the dear old Duke's' money and got thirty thousand francs in debt with a perfect correctness of taste. The tradesman who could look at her and push for payment is a Goth. And the Akazar has given those gowns a most artistic setting. Keep it up. There is nothing like a perfected method of graceful borrowing. To the health of Camille! N. B.—That was real champagne and I wonder who took Providence home.

**

White Whittlesley's Armand is his best performance. It has strength, manliness and no poshing. He beautifully evades the temptation to melodrama in the climax and comes out in consequence, even with Camille on the curtain calls.

Lillian Armsby's Nanine is a little part that stands out. "Dear" just describes it. I choose her for my maid. Laura Crews, if you want a tip from me, here it is: You are a good ingenué, but you will do the best work of your life when you quit it and take up emotional comedy.

**

What does Camille teach? Nothing, thank goodness. We are taught too much already. It amounts to physical pain. It sort of hints that the beauty of self-sacrifice is more clearly taught by the preachers than by experience. That a prolonged last illness is very sallow and unbecoming and the power of exit was not put in our own hands for nothing. That half-puck is more an attribute of man than woman. That the interference of fathers is usually mischievous. That, after all, the real things are a bed, a cooking vessel, a few acorns and a lamp. The rest is Vanity Fair.

**

Camille may be more a cunning arrangement of climaxes than a play, but it is worth being an actress about, and the like are not too numerous.

**

HENRY MILLER

A Marriage of Convenience

"And heaven endures this generation!" How much that is charming have we laid aside with satin shorts, wigs, powder and patches. Our century needs no apology—its works speak for it; but to be set down in the midst of things in which vulgarity can have no part—this is bliss.

And Henry Miller—he is Candale. His manners seem to represent the within as the petals of a rose express the beauty the rose heart holds. And his garments—they are a suitable extension of the man's personality. What more can be said?

Margaret Anglin? If she looked in the glass seriously she would lean forward and kiss her image. She couldn't help it. It is almost a loss up whom to say the most of, her or Margaret Dale. The latter is perfectly exquisite and were I to choose a part, hers would be the choice.

This very exotic politeness—I wish we might catch some of it. John is so indifferent and Mary's not being exacting, makes indifferent easier.

Who does not see A Marriage of Convenience while he has yet the chance, must apologize to his Maker. He may not take such a sin elsewhere for explanation.

**

Algry—When I am too dull and stupid to write prose, I become a maker of rhymes. You should do familiarly at it.

**

Said Maggie May, The other day,
"I'll elevate the stage.
No problem play
And naught risking
No doubt I'll be the rage.

Of late galore
We've sick and sore,
The righteous all confess
The vulgar's done
The clean's begun.
Ah me, she missed her guess."

The curtain rose,
She almost froze,
For engagers is bleak.
Her manager
Is down on her,
He says she is a freak.
That Sapho is
The stuff for his
The good die young and say—Who'd undertake
If he could make
His salt some other way? **

**

NORMA WHALLEY

A Contended Woman

Oh I don't know. Yet what right have the physically perfect to be other than contented? If woman always looked as she does in a dead white gown with a pink rose in her hair, one might love his neighbor as himself. But think of the other Bible hints he would ignore!

"A Contended Woman?" said the lady in question—"a good part, but a paradox of a title, there being no such thing. Yes, I think I shall enjoy playing it; a young, swell woman, an idiot in her way—she loves her husband—"

She finished the sentence. I won't. It were a pity to spoil a good thought by over-dressing it.

"In a measure contented? If? Well, I'm not much given to self-analysis, but at a hazard, certainly not. I've been on my own resources since I was fifteen, master of my own destiny and things never seem to pan out as they look in the rock. There is ever a want unfilled."

(Or else there is not, mademoiselle. You can slice the meat off some bones with the keen edge of appetite unsatisfied, and hunger your fate. You can wait no more with the bone still covered, and nauseate your yokemate. Which do you choose?)

"I've tried everything from teaching up—or is it down?" Two smiles were the answer, ters and mise. In affairs of this kind it is generally wise to convey one's meaning by inference.

"This business becomes me rather,
Side Lights

Olga Nethersole is to make her first appearance here at the Columbia Theatre this winter.

The advance sale of seats for the Burton Holmes' Lectures begins Monday at the box-office of the Columbia. The lectures are to be given under the direction of Henry Miller.

Sousa, who is now touring Europe with his celebrated band, will come here under the management of Gottlob, Marx and Company upon his return from across the water.

M. B. Leavitt, well known to San Francisco play patrons of bygone years, is with David Henderson and Charles J. Fleury to control the Schley Theatre which, it was thought, William A. Brady had secured. The name of the house is to be changed from Schley to Savoy, and the three new proprietors have incorporated an amusement company with a working capital of $50,000 to start it on its career.

Over seventy-five people will be employed in the production of The Only Way at the Columbia. Henry Miller's production of this dramatization of Dickens' story is one of the most elaborate ever seen here. The play is an intensely strong one, and Miller's great art is at its best in the presentation of the character of Sydney Carton.

In a recent letter from Naples, Italy, Blanche Walsh describes a performance of Quo Vadis she saw there, presented by a company from the Maxoni Theatre in Rome. "In the American production Nero is a man of fifty years," writes Miss Walsh, "while in the Italian version he appears at least forty. Why? The historical facts are that Nero was born in the year 37 A.D. The burning of Rome took place in 64, when he was 27 years of age."

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He Ordered Seats from Panama

Down in Panama there is an ardent theatre-goer, a rich planter by the name of W. Zollar. Some time ago Mr. Zollar decided that he wanted a little excitement, so he wrote the following letter to the Orpheum treasurer:

Panama, June 18,

My Dear Mr. Meyer: A few months ago I was in San Francisco and saw your play and I liked it very much. I would have liked it still better if I had had a seat near the stage. I hope to be in San Francisco about the middle of July, and I send you the money for two seats for the evening of July 15. Have them near the stage as possible. I will call for them soon as I arrive. I remain your most attentive and obedient servant,

W. Zollar.

P. S.—Here it is warm. How is it in San Francisco?

The money referred to is in the form of eight tiny silver coins, hardly larger in diameter than an ordinary pencil. The value of each coin is one-fourth real, a real being worth 12½ cents Mexican money. From the tone of the letter, it is quite evident that the gentleman from Panama is ready to join the promenaders on the rialto.

Another Book Play

F. Hopkinson Smith, whose beautiful New England story, Caleb West, has been dramatized by Michael Morton for Jacob Litt, has sailed for Europe, and will be in Venice on the night of the production of the play at the Manhattan Theatre, New York. Mr. Litt is preparing an elaborate production for the play, and the cast promises to be a very strong one. Mrs. McKee Rankin will play Aunty Bell. George Fawcett, Captain Joe; J. Harry Hennings, the well known San Francisco actor, who is now here on a vacation, will play Caleb (the title role), and Elmer Grandin, Loney Bowles—certainly a quartet of very able players to start with.

Personal Mention

Julia Marlowe has gone to her cottage in the Catskills for the summer.

George Nichols and Viola Alberti go out with the Elliott Sappho Co.

Joe Muller is figuring to take out Under Sealed Orders.

Cora Thordiike, a handsome young singer, will appear at Fisher's next week.

Hortense Nielsen leaves July 20 for Chicago to prepare for a season's work with a well-known eastern company.

Miss Grace George will appear as a star next season under the direction of William A. Brady in a new play entitled Her Majesty. Mr. Brady, who is now abroad, expects to engage a number of actors in London.

It is said that Sara Bernhardt will receive 6,000 francs, or $1,000, for each performance during her coming American tour with Coquelin, in addition to a percentage above a certain amount of the receipts.

James K. Hackett will continue to appear in The Pride of Jennico, and probably will not be seen in Richard Carvel, that dramatization being likely to fall to the share of a special company.

Jessie Bartlett Davis, who sang for a week at the Masonic Temple Roof Theatre recently, winning for the Actors' Home fund a trifle of $1,000, which she donated to the good cause, is now said to be enanored of vaudeville and that she will continue on the vaudeville stage.

Walter Jones, one of the stars of the Dunn & Ryley Company and a most popular thespian withal, left undoubtedly last week for Chicago. It is said bent upon matrimony. The bride to be is a Mrs. Pulviser, a former wife of a rich Chicago stock broker. When Norma Whalley joined the Dunn and Ryley Co. after the breach between her and Jones, many people seemed to think that a reconciliation had been effected, but the wise people were evidently wrong. Miss Whalley says she came back to San Francisco not for Jones but to fill her contract with the company.

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ERNERST HOGAN.

NOTICE.

Performers who have written, write again.
The Lambs a Notable Theatrical Institution

In spite of the melancholy forebodings of Bishop Potter over their isolation, actors manage to extract a good deal of fun out of life. One of their most enjoyable jollifications is the annual Wash of the Lambs (says Hilary Bell in the New York Press). This ceremony occurs with uncommon formality every June. Ordinary folk take their tub in the morning as a matter of hygienic habit and think nothing of it. For their yearly bath, however, our players make extraordinary preparations. Invitations are sent out a month ahead, and the lavatory event is looked forward to for half a year. It takes place usually at the summer house of Clay M. Greene at Bayside. This playright is one of the few provident members of the club who have enough money to support a country establishment, and being hospitable as well as prosperous, his custom is to invite the Lambs to a self-pressed of soap and towels and the Sound for a bath-tub. What with eating, drinking, bathing, and land and water sports of all kinds, the Lambs are as merry as dolphins. Their pranks sometimes cause consternation along the coast, for it is no unusual thing for them to go cruising in the most fantastic of costumes. On one occasion the Press man was visiting a house on the Sound whose host happened to be an occasional guest at the Lambs. Suddenly the ladies on the piazza were alarmed by the landing from an outlandish craft of De Wolf Hopper arrayed as Dick Dead-eye, Harry Dixey as the captain of the Pinwheel, and Digby Bell as Little Buttercup. The appearance of these apparitions on the lawn—one tolling a bell, the other touting a fish-bone, and the third delivering an oration through a megaphone—brought none of its alarm when the curious trio forcibly carried off the host in their boat, in which he disappeared under the shadow of a black flag embroidered with skull and cross-bones. The amount of beer drunk, edibles eaten, and fun undertaken by the Lambs at their annual washtub is incredible. No entertainment in a play-house can

Elvia Crox Takes Carbscic Acid by Mistake

Elvia Crox, the wife of William Herman West, who has been singing with her in a light opera company at present at the Athletic Park Casino, New Orleans, swallowed carbolic acid last Sunday night and only the prompt work of the surgeons at the Charity Hospital saved her life.

Miss Crox, with her husband, has been in New Orleans ever since the opening of the summer opera season. For the last week she has been very nervous. On Thursday she had an attack of hysteria. Last Sunday night she did not appear at the Casino, her place being taken by an understudy. Just as the curtain fell on the last act of The Chimes of Normandy Mr. West was told of his wife's condition and he hurried to her side. The mother of Miss Crox, who is with her, says that the singer took carbolic acid by mistake. Her husband also holds this view.

Maxine Elliott's Father

The captain of the ship A. T. Fuller, which has just got into harbor with a cargo of coal from Puget Sound, is Thomas Dermott. Capt. Dermott, besides being captain of, to use his own words, the finest sailing ship afloat, is further distinguished by the fact that he is the father of two of America's cleverest actresses, Maxine and Gertrude Elliott. Although the talented wife of Mr. Goodwin is the better known of the two to the American public, equal the humors of our actors let one would judge from conversation with the old gentleman that Gertrude is the favorite daughter. He says that no American player has made such advancement in art within so short a time as has his youngest daughter. He quoted from a paper published in England, where Gertrude Elliott is now playing, which stated that America's loss was England's gain. "In the refined and clever Gertrude Elliott," it is said, "we have a young lady who is second to none in her profession, or we are no judge."

According to the captain, neither of the girls was ever what is popularly known as stage-struck. They chose their career after due deliberation, and after the decision was reached that the stage as a profession afforded the best opportunities to a young woman who is determined to succeed. In their case, certainly the opinion seems to have been justified. Gertrude, of course, was influenced by her sister's example. In fact, Maxine has always been to a large extent mother as well as sister to Gertrude.

The stage name of Elliot was suggested by Dion Bucquicuit, who was much taken with the beautiful Maxine the first time he saw her. Maxine much objected to the fact that for some time after her appearance on the stage she was noted more as a beautiful woman than as a talented actress. Contrary to the usual run of woman-kind, she wanted to be known rather for her brains than her beauty.

The captain's pride in his beautiful daughters is nearly equaled by that in his ship. She was built by the firm of Flint & Co., and according to the captain's statement, there is not a better built sailing vessel afloat. The cabin is beautifully finished in hard woods, and upon being shown over her one realizes that Capt. Dermott's pride is thoroughly justified.

The Triumphal Return of the Neills

The James Neill Company leaves Honolulu to-day for this city, after an unusually successful season in the Island capital.

A Charming California Actress

Louis Elliott's Sapho Company that will soon start out, will have as leading woman that very charming young actress, Edith Lemmet. It is not so many years ago that one remembers Edith Lemmet—then Mrs. Lawrence Hanley—playing her first theatrical engagement in San Francisco and Oakland. Though she had then been but a short time on the stage she made an instant success in parts such as the heroine in a revised version of David Garrick and in Shakespearean characters. She pleased the audiences by her refinement—reminding one in manner and bearing of Annie Russell, over whose the London papers unrestrainedly expressed such enthusiasm—and the womanly sweetness of her conception. Miss Lemmet has been spending the summer in Los Angeles, her home, where she is a great society favorite.

Death of John Torrence

From Phoenix comes the details of the death of the old-time actor, John Torrence, who was playing an engagement with the Frank Cooley Company. He became ill Friday afternoon of last week, and though suffering intensely with pain, he was able to work in the character of Billy, the silly boy, in Love and Money. He returned to his room that night feeling badly. Saturday at noon he grew so violently ill that a physician was called in. Torrence lingered till 6 o'clock Sunday morning when he died. He was 58 years old and had been on the stage the greater part of his life, being for a considerable time with the old California Stock Company, and having worked with Booth, Barrett, Daly and other noted actors. The deceased leaves a wife and eleven children. He was reared in a theatrical atmosphere, being the son of one of the greatest characters in his day.

Next week at the Alezaz Miss Roberts will appear in two charming comedies—The Country Girland Only the Master Shall Blame.
Vaudeville Has Come To Stay

Apropos of vaudeville, I think there is no doubt that it has come to stay. In England and on the continent, where the variety fever rages much more fiercely than it ever has in this country, the vogue of this sort of entertainment is increasing rather than falling away, and within certain limits the same phenomenon is likely to be observed here.

There is a certain touch-and-go spirit in variety performances that attracts those who wish to escape for the time from intellectual entertainments.

Like the little girl of the nursery rhyme, when vaudeville is good it is very very good, and when it is bad it is horrid, but hope of the good things springs eternal in the human breast, and since the price is small, patrons are reasonably well satisfied if in the course of an evening they see or hear two or three good turns. One hearty laugh makes amends for a lot of stale and tiresome acts, and an occasional sensation rewards the faithful for their patience.

Yet while vaudeville has become a permanent institution, replacing the cheap farce-comedy entertainments once current, it is a question whether managers will not do well to pay heed rather to quality than quantity. The "continuous" idea, while it has secured prosperity for some of the managers, is a danger and a damage for the reason that it compels the employment of many stupid performers who are made use of to lengthen the program and fill in between the really interesting acts. This inevitably reduces the average of merit for the whole bill and creates an unfavorable impression.

Possibly, if only the least intelligent in the community are expected to patronize variety, this dilution of quality does not matter. But it is an old saying that "a little nonsense now and then is relished by the best of men," and it strikes me that vaudeville managers who are wise will improve the quality even if obliged to reduce the quantity of their entertainments.

In Europe the vaudeville programs average vastly better than they do here. There are often grand ballets and spectacular productions to supplement the specialties, while refreshments are served in all the typical music halls, a usage almost unknown in England. American managers may reasonably believe in the permanence of vaudeville as an amusement institution, but they cannot afford to lose their present advantage through indifference to the quality of their programs.

Specialty people as a rule are the worst enemies of their own profession. In many instances they are indolent, non-progressive and fully satisfied with the one sketch which first attracted attention to them, and has been worn threadbare by years of use. Such people should be cut out of the managers' books and good places without any ado. They discredit the business, disgust the public and are responsible for the contemptuous opinion which many entertain of vaudeville performers as a class.

Many clever legitimate stars have graduated from vaudeville, but they were not the kind of people who steep themselves in cheap vulgarity and never forget their old tricks or learn any new ones.

LYMAN B. CLOVER.

Strauss on his Travels

The news from Europe that Eduard Strauss and his wonderful orchestra of artist-musicians are now on their farewell tour through Germany (previous to sailing for America) is interesting from the fact that Eduard Strauss is the most traveled of any conductor and composer in the world. He has toured in all parts of Germany, Holland and Scandinavia many times. Three times has he appeared in London, twice in St. Petersburg, sixteen in Berlin, sixteen in Munich, seventeen in Cologne and sixty-one in the largest cities in America. Altogether the great orchestra leader has concertized in over eighty hundred cities in the two hemispheres, besides at fourteen international exhibitions and the principal courts of Europe. During the coming American tour, Herr Strauss will appear in New York and the more important cities in the United States, in the capital of Mexico and other cities of that republic, all along the Pacific Coast and on the Great Northwest, and in London, Toronto, Montreal, Hamilton, Ottawa and Quebec, in Canada.

Great Seattle Violin

At the annual convention in June of the National Association of Music Teachers at Des Moines, la., was held a contest very novel if not without precedent in musical annals in this country. It was a tone competition between violins of various makes, ancient and modern, backed by their owners or their advocates among the musicians attending the convention of different schools of violin building. In this contest three instruments made by W. W. Oakes, the veteran violinmaker of Seattle, were entered, and won the verdict of the committee, composed of skillful musicians from various parts of the country.

In The County Girl at the Alcazar next week Florence Roberts in male attire will play Peggy; Lorena Atwood, Althea; White Whitley, Belville; and Theodore Roberts, Moody.

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WILLIAM D. WASSON

Furnishes Sketches, Songs and Plays

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The Review has the largest circulation of any theatrical paper in the United States outside of New York.

The Dramatic Review is entered at the post-office at San Francisco as second-class matter and is sent to the trade by the San Francisco News Company, 36 Geary Street.

Westward the course of Empire. And likewise westward the trend of theatrical development. Our Manila correspondent writes that Manila will have several fine opera houses soon, one being already in course of construction on the Escolta. It will be called “The Manila.” He further says that the city of Manila will support a half dozen opera houses as people are all of that turn of mind and enjoy a play of any kind.

**Stella Mayhew**

Stella Mayhew, who is now playing an engagement at the Orpheum, may be said, without the slightest suspicion of flattery, to be the best and most artistic delineator of the Southern darkey on the stage today. So true to life is her singing and acting of the plantation Mammy that her audiences are loath to believe that she is not actually what she is impersonating, and it generally takes the pulling up of a sleeve, revealing the white, shapely arm, to put an end to the vigorous discussions that arise during her appearance.

After her short summer season in vaudeville, Miss Mayhew rejoins E. D. Stair’s on the Suwanee River Company, in which she made such a decided success last season. Next year Mr. Stair, who predicts great things for Miss Mayhew, will star her in a new play, written on the lines of those that have made May Irwin famous.

A well-known critic has claimed for Miss Mayhew’s work that it is every bit as interesting as May Irwin’s and far more artistic. As a matter of undeniable fact, Miss Mayhew has the same jolly, magnetic personality as Miss Irwin, and is besides a consummate actress, achieving in make-up a triumph of art.

Managers!

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You managers who are in the habit of thinking you have to go East for your printing, would be greatly enlightened if you would step up to Sterett’s any day and ask Louis Elliott to show you that Sapho paper, especially that sheet, that Sterett has just got out for him. Lou is something of a connoisseur of pictorial stuff and he is not a bit backward in saying that he can get just as good printing right here as any company needs. He is always willing to back up his opinion by exhibiting the paper itself, any time almost from 9 o’clock in the morning till 5 at night.

Another Theatre

As will be seen by the ad. of the Alta Theatre, formerly the Grove Street, San Francisco on August 6 will have another theatre. Horace Ewing, who is at the head of the new enterprise, is a theatrical man of great experience and he promises that all the plays put on at the new theatre will be first-class, interpreted by a good stock company and augmented by handsome new scenery. A force of workmen are at work putting the place in shape for the opening, when the thrilling military drama, The Red, White and the Blue, will be produced, for the first time in San Francisco. Already the Alta shows signs of being a handsome and comfortable family theatre.


Personal Mention

WM. WOLFE left Thursday morning for New York.

PHIL BRANSON and Tillie Salinger sailed from Honolulu on the Doric for Australia.

BERNICE HOLMES, the well known contralto, leaves next week for Los Angeles on a visit of about three months. Miss Holmes is taking a long vacation, after three or four years of hard work.

S. E. Cor. Geary and Stockton Sts., S.F.

UNION SQUARE
Ernest Hastings is sojourning at Napa Soda Springs.

Gertrude Hayes will be added to the Dewey force in the production of Cinderella next week in Oakland.

William Schuster and wife, Anna Lichter, have returned from a pleasant outing at Sagg's Springs.

Gertrude Foster, with her mother, is spending the summer at Laguna Beach, Orange County.

Henry Miller is to appear in a dramatization of To Have and to Hold during the coming season.

Alf Ellingshouse has joined the theatrical colony out of town, to be away about ten days.

Bert Mullin is away from the Tivoli on a vacation. W. H. Kados is acting as assistant treasurer this week.

Blanche Bates is still thinking of Shakespeare. She hopes to appear as Rosalind during her Denver engagement.

John Morrissey, Charlie Brown and George Holton have been indulging in a "go" at dove shooting this week.

Eugene Cowles will come here as a member of the company in support of Alice Nelsen appearing in The Fortune Teller and The Singing Girl.

Scott Seaton, who went to Honolulu with James Neill and company, made a most pleasant impression while in Honolulu and demonstrated his fitness for a place in that excellent organization.

Wright Huntington has closed his vaudeville engagements for the season and is enjoying life at Mummers Rest Cottage, Lake Boshan, Moodus, Conn. He opens next season with Hyde's Comedians, September 17.

Frank Dentithorne, the erstwhile Alcazar matinee idol, is in London. He writes that San Francisco is the only city on the map and that London and London actors generally are not for him.

Leila France, the song writer, who is really Mrs. William McDermott, resides in San Jose at 210 San Jose Avenue. Mrs. McDermott was almost the first of our song writers to gain recognition.

Camille D'Arville, although confessing matrimonial intentions, will not leave the stage until after next season. She is under engagement to kirke La Shellie for an opera company, and will not desert the theatre until the end of that booking.

Sam Marx, agent of the Pacific Inкс☆onscent Lamp Company, dropped dead at 10:30 Tuesday night at Stockton and Market Streets from an attack of neuralgia of the heart. He was a brother of Melville Marx of the Columbia.

P. B. Dailly, father of Billy and Fred Dailly, was asphyxiated in this city Monday night. He was 70 years old and for nearly fifty years had been in the employ of the Southern Pacific company at Stockton, where his home was, he being in San Francisco on a visit.

Francis Byrne left Tuesday for the East. Mr. Byrne has for the past year been a member of the Frawley Company, and has been socially and professionally one of the most popular actors who have ever been on this coast. Mr. Byrne will probably be seen East in a leading role in a new production. Gentlemanly, studious and popular with everybody, he has a most promising future.

Manager Cordray will be an active worker in the great street fair Portland will hold Sept. 4th to 18th inclusive.

Maurice Smith, treasurer of Cordray's Theatre, Portland, arrived in San Francisco Thursday morning on a two weeks' vacation. Mr. Smith is one of Manager Cordray's valued assistants and is well and pleasantly known by the entire theatrical profession of this country. Mr. Smith took advantage of the opportunity to be absent while his theatre was being renovated for next season.

Jennifer Winston, who is well remembered on this coast as one of the cleverest and most popular singers in comic opera a few years ago, is now as handsome and as sweet of voice as ever, a resident of Golden Gate, a suburb of Oakland. Miss Winston may soon be seen here in some of the roles associated with her former triumphs.

Sophie M. Mothersole, the actress, has filed suit in the Superior Court of Oakland, for a divorce from George F. Mothersole. The complaint recites desertion, wilful neglect and habitual intemperance as the grounds on which Mrs. Mothersole seeks a legal separation.

Subscribe for The Dramatic Review
The Columbia

Henry Arthur Jones' so-called comedy, The Liars, is being produced by those very conventional and up-to-date people, Henry Miller and company, at the Columbia. Is it a comedy? It seems to be simply a picture or a series of pictures, illustrating the life of the unhappy rich English people, who, having money to burn, must burn it. Nothing to do but sin! How dreadful! Or should one say, How very pleasant? It's evidently only the point of view, there is so much in environment, you know. Generally speaking, that man sins who does what you don't want him to do. Eh? Is it not so? This story of small talk, of subterfuges and outright lying is rather unpleasant to contemplate, but the beauty of the setting and the refined and charming manner of the presentation are certainly delicious in themselves. The thoroughly artistic coloring and arrangement of the first act is worth the price of admission. How blue the glimpse of English sky obtained through the open hangings at the tent entrance! How oriental the colorings inside the tent, with its Turkish hanging lamps, rugs and numberless comforts. And the players! Why, they do everything well, so what more can be said? To speak of one, is to speak of all. E. J. Morgan is so strong and manly he quite gives an air of life even when trying to smother his robustness in half coherent conventions. Henry Miller is the quiet, gentlemanly man of the world that you expect Sir Christopher to be, and does some strong character acting at the close of the last act. Chas. Walcot is a good Coke. It is thoroughly enjoyable to watch his great distress when forced to appear to acquiesce in the lies that are being thrown from every quarter at his devoted head. Margaret Anglin is a superb Lady Jessica, and at the close of the last act one feels she simply goes away to a life of emptiness and perhaps to but repeat the story of temptation. Sadie Martinet is very fetching in gown and address. Margaret Dale is a delightful Dolly Coke. Mabel Morrison, who played with the Miss Hobbs Company all last season, has made a decided hit as Mrs. Crespin. Frohman seemed to think this charming young woman of eighteen could only be cast for ingenue parts, but she has proved her ability by playing this character with a grace, ease and finish that doesn't always come to actresses of mature age even. We predict for her a future and shall watch her progress with much pleasure.

The Alcazar

Omorman has been the bill at the Alcazar this week. While it was put on particularly to fill in for the week while arranging for the big production of A Country Girl, there was much to commend it. Of course, the interest was centered in Florence Roberts as Parthenia, and her work was highly satisfactory throughout. It seems she can always be counted upon for a finished performance, no matter what the character. There is a subtle naturalness about her that is very refreshing in these days of artificiality. White Whittlesey, as Ingormar, had not, perhaps, the voice that is usually found in the barbarian chief, yet his other admirable qualities greatly overbalanced any slight deficiency noticeable in his speech. Both he and Miss Roberts were warmly welcomed at every performance and two curtain calls always greeted them at the end of each act. There was much to admire in the strong work of Marie Howe as Actea, Geo. P. Webster as the Armorner, Howard Scott as the Timarch, Claremont Monteale as Polydor and Ernest Howell as Amyntas. It seems that Mr. Howell though quite young as an actor, never fails to do well any part assigned him, and especially is this so of old-men characters. The remainder of the cast was as follows: Neocles, Carlyle Moore; Elphener, Milton Stellard; Lykon, Edwin T. Emery; Citizens of Massilia: Alastor, Jeffrey Williams; Trinobantes, William Whitney; Ambilar, Walter Belasco; Novio, Herbert Carton; Samo, Herbert Farjeon; Almanni: Pheneas, Miss Lorena Atwood; Herald, Jack Morris. The scenery and staging were unusually attractive.

The California

At Gay Concrete Island opened the week at the California, Dunne and Riley's all star cast with Mathews and Bulger presenting the play. While without much plot or story, it is full of bright songs and merry jests that keep the audience in good humor from first to last, repeated recalls being responded to. The cast includes J. Sherrill Mathews, as Dr. Payne, who does well in his character, Harry Bulger, as Hi Price, Tony Hart, as Benson Hurst. Norma Whalley, as Della Ware, scores a hit with her songs, especially in It's the Man Be- hind the Gun That Does the Work. She has stunning costumes and is a pretty woman, but is not strong as an actress. The skipping rope dance, Shooting the Cutes and a batch of catching ditties enliven the performance, and Mary Marble in jaunty male attire, as Billy Dee, wins rounds of applause with her saucy songs. Harry Bulger is particularly funny and keeps things lively, remaining one in his style and art of Foster Hurst, while the simple, honest character of Benson Hurst is well sustained by Tony Hart. Phil Riley, David Andrada, A. J. Pode, Bessie Tannhill, Maude Courtney and Adelyn Estee also appear in the cast of a lot of pretty girls in the dancing scenes.

Grand Opera House

T. Daniel Franklyn has once again put his faith in a big production, and this time he comes out with "flying colors." His present offering, The Great Ruby, is one of the biggest things he has ever attempted, and his reputation will be put into all—the magnificient scenery painted for it—all the gorgeous costuming of it—by extremely large and appreciative audiences. The Great Ruby is a melodrama of massive proportions and is so chock full of action, and business that it is a little bewildering. The story of the theft of the Ruby by a gang of professional diamond thieves, headed by the Russian Countess Chafford, and the efforts of her owner, Lady Garman, a rich parvenu, to discover it, and the appearance of the characters concerned at various places furnishes the many exciting situations in the piece. Wilton Lackaye, as the Indian Prince, Kasim Wadia, Henry Roberts, as Brett, the detective, and Harrington Reynolds, as Longman, of the Diamond Gang, were three strikingly effective figures. Mr. Lackaye's finished art was seen in his masterly demonstration of the Prince's character. Henry Robert's detective was toned down very much from this promising young actor's usual intense, almost bombastic utterance, and was a strong, immensely clever bit of acting. Harrington Reynolds never appeared to better advantage and his work was notably—exceptionally good. Corona Riccardo, as the scheming, daring adventuress, showed much vitality and much emotional power under splendid control, but the strength of her portrayal was hardly grasped by the audience present on the first night. Miss Riccardo at first sight impresses one with her dramatic intensity, and is, we are afraid, very apt to forget the little accessories of art in the shape of dress. Mary Van Buren, as the newly rich wife, was very admirable, and a little description of a race in a most graphic Lady Gay Spanker style, won her much applause. J. R. Amory, always reliable, was more than clever in his delineation of the Viscount Montyghal. Robert Greggio, who as Lord George Hartoff, was one of the bits in the original production, repeated his success on this occasion. It was a small part excellently done, and shows Mr. Greggio as a strong and intelligent actor. H. S. Northrup had little to do and did that gracefulness and Regional Travers furnished once more of his clever, eccentric old men, and Geoffrey Harrie made quite a hit as the Innkeeper. Everybody in the cast did well. It is but due, before closing, to say that Frank King deserves special praise for the scenery from his brush. His work may be regarded as a decided accomplishment.

The Twoli

This popular music place is very properly winding up the comic opera season with a delightful performance of Wang, made doubly entertaining by Edwin Stevens and Ferris Hartman as the Regent and keeper of the royal elephant, respectively, and a great cast of supporting singers and chorus. Mr. Stevens repeats one of his earliest comic opera success as Wang, and Ferris Hartman was especially agreeable to the spirit of Pepat. Wm. Schuster is back from his vacation, singing more enjoyably than ever, and Tom Greene's delightful tenor is heard to advantage. Georgie Cooper, who was to have played Gillette, has been too ill to appear, so Grace Field has taken her place and taken it most successfully. Annie Myers, Helen Merrill, Arthur Boyce and Harry Cashman are other popular people in the cast. The houses have been so large this week that Wang will be repeated next week.
Vaudville

The Orpheum

Miss Lillian Burkart is the leading attraction at the Orpheum this week, and her playlet, Captain Suzanne, is by far superior to any sketch presented by her here this season. She is an excellent vocalist and an enjoyable entertainer. Clayton White and Marie Stuart, in their society playlet, The Waldorf-Metropole Episode, are exceedingly clever. Miss Stuart's dancing is thoroughly enjoyable and she is a great favorite here. Stella Maybew is a very clever impersonator of negro characters and her renditions are true to life and full of genuine humor. The Quaker City Quartet, the Musical Blacksmiths, are as jolly, as ever, especially Edward Hanson, who takes the part of the singing tramp. Smith and Fuller, with their original musical novelties, are superior to any in their line seen lately, especially with their Bamboo Chimes. John Dosohne and Miss Mattie Nichols, singing, dancing and acrobatic comedians, Williamson and Stone, black face comedians, Barrere and Jules, sensational gymnasts, are all up-to-date and are all well received. The program closes a good program with a series of new and interesting views.

The Olympia

The program at the Olympia this week is very good. Basco and Rice, the comedians, scored a pronounced hit. Bella Wilton makes a good impression on her first appearance. The living statue still holds the crowds nightly. Mabel Le Claire sings several new songs that seem to please. Dora Merwin's coin songs are still a leading feature and as usual her costumes are exceptionally fine.

The Chutes

The Chutes have secured exceptional talent for this week. The Black Bartons are back again for a short time and they have made a tremendous hit. Howard and Campell repeat their clever trapeze performance of last week. The Ogden's have a dainty refined sketch, The Tight Stocking. Hadley and Hart, the bell ringers, continue to please. La Listo, the fire dancer, and the Animatoscope, round out the bill.

Fischer's Concert House

Fischer's Concert House presents a varied bill this week, different in many respects to the former programs. Miss Isabella Underwood continues to win applause for her songs. Miss Violet Johnson a young vocalist, draws well for her quite graceful renditions for a player of her years and meets with genuine applause. Edward Adams, descriptive vocalist, and Coral Thordyke a lovely girl with a particularly sweet personality upon the stage, complete the musical participants. Autumn Leaves, enticed a comedy sketch, but rather a pathetic little story of the love of two sisters for one man, by Miss Blanche Husted, Lenore White and Frank Clayton, interests the audience. The picture on the wall in which Miss White is posed as a beautiful nude figure is singularly artistic, the effect rather being marred as she speaks to the unconscious figure of her sister stretched at her feet. Edison's Projectoscope views are worth a visit to this popular house of entertainment, giving life-like pictures of the South African War.

Vaudville Notes

The Waterman Sisters open at the Chutes the latter part of July.

Lord and Rowe open at the Chutes August 6th.

The Fairbanks Bros. open at the Savoy Theatre, Victoria, July 23rd.

Myrtle Graham opens at the Vienna Buffet, Los Angeles, July 23rd.

Helen MacKay opens at the Vallojo, next week.

The Hayes Sisters will open at the Vienna Buffet, Los Angeles, July 30th.

De Arno and Trojan have left for Portland, Oregon.

John Delmore and Snowie Maybelle are favorites at the Vallojo, next week.

The Dulcie Sisters will shortly play at the Vienna Buffet, Los Angeles.

Bell and Albion will shortly arrive from the East and open at the Chutes.

Auta George will make her first appearance at the Olympia July 23rd.

Archie Levy has booked a ladies orchestra of twelve pieces for the Palm Garden, Seattle.

Minnie Ward and John Delmore are to open at the Waldorf, Vallojo, next week.

The Dockmans and Antonio Vargas will open at the Vienna Buffet, Los Angeles, next week.

Laura Underwood will shortly depart for Salt Lake City to open at the Salt Palace.

Belle Wilton and McDonald Bros. will go East to join Manchester's Cracker Jack Company.

Gaffney and Burton, Rand and Byron, Dick Mack, and Anita Walton will play at Oakland Park.

Jennie Merrill just returned from the Northwest and will open in a local music hall shortly.

Al Hazzard's plays at the Dewey Theatre, Oakland, next week.

Margie Wade will open at the Grotto July 23.

Joe Crotty and James Dalton open at the Tivoli, Stockton, July 23.

The Export-Sisters are meeting with great success at Kapp's Grotto.

Mile. Atlantus and Ezell open at the Palm Garden, Seattle, Monday next.

Minnie Ellsworth and Ida Melville are at Johnson's, Santa Barbara.

Prof. Henry and Mile. Carta open at the Fredricksburg Cafe next week.

Williams and Bassel are on their way to this city and will shortly appear in a local music hall.

Conlon and Ryder will leave for New York July 23 to join Williams' Barlowe Company.

Mabel Rutherford has returned home from the South and will shortly appear in a local music hall.

Deming and Carroll will open at the Standard Theatre, Bakersfield, next week.

The Orpheum Quartet, direct from Honolulu, will shortly play the Orpheum Circuit.

Fred Gottlob is the well known stage manager of the Mascot Theatre, Salem.

W. Barnes. the one leg song and dance artist, will open at the Chutes July 23. Mr. Barnes played at the old Wigwam ten years ago.

Marco Brothers are at the Savoy, Victoria, this week, as well as Marie D. Wood, the California nightingale, and Allie Delmar.

Gordon Sisters, Clara St. Clair, Edith Montrose, Rae Eldridge, Marion Keith and Osmow are at the Savoy, Victoria.

The Honolulu Orpheum has closed for two weeks to give the painters and decorators a chance to brighten it up for next season.

Florence Brooks is the headline at the Mascot, Seattle, this week. The Winchell Twins continue to arouse popular enthusiasm at the Mascot, Seattle.

Max Peters, at Salt Lake, has a phenomenally fast bicycle track at his Salt Palace as shown by the fact that on July 17, in a professional bicycle race at the Salt Palace saucer track at night, Iver Lawson broke the world's mile handicap record of 1:59 3-5 made by W. F. Sims at Washington, D. C. Lawson made the mile in 1:59 flat.

Antone Pirri, a professional strong man, who exhibited at the Orpheum some months ago and lately at Hilo, is in a cell at the Honolulu police station, where an examination into his mental condition has been made. Pirri did queer things at Hilo. He insisted in wearing his tights in public and one night at the band concert at Emma Square he carried a lantern and peered into people's faces, alarming them greatly. Pirri is said to have lost a big sum of money lately.
The purveyors of summer amusement in St. Louis were made happy but for these three days by the supposed imminent settlement of the railroad strike. This trouble of course effecting the business of the al fresco resorts. The Delmar Garden extravagazampa company are doing The Girl from Paris and pretty Ruth White is making noise these days by her clever work. 12:15 is underlined for next week.

The Spencer Opera Company bill this week is Fra Diavolo. Mrs. Grace Van Stubbles has returned to the stage. George Shildes, Martin Pache, William Steiger, Panzy De Costa and Nefila Fraggins are all programmed. Cohn John D. Hopkins' bill this week at Forrest Park Highlands is headed by The Girl from Paris. 12:15 is underlined. The last booking is the Castle Square Opera Company bills me as Manager Charles Southwell and his company will open their season in St. Louis November 12. Maude Lillian Berri. I am glad to say, will again be one of the prizems.Shown is a great favorite in St. Louis. Treasurer Bud Waits of the Olympic Theatre is appearing at Atlantic City. The Imperial Theatre will be sold at auction next week. It will probably be purchased by its present owners. CARR PALLAN

ST. LOUIS Special Correspondence

DENVER Special Correspondence

DENVER, Colo., July 10.—The theatre at Elich's Gardens is being packed at every performance this week, the attraction being Blanche Bates as The Dancing Girl. Miss Bates is a thorough artist and makes an excel lent impression as Donella Ives. Mr. Robert Drouet is splendid as the Duke; Frederick Perry is strong and convincing as the father and Jessie Last is seen at her best as the little girl. Next week, The Last Word. Niobe is being played to small audiences at Manhattan Beach. Though it has been played here many times, it still retains its power to please and amuse the public. In the person of Mary Hammond does the best work of her engagement here. Robert Rogers hardly realizes the character of Peter Aunu Dunn. Eugene Gorden does as well as anyone could do in the part of Corny Griffin. Dainty little Blanche Keiffer is a charming Battie Griffin and Ethelyn Clements does a charming bit of acting as Beatrice Silcox. The other parts are in the capable hands of May Louise Algen, Marie De Verrich and Van McKinney, Hugh Ford, Walter Thomas and Herdine Kirkland. Next week, The Sporting Duchess. Hal Reid, the playwright, is in town. Chuts Park closed rather suddenly last week. * Your correspondent has just returned from a delightful trip to the mountains. BON BELL

MANILA Special Correspondence

MANILA, P. I., June 10.—The Apollo Dramatic Society have prepared a splendid program for July 4 that they will present on the grounds of the Zorilla Gardens, the most famous opera house in Manila. The Apollo Dramatic Society is an institution that has accomplished much good herselfe, for the charitable work among the desorant poor, and the receipts of the performance every other night will be benefit or charity. The program will consist of two short comedies and a large number of specialties. It is the intention of this Club to awaken interest in theatricals here. The Ada Delroy Company will have a grand re-opening at Zorilla Grand Opera House commencing July 5. This company contains twelve star artists, and lately returned from Europe, Miss Ada Delroy, the greatest dancer who ever appeared on an oriental auditorium. Her latest innovation is like, The Fire of Life from Rider Haggard's novel, showing the transition of youth and beauty into a heap of charred remains. A Verpichowian sensation, The Latest London Mystery, The Convict's Escape, the Bioscope—1900 of the latest pictures—The White Man, the Widdan's, Wild Dream Visions. The arrival of some strong companies is expected in the near future, as various companies now playing the Coast en route to Honolulu, Hong Kong and Australia will make dates here. * At a recent performance of Fritzia by Filipinos at the Teatro de Filipinas, which is a play containing many appeals to Filipinos to stand up and protect their native land and customs, and not to imitate any other nation. In the course of the performance the natives' savage nature became inspired by the superb rendition of the drama together with stirring music and cries of "long live Aggie and the Filipino Government," filled the air, and the crowd went wild in applause. Military authorities were forced to stop the performance. C. R. BERRY

NORTH DAKOTA Special Correspondence

PARKO, N. D., July 14.—The Pan-Pacific Stock Company closed a successful week's engagement to-night. * Norris & Rowe's trained animal show drew two large audiences last week. * Eovsky & Mullins showed here July 13th to good crowds. * Irving French and Company open a three nights engagement July 19.

MONTANA Special Correspondence

BUTTE, MON., July 16.—The Grand Opera House, G. O. McFarland, Manager. The mid summer engagement of the Clement-Stockwell Company at popular prices has been an unqualified success. Butte is an excellent town with a large monthly bill months in the year, but heretofore the summer attractions at the Grand were not largely attended. The attendance of the Clement-Stockwell Company, while not large, has been good and the engagement of two weeks has been successful beyond expectations. During the two weeks the following plays were produced in an excellent manner. The Bells, The New Dominion, The Magistrate and Mr. Clement's romantic comedy, A Southern Gentleman. * A week of plays will be inaugurated August 19th, by a well known company, and considerable interest is being taken in the matter. Sutton's Family Theatre, Dick P. Sutton, Manager. —Sunday night, July 15, Gidelson's Minstrels opened to a packed house. In addition to the Minstrels the company consists of the Original Nashville Students. Good specialty features are also numerous, and the entertainment in general is good. L. MAXCLAY, R.

The Barton Holmes' Lectures seem to have caught the popular fancy at the Columbia Theatre, and Henry Miller's direction of them will turn out a very profitable affair. The first lecture was given on Thursday afternoon, and the same subject, Manila, dwelt upon on that occasion, will be the one for the lecture to be given tomorrow, Sunday night, July 22. Thursday afternoon and Sunday night Mr. Brown, who delivers the lecture, will have Japan Revisted as his subject. Reserved seats are 50 cents, 75 cents and $1.

CHAS. M. THALL

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Pacific Coast Correspondence

LOS ANGELES

Los Angeles, July 16.—Theatrical news and events are scarce this week, the theatrical season now having fairly closed. The past season has been one of the most profitable, as well as one of the most enjoyable, as it has been the good fortune of this city to claim. Competition has been strong enough to insure good productions at reasonable prices and the good performances were generally well patronized. The coming season gives every indication of being even more so than the one just passed and Los Angeles is again on the list of good show towns.

Jake Rosenthal, who for the past two years has been manager of the Orpheum at Omaha, is spending his summer vacation with friends in this city. Mr. Rosenthal was formerly manager of the local Orpheum and was the first one to introduce souvenir matinees at the theatre. He also introduced the amateur nights in the East.

The Lillian Burkhart Souvenir Matinee at the Orpheum the 11th inst. was the most successful of its kind ever held. Miss Burkhart put on four different sketches last week and owing to the extra amount of work she had to do was unable to hold a reception after the matinee, much to the disappointment of her many admirers.

The Orpheum has another strong bill this week, and is the only theatre now open. The bill includes Four Cohans, Todd, Judge Family, Sullivan and Webber, Gilbert and Goldie, Carrington, Holland and Galpen, and Musical IDs.

Juvia B. Rooin's Coontown 600 did a fair business at Elks Hall the 11th inst. The show was the usual standard of this class of entertainment.

HERBERT L. CORNHILL

SACRAMENTO

Sacramento, July 18.—The Lyric Opera Company closed its engagement on the 14th, in Bocaccio, excellently sung and well put on. The old favorite, Jeannie Winston, was a great attraction. The season has not been a financial success; as the operas having been given during two weeks of excessive heat, thereby keeping many from sharing themselves up in a theatre—although the Chaise was kept quite cool by electric fans. The management is considering an offer of an engagement at Santa Cruz, and in the meantime, is preparing a vaudeville entertainment to be given before it leaves.

VALLEJO

Vallejo, July 18.—The Solano Agricultural Fair drew large crowds at the track and pavilion during the week. The exhibits of musical instruments as shown by W. G. Saunders and Thomas Smith were particularly fine. Judge A. J. Buckles, Superior Judge of Solano County, was introduced on the opening night of the Fair by Senator Lohringer, and made an appropriate address. In all respects the Fair was a pronounced success. The Alabama Minstrel troops are to give an entertainment in a circus tent Friday and Saturday evenings of this week. The press where they have shown speak well of the aggregation of talent. Next week the ever popular Elffield Company with Jesse Norris, rightly pronounced the queen of minstrelsy and song, and will hold the boards at Farragut Theatre for a week at popular prices. The following plays are billed for the week: The American Grub Stock Co., Flaxseed Beauty, The False Goal, Quo Vadis, Beacon Lights, The Two Sisters. An operatic feature has been large. The only feature during the forepart of the week was a lady performing in a den of lions. Many thrilling feats were performed, and the people were well satisfied with the show.

Wm. Brewer is doing a clever bit of character work this week at the Orpheum with Lillian Burkhardt in Captain Susanne. He has adopted a make-up that is very suggestive of De Wolf Hopper in El Capitan, and the resemblance is extremely good.

The Dailey Comedy Company began rehearsals at California Hall Wednesday morning.

Some reprehensible scam positing as Val Trainor, the actor, has just been convicted of lifting a diamond ring from a female friend. The genuine Val is out with blood in his eye for the other fellow.

America the Home of Musical and Dramatic Art

It has always been the contention of THE REVIEW that we in America enjoy the best in the way of music and the drama.

In considering music, especially, there are a great many Americans who profess to admire the "high standard" that prevails in Italy, Germany and France, forgetting that the best singers are hardly ever heard outside of our own country, except for a short season each year in London. Jerome Hart, the highly traveled and brilliant editor of the Argonaut, is now in Europe and he writes in the following convincing terms of musical art in Milan, one of the chief cities of Italy. It would be well for all expatriates of American music sentiment to read and ponder well:

"The great galleria in Milan is probably the finest in Europe. It cost eight millions of lire. From one of its entrances it looks on the famous La Scala opera house. This and the San Carlo in Naples are enormous—no theatres in the world are larger. La Scala is so big that it is an elephant on the hands of any manager, and therefore it is closed nearly all the time. When we were in Milan we were fortunate enough to find it open afternoons and evenings for a local charity fête. The interior is well worth seeing.

"When La Scala has been used as an opera house in recent years, the performances have been mediocre. I heard Melba sing Gilda in Rigoletto there some years ago. With the exception of the prima donna's role, it was the worst performance of Rigoletto I had ever heard. The same year, I heard her in New York and London, and in both cities she was the center of a fine operatic troop. Here in Milan, in music-loving Italy, in La Scala, one of the historic opera houses of the world, the performance was beyond contempt. In all the theatres of Italy today I have not seen a single lyric or dramatic artist whose name has ever been heard outside of Italy. The three who have more than local fame—Duse, Salvini and Novello—are all playing in other French operas and at the Paris Opéra."
THE COLUMBIA

When arranging his repertoire of plays for the present season Henry Miller took particular pains to secure as one of the novelties of the list the brilliant Lyceum theatre success, His Excellency, the Governor, which is announced for the fifth week of the Henry Miller season. It will receive its first presentation in this city Monday night and will be the bill for the succeeding five nights and Wednesday and Saturday matinees. The cast for His Excellency, the Governor, will include E. J. Morgan, who will appear in the title role, that of His Excellency Sir Martin. Charles Walcott will be seen as the Right Hon. Henry Carlton, M. P., Frank Worthington will play the part of John Haverstock, the private secretary to the governor of the island to which he has been sent for the express purpose of cutting down the number of each native's legal wives. Others in the cast are William Courtenay, Earle Browne, E. Y. Backus, George Christie, Frank E. Lamb, Fred Estie, Harry Spear, Sadie Martindel, Mrs. Thomas Whiffen and Grace Elliston. Brother Officers is to follow on Monday evening, July 30th.

THE GRAND

The Great Ruby is the present theatrical sensation of the city. It is crowding the Grand Opera House nightly, and is without a single exception the finest production ever witnessed here. The chief sensation of the play occurs in mid-air, where an Indian Prince and a diamond thief, who are escaping in a balloon, engage in a terrible duel for The Great Ruby, with the result that the thief is vanquished and hurried to his death. Coronio Riccardo, the new actress, has conquered the town by her superbly artistic performance of the Countess Charkoff. Mary Van Buren surprises and delights everyone by the wonderfully clear and natural manner in which she impersonates the plebian Lady Garnett. The Prince Kassin Wadda of Boston Laccy is in accordance with that gifted actor's reputation. Dignified, earnest and impressive, it convinces and satisfies even the most hypercritical. The period of the run of The Great Ruby has not yet been decided upon, but it is certain to be a very lengthy one.

THE TIVOLI

The most successful comic opera season in the history of the Tivoli Opera House is closing with the great revival of Wang, which will be played all next week. Wang is doing an enormous business, and it well deserves to do so, for the production is one of the finest ever seen at the Tivoli. There is not a member of the cast, or of the chorus and orchestra, who does not help to the success of Wang, and the production reflects the greatest credit on all concerned. On Monday, July 30th, the Tivoli's annual grand opera season will begin, and the list of the lyric artists who will be heard, shows that music lovers are to have the rare chance of hearing the most distinguished singers of Europe, and to many novelties of grand opera. For the first week, the leading roles will be Aida and Lucia. The sale of seats opens next Monday morning, and the Tivoli box office is prepared to handle the biggest demand in the history of the theatre.

THE ALCAZAR

Florence Roberts, supported by White Whittlesly and the Alcazar Company, will usher in the sixth week of Miss Roberts engagement at a presentation of The Country Girl. This play was written in 1673 and produced at the Theatre Royal in Drury Lane, in 1673, exactly 247 years ago. The piece was then known as The Country Wife. Garrick altered the piece considerably and changed the name to The Country Girl. The character of Peggy, one of charming recklessness of innocence in the character of "Peggy" is just suited to Florence Roberts' style of acting. White Whittlesly has played an entire season with Ada Rehan in the leading role and has been brought in for the character will be shown this week of one of the brightest antedate plays of the century revived and which will be magnificently scenically and costume clothed without.

THE ORPHEUM

The new bill at the Orpheum should be one of the best ever put on at the O'Farrell Street vaudeville house. It will be entirely new. The Meeker-Baker Trio is the cleverest combination of acrobatic comedians in the country. They are clever clowns, they have a real high place in her profession. Jessie Padgham, a Los Angeles girl, pretty and talented, should be popular in San Francisco. Joe J. Sullivan and Carrie Webber will present Blanche Marsden's farce, The Japango, Etta Butler has been engaged for one week and will present a number of new imitations. Lillian Burkhart enters upon her last week. She will, by special request, present a number of her most successful pieces, including: A Passing Fancy, A Garret Sair, and Five Years for a Deal on 'Change. Williamson and Stone and Donahue and Nichols will present new specialties and the biograph will show an entirely new series of pictures. Matinees Wednesday, Saturday and Sunday.

COLUMBIA

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LOCAL NOTES

FRENCH CELEBRATION
The 11th anniversary of the fall of the Bastille was celebrated at the Chutes with the ardor that characterizes the French nation, a large crowd being in attendance. The entrance to the grounds was framed and covered with green entwined with the tri-color, and above all were the arms of the French Republic. The interior of the grounds was also beautifully decorated, the French flag swinging from every available point, but on the tall flag staff above all floated the stars and stripes. The literary program began at two o'clock when the grounds were already thronged with visitors to the fête. President Dupas delivered a brief address of welcome in French which was loudly applauded. Acting Consul Paul Antoine and members of the committee were also on the stage. The only address in English was delivered by Samuel Shortridge who was followed by P. A. Bergerot, the French orator of the day. The orchestra of the Harmonic Caroll, directed by Prof. V. Hue Paris was in attendance. Trombone solo was given by M. A. Roncovieri; Star Spangled Banner, Madame Ellen Coursen Roeckel; grand duo baritone and cornet G and A, Mefret Marsallaise, Lulu Fichter. At the close of the exercises, refreshments were partaken of, and toasts were drunk to the President of the United States, proposed by Hon. Geo. H. Balir, to the President of France by Acting Consul Paul Antoine, to the Ladies. P. A. Bergerot.

MUSICAL ECHOES
Mrs. John W. McKenzie is spending some weeks out of town.
Samuel Adelstein has returned from his trip to Mt. Shasta.
Mr. Geo. Krommiller sang the oratorio at the First Baptist church last Sunday in Oakland.
Mrs. Jessie Dean Moore is rusticating in Guerneville and writes that she is having a delightful visit.
Cecile Von Selberlich is away on quite an extended tour, visiting many points of interest in California.

Claire M. Cole has moved from her Hyde Street home and is located in charming rooms at the Hotel La Nonmande.

Mrs. Marriner-Campbell has returned from a delightful trip through Southern California and is prepared for a very busy season.

Mrs. A. G. Coleman is in charge of the summer term of the Pacific Coast Conservatory of Music.

Miss Hattie Jeanette Elliott takes the place of Miss Emily Curtis, principal of the California School of Elocution and Oratory during her vacation.

Mrs. Edith Norman Klein has gone to Alameda to spend her summer vacation. Miss Eleonora Connell is also domiciled in a cozy cottage there and contemplates an Eastern trip.

The McKenzie Choral Society of Oakland is growing famously and it is expected that it will be as large as the one here that numbers 100 members. A concert was given at Odd Fellows' Hall by the McKenzie Musical Society Thursday night too late to review.

Louise Humphrey-Smith is rejoicing over the success in the concert of her pupil Miss Virginia Cram, who has arrived in San Francisco for her vacation. She will go out with the Daly Company next month. She was offered the part of Cella, in As You Like It, to be given at Burlingame.

Miss Minnie Powell, who was such a favorite at the concerts of the McKenzie Musical Society, has gone to Cape Nome and is making a success in concert work. Mr. and Mrs. Schmidt, formerly of the Baldwin Annex, have gone up with her and have formed an amputation combination.

Mr. Jas. Nichols, tenor, a pupil of Sig. Abramoff, will sing at Fischer's Concert House next week. Mr. Nichols has a particularly good voice, and made quite a hit at the concert given by Sig. Abramoff last March.

Mr. Hastings, the banjoist, has returned from Mendocino after a delightful camping trip and dropped into the Dramatic review office with a pocket full of beautiful views. He is looking as brown as a berry and in splendid trim for the new season.

A little bird whispers that there is another son and heir in the house of Cyrus Brownlee Newton. The eldest child, a lot of about two years, is wonderfully bright and pretty, and tries to imitate his father when he practices the laughing in the old man's characters.

Madame Elizabeth Regina Mowry filled a very successful engagement at Sutter Creek on the 4th of July, and a gentleman was one of the party participating in the celebration declared that she made a splendid impression in her singing and was a great favorite among the young people who went from the city to take part in the program.

Edward Xavier Rolker's pupil, Miss Worth, is very highly praised for her never saw any one so well in the Lyric Opera Company that has concluded a series of operas at the Clunie Theatre in Sacramento. Mr. Rolker's tenor voice is one of the most artistically trained of our local singers and it is to be hoped we shall hear more of the success of his pupils during the coming season.

An excellent program has been prepared for the musical to be given at Blanchard Hall, Los Angeles, under the auspices of the Castro Select Academy of Languages for the benefit of the famine sufferers of India. Mr. Blanchard has generously contributed the hall for the occasion and some of the best local talent has come forward to offer their services including the Mexican Independent Band, Joseph Scott, C. S. De Lano's Guitar, Banjo and Mandolin Club.

Miss Adelaide Rody, soprano, contemplates a tour through the interior, but the date has not been definitely fixed. Mr. Friedlander will manage the tour and it is expected that she will be supported by Roscoe Warren Lucy, pianist. Miss Rody has a particularly sweet voice and made a success of two concerts last season. She was engaged by Mrs. Fannie Dhamilton, one of the best teachers in California.

The other day I had a pleasant chat with Chas. P. Von Oer who has come down from Oroville for a visit. I never saw any one so improved physically as he is from the round of hunting and fishing that takes up his leisure hours. He seemed so well that it was a pleasure to look at him, and he tells me he is prospering and very busy with his violin pupils; also teaching the piano. Prof. Von Oer is an intimate friend of Dr. Pachmann, the superb pianist who intends to compose a Romance for his violin.

Prof. Bonelli has moved from his Conservatory situated at 100 Powell Street and taken very attractive quarters at 301 Jones Street, near Eddy. The rooms of the new Conservatory Building are particularly well-furnished. The acoustics of the music room is said to be excellent. Prof. Bonelli and Mrs. Bonelli are spending the summer out of town, but he comes to the city daily to his students. The last concert of the San Francisco Conservatory was particularly good and the school is going forward well.

Mr. Geo. Hammersmith made a tremendous impression at an evening given by the California Camera Club at the Metropolitan Temple, Friday, last week. He always makes a hit with his clever songs, dances and comedy work, and is a fine female impersonator. His program on this occasion included, Jolly Little Polly, Truly Rural, If I Should Die Tonight, in imitation of Billy Hyness. Imitation of Etta Butler and Nethersole and Fiske in which he was accompanied by Harry Wood Brown. The house went fairly well over Mr. Hammersmith and he had six recitals! An illustrated lecture "Ireland and how I kissed the Blarney Stone," by Rev. Alfred Kummer of San Jose, was greatly enjoyed. There was a large audience in attendance as usual, which was unparallelled in quantity and quality.

Mrs. Gustav Arnold whose wealth and interest have been given to a generous extent to the encouragement of art and particularly music, has returned from a trip to Europe, Berlin having been her former home. She will go to San Rafael for a time while her beautiful new home is being completed, and expects to open it next September with a charming musicale. She has a good voice and has sung in Europe, but has latterly been a pupil of Mrs. A. G. Coleman and is very much enthused with her method.
Mondays May power. Tues- being to Thursday was raised. A Macdonough Theatre A * elaborate production of the Octosoron, is being presented this week. Frye Mackaye, as George Peyton, makes an ideal lover. Frank Opperman was excellent as Salem Sanner, and Harry Rattenbury was equally good as Mr. Sunnyaside. The character of Jacob McClosky was well acted by E. J. Holden. Clifford Dempsey showed much ability as an actor in the part of Wahnot, the Indian. Walter Whipple, Fred Manchester and especially Wm. H. Davenport, were good in their respective parts. Maid Miller showed much style and naturalness in the character of Zoe. Mary Elyvone was clever as Mrs. Peyton and Anita Fallon made much of her part, Dora Sunnyasise. Esther Hoover was as usual, acceptable, and Master McCormack, as Paul, the boy slave, was very good. During the action of the play a song and dance specialty was given by the Hoges children. Dora Mendelson and Daisy Krell also sang and danced in a very pretty style.

Mary Frances Francis.

The Dewey Theatre E A UST is being played at the Dewey, this week, and Geothie's great work is given royal reception by local audiences. Lunders Stevens gave an artistic rendering of the leading character, Mephisto. He made a most convincing villain, and a very handsome appearance. De Witt Clinton, made a decided impression in the title role. He was presented with a beautiful floral piece, by the National Guard of Oakland. James Corrigan was excellent as Valentine. Dame Martha was well acted by clever Pauline Maitland. Elsie Ellesmore was charming as Liza, and Gracie Paistol made much of her small part, Elsie. Fanny Gillette, as Marguerite, was as usual, eminently satisfactory. The scenery was very artistic, and the view of the Summit of the Brocken in the fourth act was heartily applauded.

Macdonough Theatre A * elaborate production of the Octosoron, is being presented this week. Frye Mackaye, as George Peyton, makes an ideal lover. Frank Opperman was excellent as Salem Sanner, and Harry Rattenbury was equally good as Mr. Sunnyaside. The character of Jacob McClosky was well acted by E. J. Holden. Clifford Dempsey showed much ability as an actor in the part of Wahnot, the Indian. Walter Whipple, Fred Manchester and especially Wm. H. Davenport, were good in their respective parts. Maid Miller showed much style and naturalness in the character of Zoe. Mary Elyvone was clever as Mrs. Peyton and Anita Fallon made much of her part, Dora Sunnyasise. Esther Hoover was as usual, acceptable, and Master McCormack, as Paul, the boy slave, was very good. During the action of the play a song and dance specialty was given by the Hoges children. Dora Mendelson and Daisy Krell also sang and danced in a very pretty style.

Subscribe for the Dramatic Review.

Grand Opera at the Tivoli

The annual Tivoli grand opera season commences week after next, and it is promised that all previous records will be eclipsed, not only in the singers gathered together, but in the range of operas produced. No comment is necessary as to the ability of Signors Avedano and Sahlas and Miss Anna Lichte; for their triumphs of last season will long linger in the memory of all who heard them. Others will be Signora Italia Rappeto, the great lyric soprano, who comes here direct from a triumphal tour of England from Signor Giuseppe Ferrari, without a rival as a baritone. The same can be said of Signor Dominico Russo, the phenomenal tenor who was last heard here with the Lambardi Company, and of Signor Alessandro Nicaldi, who is Italy's greatest basso profondo, and who makes his first American appearance at the Tivoli. The contraltos will be Miss Frances Graham, and Signorina Lilia Politini. William Schuster, the powerful basso, and Signor Quinto Zani, the baritone have also returned. To this list must be added the name of Miss Effie Stewart, the dramatic soprano, who created a most favorable impression in this city, a few years ago, by her magnificent vocal execution.

The opera company that has been singing at the Opera-Helm, Honolulu, returned Tuesday morning. The company organized in a hurry and was not as strong as it might have been, and did not play to very big business. The Opera-Helm will go back to vaudeville immediately. Resident agent Stone, is busily engaging talent.

Heartsease is being prepared for early presentation by Henry Miller at the Columbia.

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JULY 21, 1900
THE SAN FRANCISCO DRAMATIC REVIEW.
THE GREAT RUBY

To write up The Great Ruby is a restricted privilege—the privilege of such as are able to do it. I am not. It is so inconvenient a thing for the logical to handle. But it is bully stuff.

"What do you think?" came a wireless telegraph, after the third act. "I've stopped," whizzed back the answer. And so I had. I did not have to. The authors' lust for explaining everything in heaven and earth with alphabetic plainness made thought superfluous. And there is the beauty of melodrama.

From the ruby down, it knows nothing in the small. Scenery, props and people are slathered—especially people. Such an assorted lot, odd sizes and colors, I never saw got together. Every character known to melodrama is there, and all those known to the pallid orchid epigram play besides. But no epigrams. Dialogue is straight from the shoulder—a few puns attempt at phrase-making falling quite flat. It is a choice part of everything it has seen, a fine collection of beautiful borrowings, and this meeting of old friends in new coats, calls for and gets "the glad hand." (Mr. Frawley owes me a pair of gloves.)*

Such an oily lot. Accusation does not stick to anyone long enough to jerk a hair and sympathy in consequence is transient, wobbly and unconsuming.

No precept, no preaching. No heckling of saints, no dooming of sinners. True, the prize villain is slung from a balloon, steen rods in the clouds, to the hard, cold earth below, but what do you think? Just as one jocularly says to one's neighbor, "What a spatter he must have made!" the slinger brings him out to the footlights, clean and whole, proud as Lucifer of his rise, his fall and his vogue. As the corpse of O'Grady rose to the whiskey at the wake, so the actor corpse rose to applause. Artist! Never despise or thwart the gallery. But if they will have him out, why not a mangled prop affair? Would not such a sight put the apex on their pyramid of joy?*

That balloon. The reverential eyes of the earth-bound lecturer called for a sixth look and got it. (There was a log, I've heard it said Who never could be overfed.) and a prettier, more realistic patch of cloud land you will go far to see. In fact, the scenery almost lives up to the over-expression of the press agent. I say "almost," because if it did really, we couldn't stand the dazle. It is a sin to light more than one gas burner in a room, has no place here, and plates in the door-yard are no more remarkable than paving-stones.

Swagger melodrama, that is it. All duck trouvers and decoilts, tally-boys' and cricket bats, livery and luggage. It rushes through five acts of energy with occasional ebbs for a wider flow and there is sport in it for any of you.

And all this for a wandering ruby, that is finally passed back to the owner, silently, carefully, from the left side, as Watson serves a potato.

Corona Riccardo is an actress. I have not the slightest doubt about it. She reconciled me to her gowns, and that is a record. She has a beautiful voice, is supple as a snake and not unlike one in her winds and twists. She robs no phrases of their true outline of intention and— I'll say no more until I see her in another play.

Where the men are concerned, first honors fall to Henry Roberts. He has the detective-like quality of coming round the corner, in an aggravated form, yet he does not come once too often. He'll do.

And this is no fault of Wilton Lackaye. It isn't Lackaye's week, that's all.

* * *

In a cast of thirty-six, the wooden family has its representatives, of course, and one or two of them are quite conspicuous, adding materially to the fun of the thing. But never before in San Francisco has melodrama been thus staged and cast. It is worthy a four weeks' run and should have it.

A little "scientific rubbing" showed everybody seated to the end with a half hour earlier next week, they will realize that they began with the second act and never knew it. That eight o'clock curtain rise was a disaster. Only twenty people saw it go up.

THE NEWEST IN FREAKS

What is this walk the New York Kinski has brought with it? It is ugly as the mumps, and quite as contemptuous. You are all catching it— from milord and milady down to the shop element, and you're going to have it bad. My, but it hides a head and shoulders first, and the rest of you dragging on as an afterthought. You recall sculpture from the hands of a botch, where the line of direction never falls within the base. It stands, but by all the laws of science, it has no business off its nose. "How do you suppose they manage it—chewing gum on their heels?"

Oh, straighten up and don't be idiots. Don't try to do things a turtle can beat you at.

* * *

TO THE ASKERS

D. P.—No, I would not swear to what I write, before a notary. I object to the gift pancakes of his trade. They are flashy and vulgar.


I. X. L.—What sort of plays are most in demand? Good plays. (Good is a flexible word.)

B. N.—Do your initials stand for back number? Epilogue! Great Scott, don't! It hurts their tender feelings now to stay to the close. You'll get yourself disliked if you're not careful.

* * *

THEODORE ROBERTS

He will play Squire Mecdy (Bud) next week, to his cousin's Country Girl, and they have not played together in nine years. Florence Roberts' first speaking parts were in his company and she was so "scared" of him, she never dared look him in the face. "Look at me," said he under his teeth one day, and she felt the scene in a panic, to come back till the next act. Do you think she would do it now?

His rehearsal of Bud is a character promise, but what would you from the hit of Arizona? It seems to me the Alcazar is giving us three times our money's worth.

This is Florence Roberts' first plunge into smalls and if she sneaks behind things as she did at the photographer's, she will be just the sort of girl-boy intended. What a dear old 1774 play it is.

* * *

OTHER WHERE

Columbia—Alcazar.

For clever construction and absorbing interest, give me The Liars, a tragedy, billed a comedy. The last curtain drops on dull respectability, which will last about six weeks, and then—what usually happens when virtue is, not because of morality, but for fear of Mrs. Grundy. The afterward, is a better play than the one you have seen.

Henry Miller, E. J. Morgan and Margaret Anglin repeat last year's successes. Truly they are masters of pauses, inflection and expression. The play introduces Mabel Morrison to San Francisco. But for the handicap it is to art, I should fasten stage beauty upon her. When a girl of eighteen plays a cat of a woman of thirty-five she has acting to do—and she does it. I like to see the experiment tried successfully, for nowadays, the Lord help you, if you are not just the personality for a part to be cast. Managers are not looking for actors but for persons. She carries her role and her gowns with grace and distinction.

* * *

You who are used to cut and dried Ingomars and Parthenias, to floods of tradition and dramatic washouts, go and see White Whittlesey and Florence Roberts do things with their own methods and for their own reasons. The old dust heaps will carp because they are not handy and convenient summaries of all who have gone before—but "there are others." You,
of course, are no dust heaps, and will agree with me in my estimate of—strong—charming.

THE TIVOLI FLYMAN

George Selby is his name and he is not in the least fly. If he has been a part of all he claims, he must have floated in on the ark. He knows you all, and your ancestors, and how beautifully he can give some of you away. The Imp and I spent an evening with him in the air last week and we know heaps we shall never, never tell.

We watched the Geisha ants crawling below and threw little wads of paper down on them as they sang. If the man in right second reads this he will know what struck him.

Oh, you little ants—just the touch of a rope, the fall of a drop and you would never sing again. This old hermit holds you in the hollow of his hand, could crush you in a trice, and you never give him a thought. Well, you're even. You're not half as important to him as a border or a rope that needs splitting. You're just little moving things in clothes and often damnable in his way.

He is graduated from the singing part of the business, having strutted and fretted his little hour upon the stage and had his experiences with you pig-headed managers and others who don't know any more about a theatre than a hog does of a holiday."

Oh, you're a bad lot. He has been beat out of salary all over this beautiful dramatic land and could live in peace on the interest of what's coming to him. Why, you don't pay anybody. That gorgeous, gorgeous chandelier, that once dazzled Grand Opera House audiences, was never paid a cent for. Now I know where it went. The maker's heirs demanded their own. In the days when the place was Wade's, you took your salary in shares of theatre stock and when the bottom went out of it, where were you? Oh, but you are a bad lot.

Those were the halcyon days, nevertheless. Why, theatres now are "toy affairs," managers in their private dens reached by knocking down six or eight liveried guards; pigeons in enterprise compared to old Tom Maguire whose office was on the curb" and whose head was in the clouds; scenic artists not in it with the dead and gone Bill Voighten, who "could paint scenes with both hands at once," by gosh!

Oh, you're a puny lot. Even the richest of you can't touch Sam Wetherell, who managed for Billy Emerson. He had a new suit for every day in the year and sparklers to beat the band. True, he had a bad ead, beggary and a moral wipe-out. But think of the glory that went. Becky Sharp is not the only one who has lived sumptuously on nothing a year.

This dear old flyman sees you all through the glasses of the past and knows just what ails you. Why, you don't begin right. Now, there's Billy

Brady. He was peanut vendor, candy butcher on the trains, got into the theatre as basket boy, worked up and now look at him. That's the only way to do it. These mushroom actors are N. G."

True Billy jumped suddenly into Stoddard's old-man part in The White Slave, but if he hadn't been basket-boy would he have been there to jump? Well, what are you talking about.

We talked you all over, George Selby, the Imp and I, before the days of Lewis Morrison's Dark Secret, before the rise of Ben Cotton, Courtwright and Sweetman, before the war and through it and after it, and what a face it all is. What misguided people you are.

Lifted on his platform, he is a contemptible old hermit, a philosopher who knows that "you should reveal your credentials to the limit of your salary and not tell how you can sing ballads and build paper houses, and sail ships and run trains and write thoughtful essays on the Filipinos, when you are only paid to pull ropes. (I did not say he could do all these things.)"

And down in the world below, you were singing and strutting and hating, carrying off lavers under your arm, and garden plots on your heads, swearing a lot no doubt, and living for the final curtain. And he dropped it upon you and lifted it and dropped it again (in the grand opera season with its ten and twelve calls, he must be a human windmill) and all the applause in the world or the lack of it mattered nothing to him. With his pipe and his book and his thoughts, he is as far above you as his platform, in every sense of the phrase, and you fancy yourselves the real thing. When you feel very much too big for your hats, go up and have a talk with him. You'll come down wiser if a bit sadder. C. T.
Costs Money To Attend the Theatre in Honolulu

The expense of attending a high-class theatrical entertainment in Honolulu is very great. During the engagement there of James Neill and Company at the Hawaiian Opera House, the price of the tickets were $1.50 and $2 each. As every play patron rides in hack to and from the theatre, and the hack rates double after eleven o'clock at night, every time that a young man would take a lady to a performance it would cost him for two persons about $10, yet the financial receipts of the Neill Company’s engagement exceeded the first two weeks $50,000.

The farewell performances were jammed and crowded all of the time, some patrons coming as far as Hilo, over 200 miles by water, and plantation officials deserted their fields for the play. The organization will return to Honolulu a year from August under a guarantee of $20,000 for five weeks. Early next summer Chas. Parker, manager of the Neill Company, will go in advance of the Neill Company on its tour of Australia and the Orient. The company will return to the States July 27, to play six weeks in Los Angeles.

Side Lights

The Western Amusement Exchange is organizing the stock company for the new Alta Theatre.

Bernhardt and Coquelin are booked for appearance at the Columbia Theatre early in the coming year.

Brother Officers is to follow His Excellency, the Governor, at the Columbia. It was given its first American production in this city last year by Henry Miller.

"Of all the songs that have become popular on the stage and at entertainments," said a well known music salesman the other day, "there is none to compare with The Holy City. Why, we can hardly get them here fast enough. Look at this pile, fresh from the printers, and they will disappear before the week is out."

The members of the Lyric Opera Company, lately playing at the Clunie, Sacramento, are thinking of an entertainment of a vaudeville character for their own benefit. The company had rather hard luck and are trying to hold together to get to Santa Cruz, where it is said an engagement has been offered them.

His Excellency, the Governor, is in three acts which transpire on an imaginary island, Amandaland, in the Indian Ocean. The stage settings is very picturesque and effective.

Sydney Partello, W. F. Rochester and Jennie Winston have returned from Sacramento where they have been singing in comic opera at the Clunie.

Owing to the sudden indisposition of Georgie Cooper Monday night at the Tivoli, Grace Field was called upon to take the part of Gilette, with very gratifying results.

Arrivals at the Langham

Theo. F. Smith and wife, Orpheum; Williamson & Stone, Orpheum; Wm. Wolff and wife, Vaughn and Smith, Winted Golf, Clarence Jargstorft, Rosie Fairbank, and Grafton Baker.

Over in Oakland there is quite an agitation for a street fair. They see the result of the advertising both Sacramento and Stockton enjoyed through their street fairs, and they are endeavoring to interest enough business men to insure some definite action in the matter. H. M. Swalley, who has had considerable experience in such matters, has become interested in the project and has given the merchants much information regarding attractions and special features.
THE SAN FRANCISCO DRAMATIC REVIEW
A weekly record of Dramatic and Musical Events

No. 21—Vol. II
SAN FRANCISCO, SATURDAY, JULY 28, 1900

Stanley Ross

STANLEY ROSS
Players Of Long Ago

Here are the names of the most prominent players on the stage in London and New York, in the epoch bounded by 1616-1866. How unfamiliar nearly every one of the cognomems appears! Yet each person in the list was accounted a marvel in his or her time. Proof, indeed, of Shakespeare's lines in Macbeth:

"* * * a walking shadow, a poor player. That struts and frets his hour upon the stage, And then is heard no more.* * *"

Few are the pupils of the California schools who have knowledge of ten, at most, of the personages denominated in this roster! Albeit, every English or Irish thespian here chronicled was, during or her career, much on the tongues of the citizens of London when their prestige, respectively, was at its highest bloom.


As a reviser, in connection with the above list, it may here be stated that Boman, who quit the London stage in 1735, when he was nearly so years old, began his career as a boy in girls' parts, at the Duke's Theatre, London, in 1673.

-F. R. Porter.

Opening Of The Season

In Los Angeles

On Sunday evening, July 29, the Burbank will re-open with the Neil Company, which comes from Honolulu after a very successful season for a five weeks' engagement to be followed by Morocco's Stock Company for an extended season. During the month of December the Burbank Theatre has booked Stranger in New York, Idol's Eye, A Wise Guy, and two weeks on novelty opera. January will bring A Stranger in a Strange Land, Telephone Girl and Town Topics. February, Frawley Company; April, Neil Company; and June, Morocco's Company till August.

Europe Wild Over Sousa

A letter has been received from Herbert L. Clarke, solo cornetist of Sousa's Band from Brussels, in which he says he made an immense hit in Paris: "The people went fairly mad over the band. I have never seen the enthusiasm in America that we create. In Brussels we did the same. Last week we played in Berlin, and the press notices were magnifici- cent. The people in Berlin have caught on to Sousa, and are just crazy over him. They never heard any rag-time over here, and it sets them to dancing even more so than in America. I am making a hit with my new solo. Arthur Fyror is doing the same, and he is creating a furor. Have heard the best European bands myself. They play correctly, but with no enthusiasm, and that is why Sousa makes a hit. The Garde Re- publique Band of Paris is fine, but they never got a hand after a number; whereas, Sousa plays encore after encore, and thousands cheer him and throw their hats up in the air. I never saw anything to equal it. All the foreign cities are good, but give me old America every time."

H. S. NORTHRUP

In the new Frawley Company, now playing The Great Ruby at the Grand, is H. S. Northrup, of E. H. Sothern's company. Mr. Northrup joined the Frawleys for the summer season and reports for rehearsals with Mr. Sothern in the latter part of August, and will continue with that company for the next three seasons. He has had a wide experience in much good company, having played leading juvenile roles in Frohman's two companies, producing Sowing the Wind and Under the Red Robe. Last season he was playing heavies with Mr. Sothern in The King's Musketeers and in the Song of the Sword, making a most favorable impression. During the past season when Mr. Sothern played the Sunken Bell, Mr. Northrup enacted the Woodsprite, an eccentric role, doing the best work of his stage career. In the forthcoming Hamlet production by Sothern, Mr. Northrup will be cast in a congenial part, in a style of drama which claims a large part of his fancies and aspirations.
DOOLEY ON THE STAGE

Mr. Dooley is soon to be seen on the stage in New York. F. P. Dunne, his creator, and E. W. Townsend, author of Chimmie Fadden, signed contracts July 23 with Klaw & Erlanger and Charles Hopper, by which they will have a play ready for performance by the end of November. It is to be called Mr. Dooley, and Charles Hopper will create the title role. It was Hopper who appeared in Townsend's dramatic version of Chimmie Fadden. It was said that Charles Frohman had bought all possible stage rights to Mr. Dooley last summer. It is true that he had a contract with F. P. Dunne to have the use of material for a play, but he has handed the rights over to Klaw & Erlanger.

Mansfield Objected to Breathing

"Richard Mansfield is a nimble-witted fellow," said a minor member of his company the other day, "but he met a scene manager out West early this season who was quite his match. The fellow's name is Jack Quinn. He had been familiar in old days with Booth and McCulloch, and was a prince at his work. Jack always sought to avoid cause for complaint, and especially did he so act in the case of Mansfield. But a kick was inevitable.

"A couple of scene-shifters, after some laborious work in the flies, came down to the rear of the stage, breathing rather heavily as a result of their exertions. Mansfield chanced to walk near them. He nearly froze them with a look. Then he summoned Quinn.

"The breathing of these men annoys me," said Richard.

"I'd answer to the law if I stopped it," replied Jack, with ready wit.

"A stage hand slipped and danced about a little in the effort to regain his balance.

"Your men make too much noise with their feet," exclaimed the actor.

"Hereafter they'll walk on their hands," was the response.

"Mansfield had no more use for Quinn, and during the remainder of the engagement they spoke to each other only when it was absolutely necessary." —New England Magazine.

Helen Henry Married

Helen Henry, the well-known young ingénue who has been a member of the Alcazar, Morococo's and other companies, slipped away quietly to Stockton the other day with Elisha Cook, brother of Judge Carroll Cook, and was married. Mrs. Cook was at one time the wife of Landers Stevens, the Oakland manager.

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Stanley Ross

The handsome and popular leading man of the Dailey Stock Company is shown by our front page this week. Mr. Ross is one of the great favorites of the company and in his stage career, has for a young man, had a great deal of experience. He has played in stock at the Broadway, Denver, at the Burbank in Los Angeles under John Fischer's management and with Coralay's companies in Portland and Seattle, as well as with J. P. Howe's Park Theatre Company in Portland. Mr. Ross also played juveniles with the Alcazar Stock Company of this city. This is his second season with W. R. Dailey, who recognizing his leading man's great popularity on the Coast, made him very substantial inducements, to remain with him for the coming season, as several other companies had out alluring offers for his services. Mr. Ross is a product of our modern trend of theatrical thought—he believes in naturalness and quiet methods, and lends to each of his characterizations a full measure of intelligence and hard study.

Dailey Stock Company

This popular company have commenced rehearsals for their season which opens in Seattle on August 19. The company will include May Nannery, Virginia Cranna, Kitty Belmore, Margaret Lewis, Josie Seabrooke, Nestie Lewis, Stanley Ross, Louis Belmore, Mr. Mackaye, Francis McGinn, W. H. Davenport, Ed Nannery, Alfred Aldridge. The plays produced during the season will be The Wife, Lost Paradise, Queena, The New South, and The Runaway Wife.

Leo Cooper's School

Leo Cooper, the well-known stage instructor, has returned from his summer vacation and is again busy with his pupils. Mr. Cooper's success in preparing pupils for the stage is undoubtedly due in a great measure to his experience in past years in actual stage work, having been a member of many notable companies. Mr. Cooper's pupils enjoy unusual advantages in being frequently called upon to assist in productions at the local theatres.

The Alta Theatre

Alterations are being made with great effect at the old Grove Street theatre, and Manager Ewing promises to have a comfortable and handsome theatre for his patrons on the opening, August 6. The following people have been engaged for the stock season: Miss Carter, leading woman; Helen Nelson, soumbrette; Mabel Carmichael, Mrs. Horace Ewing, Hazel Quimby, Wm. Brewer, Frank C. Thompson, Burt Van Cleeves, Edward Clisbee, Willis Marks, Ed Englander, scenic artist; Jack Sailes, stage carpenter; Leroy Pelletier, treasurer. The new management promise interesting productions—plays well acted, well mounted and well costumed at 10, 20 and 50 cents.

Charles Hoyt Insane

Charles H. Hoyt, the playwright, is confined in a retreat for the insane in Hartford, Conn., and application was made July 25, to the Probate Court by his partner in business, F. McKeen of New York, to have his commitment made permanent. Hoyt was brought here yesterday afternoon by a representative of his business partner and Dr. G. M. Graham of New York. He was examined today by his Hartford physicians, Dr. W. L. Lawton and Dr. Gideon C. Segur, and was pronounced insane.

In Brother Offices, Henry Miller will appear as Lieutenant John Hinds, the hero with the Victoria Cross, who says to his friend and superior, "Courage, I want you to make a gentleman out of me."

"Glad to get back? Well rather! You can have the whole of Europe—I'll be satisfied with San Francisco." Fred never knew what a good American citizen he was till he was went abroad. He says he saw all the good shows in London and Paris, and then he had enough. He says the Fair in Paris is in no way equal to that one we held in Chicago, except in its art department, the paintings and statuary being most extensive and superb. As was to be expected prices are high—in fact, charges are nothing short of highway robbery. "About the only thing I brought away from Paris with me was my overcoat," said Fred, "and the Frenchwoman I have had that if it hadn't been an English coat—they do love the English so."

Mrs. Belasco, while in Paris, paid in several trunks of Paris gowns and an extensive array of fine millinery, and had altogether a fine time shopping. She is now visiting her birthplace in Ovid, N. Y., and will return about the second week in August, coming home by way of Minneapolis where she will make a short visit.

Before leaving New York Mr. Belasco signed people for the Alcazar's new stock company to open Sept. 2. Howard Hall, a handsome and popular young Eastern star, will head the company. Dorothy Dorr will be the new leading woman, and Bert Young will play light juvenile and comedy roles. Polly Stockwell will be the new ingénue. George Webster, Howard Scott, Marie Howe and others of the present company will be retained.

Mr. Belasco also said during the course of the interview that The Dramatic Review had made an unqualified hit with Eastern managers, and that everywhere he went he found it read and appreciated—they all commented upon its general appearance and the extreme newsiness of its columns.

The San Francisco Dramatic Review

July 28, 1900

The great popular of the Tivoli grand opera season may be estimated from the fact that on Wednesday last the entire house was sold out for the opening, and demands for seats were still coming in in chunks.

Way Down East is to come to the Coast for the first time this winter. It has been a big success in the East for over two seasons.

Fred Belasco Says:

"The Play that is on is a spectacular farce. It opens in San Francisco and New York. It has a great many surprises and is very popular."
CHAR. H. JONES will be stage manager for the Castle Square Opera Company in Chicago next season.

FRANK THOMPSON has been specially engaged to rehearse the Dailey Stock Company.

JENNIE WINTON, the contralto, has engaged a flat in this city and will spend some time in San Francisco.

HARRY MARSHALL has made an exceptional success of the new scenery he has painted for the Henry Miller season.

NELLIE MCHENRY will take out Annie Pilkby's great play of California, M'Liss, next season. Frank Losee will play the part of Yuba Bill.

One of Jessie Shirley's new pieces next year, under management of Harry Smith, will be J. H. Shepard's new play, A Sheaf of Arrows.

LOTTIE DAY COLEMAN of San Francisco, has just copyrighted the play, A Case of Circumstantial Evidence.

CLARK MACFARLANE, a platform entertainer and actor well known in the Southern part of the State is in San Francisco.

Madeleine Lucette Ryley has a new play ready, entitled, My Lady Dainty. It is said to be a bright and clever piece, and was tried out recently at Brighton, England.

BERY HOPKINS, in private life Mrs. W. H. Wright, formerly Miss Maude Anderson of Los Angeles, is passing the summer with her parents and sister in the Southern city.

THAT clever and popular actor, Clarence Montaine, has as yet not signed for next season. He has not yet decided which of several good offers to accept.

HOKRSTIE NIELSEN and Mary Nielsen left Sunday for Jacksonville, Ill., to begin rehearsals with the Chase-Lister Musical Farce Company, which goes out booked solid for forty weeks.

GEORGE MOOSER has been up in the wilds beyond Eureka deer hunting and fishing with considerable luck. He said it was a twelve-pound "steel head" tell of his success. Mr. Mooser has another street fair on the tapis.

COL. W. A. THOMPSON of the Boston Lyric Company has arranged for a tour of Japan, China, Phillipine Islands and Australia. The company will consist of about forty people. It is said that Mouttie & Co. of Yokohama, have deposited here in one of the banks $50,000 as a guarantee for six months.

JIM CANNON, who has been with the stage forces at the Grand for a long time, will be one of the new people at the Alta Theatre when it opens.

JEFFREY WILLIAMS, whose good work has been a feature of Alcazar productions, joins the James Neill Company in Los Angeles Sunday night.

GRETHELEN LYNCH, who will be remembered as a former popular member of the Alcazar Stock Company, is visiting this city, stopping at the Savoy.

T. DANIEL FRAWLEY has secured the Western rights to The Great Ruby and Secret Service, and will make them features of his season on the Coast.

WALTER GOLDBERG of the well-known vaudeville team of Gilbert and Goldie, became a property owner in Los Angeles last week, having invested some of his surplus cash in citrus belt real estate. A great many theatrical people are investing in California property these days.

THE Australian Comedy Co. are doing nicely in Portland at the Metropolitan. Of the work of the leading woman, George Elliot, the Oregonian says: "Miss George Elliot, a newcomer, and the leading woman of the company, sustained the title role of the piece, and did it surprisingly well. It is a part that calls for dramatic talent of a high order, and Miss Elliot met most of its requirements, and should improve as she becomes more familiar with it."

Sol. Smith Russell will not take the road next season, and all of his engagements have been canceled. Fred G. Berger, for many years his manager, will star Tim Murphy. In an interview Mr. Berger recently said: "I intend to present Mr. Murphy in The Bachelor's Romance, the play by Martha Morton which Mr. Russell did here. He will be supported by Mrs. Bonicault, Percy Hassell, Fanny Addison Pitt, Ethel Strickland, Boyd Putnam, Percy Brook—a thoroughly good company. We shall open on September 3, in Detroit, and we shall play here for some time during the winter. Louis F. Welka will be the business manager of the company.
The Columbia

It is Frank Worthing and Sadie Martinot this week in the absurdly humorous decoction called His Excellency, the Governor. The playwright has named it a farcical romance—the average theatre-goer will probably call it a farce-comedy of the wildest kind—minus only the usual song and dance. The scene of the piece is laid in an island in the Indian Ocean. His Excellency, the Governor, with his aide-de-camp, private secretary and clerks, is in possession of the government house. He is visited by the Right Hon. Henry Carlton, of the Foreign Office, with his sister and daughter, and also by a past acquaintance of old Paris student days, Stella de Gex. Through the influence of a certain flower they all proceed to fall in love, and the bewilderingly amusing scene is developed by the austere governor, the woman hating private secretary and the susceptible young aide-de-camp, all falling in love with the daughter of the Right Hon. And to add to the general amusement, the traveler from the Home Office exercises his natural manly tendencies and promptly falls in love with the gay Parisienne, while his haughty maiden sister tries her hand at the game by trying to coo with the governor. The story and situation, absurd in themselves, are made highly amusing by the antics and skillful work of the participants. Frank Worthing, as the private secretary, under the spell of the young girl's fresh and simple beauty, was simply superb, disclosing in a new light his rare vein of humorous conceit. Sadie Martinot, an artist to her finger tips, was gay and brilliant as the fair Stella, and if there is a more polished, delightful comedienne on our stage, we would like to see her. Edward Morgan was a disappointment as the governor. Mr. Morgan has great power and a strong personality, but on the opening night he failed to bring his interpreter along, and consequently the entire first act, as far as he was concerned, and a great deal of the succeeding acts, were almost unintelligible to his audience. In striking contrast was the clear, delightful enunciation of young William Courtney, who in the buoyancy of youth and good looks and enthusiasm, is certainly a model of intelligent declamation. Grace Elliston was altogether charming as the young English girl. She has a style, simple and unaffected, entirely free from mannerisms, and when the opportunity for stronger work comes, she will, we think, be found equal to the task of handling it with credit to herself. Mrs. Whitten was clever as ever, and Charles Walcott in his impersonation of the Right Hon. Henry Carlton, was as good as one could ask for. The balance of the cast, in competent hands, and the stage settings as have become a part of the Miller productions, were models of good and correct taste.

The Alcazar

The Country Girl, a comedy in three acts adapted by Augustin Daly, is playing to fine houses at the Alcazar this week. A sweeter, prettier play you can not well imagine. It is full of life and go—catchy and winning. It's a pity we do not have more such plays—problem plays are not in it for a minute with this little gem of a comedy. A country maiden of sweet sixteen wooed for her money, by her guardian of sixty, consents to marry him because forthwith she knows no other man. But there's a slip, you know, and when they go down to London to have the marriage settlements properly made out by his lawyers, lo and behold! she sees other men and meets a man whom she proceeds to fall violently in love with. Florence Roberts, as Peggy, is a wonderfully sweet little maid and when in male disguise she rambles through the park, she snatches the hearts of all the dudes who easily see through her make-up. The escapades are thoroughly enjoyable. The costumes of this period of long ago are very fetching and make one want to go back to knee breeches, buckles and silken attires. Lorena Atwood, as Althaea, is thoroughly charming, and shows herself an excellent actress. Marie Howe, as Lucy, the maid, does the character to perfection. White Whittelsey, as Bevillle, the hero of the play, is handsome, dainty and a lover among lovers. Edwin Emery, as Harcourt, is thoroughly master of the part, playing the finished court gentleman with characteristic ease and abandon. Theodore Roberts, as Moody, is a favorite with the audience from his very first appearance, his facial demonstrations throwing the audience into spasms of laughter. Clarence Montaine is a capital Sparkish, the would-be wit, who is ever the butt of his fellows' wit. Geo. Webster is an excellent servant and does his part act with all the grace and mannerisms so dear to the heart of all old family retainers. In fact the play is unusually good— the players are at their best and not a note of criticism could be uttered anywhere. I only wish every one could see it. It's so clean, so wholesome, so refreshing and it is in the truest sense, a recreation to have seen it.

Grand Opera House

The Great Ruby is playing its last week at the Grand and as one sees the general excellence of the production and admires the individual and ensemble work of the actors, there can be nothing but praise for the way Manager Frawley has presented the piece. The Great Ruby is superbly mounted, the women beautifully gowned and the combined effect is a distinct triumph in stage craft. The play in no way tests the merits of those interpreting it, but serves forcibly to remind one that Manager Frawley's present organization is one of great strength, acting together exceedingly well. The cast is a long one and fairly glitters with good people, notably Wilton Lackaye, Henry Roberts, H. S. Duffield, Harrington Reynolds, Mary Van Buren and Corona Riccardo. Altogether there are thirty-six people who have speaking parts in this ever changing melodrama, and for five acts, with thirteen scenes the audience is held by ever constantly recurring surprises.

The California

Rush City is on this week and the clever farce-comedy people of the Dunne & Riley Company give a great performance—about the funniest of their engagement.

Rush City is a hodge-podge of this, that and the other—a string of the most absurd, improbable situations ever conceived by a nimble brain, and it goes with a rush and a swing that is most enjoyable. Sherrie Mathews plays the part of John J. Rush, general boss and general everything else of the new town, with great success. Harry Bulger finds a congenial role as the rain maker, Prof. Leyden Jar, and the two sing a great many of their imimitable parodies. If Mathews and Bulger never did anything else than sing always different versions of these compositions, people would be satisfied. There are no two other men on the stage to-day who are their equal in this line of work. Phil Kyley, had a chance as a dude willie-boy policeman and he gave a clever impersonation. Tony Hart added another to his long list of clever character parts in the role of Tarantula Tom, and David Andrade, as the clergyman, and Andrew Bode, as the ministerial looking gambler, were both good. John W. Dunne, the finished caricature of a ward politician, Tammany Croker, was a most unctionous and laughable creation. Norma Whalley, who is having a great many opportunities to develop as an actress, played Mrs. Winfield Mortality of Chicago and did it with considerable cleverness. If Miss Whalley works hard there is no reason why with her youth and great beauty, she should not develop into one of our most successful actresses. Mary Marble was Nan Nesbit, and made considerable of her character through her musical interpolations. Bessie Tannchill, who is a most valuable member of any singing or comedy company, gave a distinct success as the Boston school marm. A quintette, made up of Miss Tannchill, Miss Anouk, Miss Ryley, Miss Ryley, and Miss Tannchill and Miss Easte, sang some very enjoyable music.

The Tivoli

Wang was repeated at the Tivoli this week with as much success as last week, the attemdence being large every night. This closes the comic opera season at the Tivoli. Walter give it a six times to repeat a barlebesque song on Helen Merrills' Every Rose Has Its Thorn. Stevens, as Wang, was his usual success. Arthur Boyce and Tom Greene had but little chance to shine, but they were good as the inn keeper and the Lieutenant, respectively. Annie Myers, Georgie Cooper, Grace Orr, Wm. Schaster, Harry Cashman, Aubrey Davenport and Hannah Davis were given much applause in their respective roles. The song by the quartet of little girls, assisted by Stevens and Miss Orr, was one of the hits of the performance.
The Orpheum

The Orpheum is outstanding itself with good things this week. Jessie Padgham, billed as the California Songstress, has a voice of marvelous purity and sweetness, and fully deserves the flattering reception accorded her. Lilian Barkhurst, in the dainty little playlet, A Passing Fancy, sustains her reputation as one of the foremost in her line. Sullivan and Weber, in their farce, The Janitor, have made a great hit. Eta Butler, America's greatest mimic, has returned for another week, and fully deserves the title, for her work is wonderfully interesting. Marie King in her toe dancing and jumping is an excellent feature. Donahue and Nichols, Williams and Stone, Gilbert and Goldie, all help to make up this excellent programme. The new pictures on the Biograph are well received.

The Olympia

At the Olympia Prof. Conrade's living statuary is still a drawing card. Basco and Rice, the comedians, are a good feature. Dora Mervin, singingcoon songs, is still the best on the bill, and her costumes are elaborate. Mabel Le Clair, Belle Wilton, Maurice Calaveras and Carlton and Rotary, all help to fill out an excellent programme. Isidore Fenster, the leader of the orchestra, directs his players in the execution of some very pleasing music.

The Chutes

The new bill at the Chutes is filled with good things. The Ogdens, assisted by Miss Bertha Foltz, have made a great hit, with their dainty little sketch, the Right Stocking. The Greenways, as comedy jugglers, are very good. La Lita, the fire dancer, has a new dance that is stunning. J. W. Barnes, the monopede performer, sings some very good songs. The Animatose, and Wilson, the lion tamer, fill out the bill.

Fischer's Concert House

Monday opened a new bill at Fischer's that met with more than the usual applause. The orchestra has toned down to proper modulation with the singers, and the light selections between the vocal numbers were all the more enjoyable, for the vigor and robustness of the orchestra has been a great drawback previously. Jas. Nichols, a pupil of Sig Abramoff, was a prime favorite, singing Spiritu Gentil, and giving as an encore Farewell Marguerite. In his first number he sang particularly well, but the tempo of his encore was too slow. He was again recalled with a most flattering reception. Miss Violet Johnson, the little violinist, continues to please, and plays with considerable taste. Deets and Don, in their novelty duo, May Tunison and Daisy Bishop, who is a talented and fine looking young soubrette, in songs, win encore with each appearance; William Estin, impersonator and glass Euphoniest, is very clever, representing Geo. Washington, Dewey, Napoleon and other noted men, his facial expressions being excellent. Edison's projectoscope with pictures of the South African War conclude the program.

Vaudeville Notes

McDonald Bros. open at the Salt Palace, Salt Lake, July 30th. The Zola Sisters open at the Vendome, Oxnard, Cal., next week. Scott and Howard will shortly leave for the East. Walthers and Forrest open at the Palm Garden, Seattle, Aug. 6th. The Raymond Sisters play the Savoy Theatre, Aug. 6th. Friedlander Bros. open at the Mascot Theatre, Seattle, August 6th. Marion Blake and Salvinia will open at the Oberon July 28th. Billy Bledsoe will open at a local music hall July 9th. Geo. Trump opens at the Standard Theatre, Bakersfield, July 30th. The Wilma Sisters will shortly play this city.

The Romals Bros. have left for New York to open on the Keith circuit. Murphy and Raymond, and Chas. Stanley, play a local music hall July 30th.

Archie Levy is now arranging for three street fairs—full particulars will be given later on.

Joe Petrich, the wide-awake manager of the Vienna Buffet, Los Angeles, will shortly arrive in the city.

Carl Reiter, lately of the Chutes, is now manager of the Fairmont Park, Kansas City.

Hadley and Hart, Della St. Clair, and Antonio Vargas, open July 30th at Vienna Buffet.

Gaffney and Burton, Birdie Woods and Anita Henery, will open at the Leader, Valdejo, July 30th.

Roy Gardner and Mabel Rutherford will be new faces at the Waldorf, Valdejo, next week.

Bessie King, direct from New York, will be seen in the near future in a local music hall.

Thelma Primrose, Addie Maybelles and Vera Lawrence, will open at the Casino Theatre, Sacramento, next week.

Adgie and her lions, Blanche LaMar, Omo and Gerald, and Williams Bros., play at Oakland Park, to-morrow.

Hastings and Hall, Dave Marion, De Mier Sisters, Louise Coal, Ray Hampton and the Clark Sisters are at Blais Theatre, Cape Nome.

Fischer's bill for next week is full of good things—being in fact the strongest he has had in some time.

Adgie, the lion tamer, and Frank Hall, who was her assistant at the Chutes for a long time, were married in Oakland Thursday afternoon.

Hadley & Hart have one of the best musical acts in vaudeville. Their work has been much admired in San Francisco. They have just received a telegram from the Keith circuit, offering to book them in their houses at a very satisfactory salary.

The Mascot theatre, Seattle, has a big bill on this week. The four High Rollers open, followed by Millard Bros., George M. Kidd, Nadine, Winchell Twins, Geo. Troxell, Stella Clair, May La Rose, Florence Brooks and Lou Smith.

Neil Foster, the Popes' Theatre, Seattle, had the following offerings last week: Muller and Ward, John P. Brace, the Raymond Sisters, Ray Curtis, Frank Rice, Helen Moulton, Louise Lister, Ella Leon, Madeline, Del Ray, Billy Morse and Flora Franks.

Amanda Ruhl has returned to the Tivoli in Stockton, for two weeks, after a two weeks engagement at the Leader, Valdejo, Cal. From there she goes to the Vienna Buffet at Los Angeles.

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DENVER

Special Correspondent
DENVER, Col., July 16—Blanche Bates has made a great hit at Elitch’s Gardens. She is playing the Russian baroness in The Last Word, this week, and press and public can hardly say enough in praise of her work. It is truly wonderful, the progress she has made since she was last here, some five or six years ago. Robert Drost is delightful in the leading male role and Brandon Tyman shares honors with him in the juvenile part, it being the best work Mr. Tyman has done this season. Others who played good parts and played them well are Miss Irette, Miss Kellcher, Mr. Sullivan, Mr. Spencer, Mr. Owen and Mr. Perry. Next week The Countess Valentia. * The best bill of the season at Manhattan Beach is the current one, The Sporting Duchess. Mr. Fellows was being somewhat severely criticized for the poor plays he has put on at the Beach this season, and has at last decided to give the patrons of the Beach something good. The play is very melodramatic, but the story is quite interesting and the scenery excellent. The race scene is splendid. Mary Hampton, in the title role, wears some superb gowns and does some excellent acting. Eugene Ormonde is impressive as the Earl of Dushborough, and Louise McIntosh (from the Gardens Company) appears to advantage as his wife. May Louise Aigen plays Vivien Darville, the adventuress, very well. Walter Thomas gives a fine portrayal of Rupert Leigh-Hugh Ford deserves the highest possible praise for an excellent character study. Mildred Ation, a clever little girl, plays the boy part. Others who do good work are Ethelyn Clemens, Richard Sullivan, Nettie Abbott and Hardee Kirkland. Next week, Doris.

CANADA

Special Correspondence
ST. JOHN, N. B., July 16—Opera House, A. O. Skinner, Manager—The Rowel Humpty Dumpy Company gave fair performances of pantomime with a list of very good specialties 12-13-14, and matinees 14, 10 good business. * Future bookings are: Edwin C. Jepson’s The Wooling of Mrs. Van Cott, July 26-28; Gordon’s Minstrels, August 17-18; Lee Morrison Stock Company, 20-22; Callahan’s Minstrels, 28-30; Where Is Cobb? Sept. 6-8; Yale’s Devil’s Auction, 10-13; Black Patti Troubadours, 17-20; The Christian, 29-31; The Alabama Troubadours, Oct. 3-4; The Evil Eye, 8-11; Robinson Comic Open, 12-20; Eden Benoit’s Quo Vadis, 22-29; The Real Widow Brown, 23-31. PEACHY CARNEHAN.

NORTH DAKOTA

Special Correspondence
FARGO, N. D., July 21—The Irving French Comedy Company close their engagement here tonight. They have played to S. R. O. The regular season opens at the Fargo Opera House the 2nd week in September with either Quo Vadis or The Royal Marine Band of Italy.

SALT LAKE

Special Correspondence
SALT LAKE CITY, July 23—Salt Lake’s summer vaudeville theatre, located at the Salt Palace, is daily growing in popularity. The theatre has been twice enlarged but the building is still too small to accommodate the crowds. Last week’s bill included Raisden, the bicycle rider and Kalsicaruth, the juggler, at the head of the list. The two performers are genuine artists in their line. The ventrilouquist, Her Valin; Majorite Lake, Com Shouter; Ol Mayden, Bartome Sturger, Green and Daily, comedy team and The Cherry Sistres complete the list of enter- tainers. Mr. Peters, manager of the Salt Palace has set apart one evening in each week for “Amateur Night” which is devoted to testing the abilities of young stage aspir- ants. The innovation is proving immensely popular.

Kuner had it that Mrs. Elitch, who owns the Elitch pleasure Gardens at Denver, was to lease or purchase Calder’s Park, one of the suburban resorts and conduct the place after the manner of her Denver resort. Her manager, however, states that the rumor is without foundation.

Quite a number of the professions are spending their summer vacation in Salt Lake. Stage folk find this place a delightful spot for summer vocation.

The booking of the Metropolitan Opera Company has been cancelled. Rehearsals are under way for an early production by the local opera company. The management of both Salt Lake Theatre and Grand are badly engaged in making bookings for the coming season and from present outlook the city will enjoy a fine line of attractions. This year the Grand will enter the field for the higher priced attractions and will come in direct competition with the Salt Lake Theatre.

JOHN KAY HARDY

New Plays for the Alcazar

With the opening of the regular stock season as the Alcazar, Sept., 3, there will be presented a number of new and interesting plays. The management announce that the following will be some of the season’s offerings: Mine. Butterfly and A Widow’s Husband by David Belasco; The Conquerors, The Empress of France, The Masqueraders, We’re of Tennessee and a new comedy of costume and manners, the title of which they are not yet ready to an- nounce. It is now being revised by David Belasco. In connection with the Alcazar’s new plays, it may be an- nounced that David Belasco has asked his brother Fred to select for him a number of California actors for his productions that will be launched next year. The playwright says that California actors have shown themselves to be the best in the country in regards temperament and talent and he intends to use them extensively. Ernest Howell, whose good work has been noticeable, will be one of the first to be enrolled under David Belasco’s banner.

On the Road

James Nell and the Nell Company
Los Angeles, July 29, 112 weeks. Fresno, Sept. 10-17; Stockton, 122 San Jose, 13-14-15; Portland, 17, week: Vancouver, 24-25- 26; Victoria, 27-28-29; Seattle, 30, week.

Frankley Company
Grand Opera House, July 1, Indefinitely. Frank Cooley Company
Phoenix, Arizona, Indefinitely. Ellerford Company
Vallejo, 13, week.

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LOS ANGELES

Special Correspondence.

LOS ANGELES, July 24—Next week the Nell Company will be welcomed back to Los Angeles for a limited engagement. The opening piece will be Madeline Kyle's four act comedy, 'The American Citizen,' which will be presented for the first time in this city. Their engagement will be at the Burbank Theatre and it is needless to say they will be warmly welcomed, as they are favorites among theatre-goers here. * Work on the new Chutes is progressing rapidly and they will be opened about October 1st. The amusement will consist of the regular attractions including a theatre with a seating capacity of 4,000 people. Jan. F. Morley is at the head of an association which has leased part of the ground and will provide professional baseball during the winter, when the Eastern players will be here. He has succeeded in forming a Southern California league and this will be quite an addition to the entertainment at the Chutes.

* W. M. Galpen, of the Carrington, Holland, Galpen Co., which recently played the Orpheum circuit, has retired from the company and gone back to his hotel in New York. Mr. Galpen has been in the business twelve years but found that he could not manage his hotel and stay on the road too, so has chosen the former. The other two will work together for the rest of the season.

* David McCartney of this city has signed a contract with Prawley to appear as leading man with the Prawley Company, commencing August 15th.

At the Orpheum a most entertaining bill holds sway and furnishes two hours and a half of excellent entertainment. Notwithstanding the fact that many theatre-goers are away from the city, and the unusually hot weather, the Orpheum plays to full capacity for each performance. The bill includes Poor Cohans, Smith and Fuller, Barrere and Jules, Quaker City Quartet, Mrs. Blitz-Paxton, Stella Mayhew and the Todd-Judge Family.

HERBERT L. CORNHILL.

VALLEJO

Special Correspondence.

VALLEJO, July 25—It was a decided novelty to witness under canvas such a good minstrel performance as was given by the Alabama Minstrels for three nights during the past week. Every performance was to a large and appreciative crowd of lovers of negro delineators and Manager Moti is so well pleased that he will return in the near future. The Fair closed Monday night after a successful week. The Independence band gave a concert during the earlier part of Monday night in the pavilion. W. G. Saunders who exhibited a fine display of musical instruments from Kohler & Chase's ware-rooms, San Francisco, was specially mentioned, as was also the young gentleman from the firm's house, who proved one of the centers of attraction during the week for his excellent and artistic work on the various instruments. President Lachamper and the managers deserve praise for their enterprise in making the Fair a success it was.

* The Ellettford Company, with Jessie Norton, opened the New Farragut theatre Monday night to a packed house, and the same will from present appearances continue all through the week. This company has a warm spot in the hearts of the Vallejo people and each time Mr. Ellettford comes, the audiences pack the house. Miss Norton has such good support that it is evident everything runs along as smooth as clockwork. Mr. Stewart Allen has already secured ten or twelve of the leading attractions, and for the next three months the boards of the New Farragut will be trod by a class of actors seldom seen outside the larger cities.

Why Smith Left Home

Last week The Review chronicled that Smith had arrived in San Francisco. This week, the Portland Oregonian tells "Why Smith Left Home." "Maurice Barrymore Smith, who has passed tickets through the window of Cordray's Theatre box office for eleven years, has decided to spend two weeks in San Francisco this Summer. He will leave next Tuesday. Mr. Smith will not frequent any of the theatres, as he had all the show he wanted all Winter, but will take his bicycle with him and spend his time pacing automobiles in Golden Gate Park. He expects to return in fine trim for a big Winter's business, and believes the change will enable him to make change himself more rapidly on his return."

A Suit of Sable, by Charlotte Thompson, will be the attraction at the Alcazar to follow Frou Frou, which will follow Romeo and Juliet at the Alcazar.
THE COLUMBIA

The Henry Miller season at the Columbia Theatre is prospering most successfully. For the week commencing with Monday night, the members of the special company will appear in the comedy drama, Brother Officers, which received its first American production by Miller at the Columbia last season. A strong cast will appear in the play next week. Miller will once again appear in his artistic and intelligent portrayal of Lieutenant John Hinds, V. C. Others to appear in the cast are E. J. Morgan, Charles Waleot, Edwin Stevens, Frank F. Lamb, C. W. Howes, Williday Courtenay, Harry Spear, Margaret Anglin, Margaret Dale, Mrs. Thomas Whiffin, and Lillian Thurgate. Heartsease is to be staged on Monday, the 6th of August.

Avedano together with the peerless "queen of song," Anna Lister, will be heard. A basso profundo is a great rarity, but the Tivoli has secured one in Signor Alessandro Nicolini, who will sing the role of the High Priest. Miss Francis Graham, as Amneris, will certainly prove that she is a fitting companion to the artists mentioned. William Schuster is to be heard as the King. Lucia will introduce Signora Italia Rejetto, the Italian Melba, who comes here direct from her triumphs in Russia and other European countries. Her beautiful soprano voice is truly remarkable. Signor Domenico Russo, the phenomenal tenor, is to sing Farinelli. The name of Signor Giuseppe Ferrari is known to thousands in this city, and in the role of Ashton he will show that he is without a peer.

THE ALCACAR

In spite of the immense business The Great Ruby is doing, it will be withdrawn after Monday night, and on Tuesday the New Frawley Company will produce for the first time in San Francisco the exciting dramas of Russian life and nihilistic intrigue, The Red Lamp. Willton Lackaye will appear as Demetrius, the part made famous by Beerbohm Tree. It is a combination of Sherlock Holmes, Leocog and Fouche, and affords magnificent opportunities for that character delineation which Mr. Lackaye particularly excels in. Keith Wake- man will be seen as the Princess Claudia, a role in which she has previously met with great success, and the other members of the New Frawley Company are cast to the fullest advantage. The play will be magnificently staged and scened, and will prove in every way a fitting successor to The Great Ruby.

THE TIVOLI

The event of the present amusement season will be the production of grand opera at the Tivoli Opera House, the annual season of which commences next Monday night. The Tivoli's aim is to present to its patrons a uniform taste of excellence, and not to put forward one or two names of renown and support them with a mediocre cast. The operas to be sung next week will be Aida and Lucia, in which all the singers will be introduced in their roles in the following order: Monday, Wednesday, Friday and Saturday nights, and Lucia is to be heard on Tuesday, Thursday, Sunday nights and at the Saturday matinee. Both the operas will be sung with remarkable casts. In Aida, the prima donna is Salisana and the powerful

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THE SAN FRANCISCO DRAMATIC REVIEW
JULY 28, 1900

LOCAL NOTES

MCKENZIE MUSICAL
The McKenzie Musical Society gave a successful concert at Odd Fellows' Hall Thursday of last week that drew an audience of about two thousand people. The chorus is to be complimented for the great improvement in their work. For a long time the writer has tried to urge them to closer attention and better shading and expression, and upon this occasion the effect was particularly pleasing. The most interesting number was A Mother's Song, the music by H. M. Bosworth, sung for the first time. The music is very melodious, and the young voices rendered it with much sweetness. Waiting Love, Member Me Gavotte, Bridal Chorus of Lohengrin, Off to Camp March and numerous encores were also given. Owing to illness of one of the members, the male quartet did not appear. Master Geo. Kroger received a generous share of applause singing O Promise Me from Robin Hood and giving an encore, and Darkey Slumber Song, Hush, Hush Soup, the Society joining in the chorus. The little fellow has improved lately in voice and stage manner, and his high notes are easier; and he deserves the encouragement he receives, but he must be kept to music that he can interpret; simple little melodies within his range and understanding. Chas. F. Le Long gave Faine Always, responding to an encore. Cuban Dance in Spanish by the Ladies' Quartet—Misses Law, Hawkes, Carroll and Breitengross—and the chorus was a bright number, and the music was given with a pretty swing and style. O. W. D'Aulnais sang One Heart's Enough For Me, to an encore, but he was not in good voice and his high notes were very strained and uneven. A pleasing change from the vocal numbers was Tamboritta solos, selections from the Bohemian Girl by F. S. Milhaud. The Croatian National Instrument was played for the first time here and was greatly enjoyed, the player showing much taste. It is something like a mandolin but of fuller tone, and at times there are sweet flute-like effects. A word of praise is due the orchestra, for their work was far better than usual. Mr. McKenzie will give a concert of his Oakland Choral next month.

MUSIC IN MILL VALLEY
Under the auspices of the church of "Our Lady of Mt. Carmel" Saturday evening, July 14th, a garden party and promenade concert was given at Burlwood, Mill Valley, in the beautiful home and grounds of the late J. G. Eastland. Those taking part in the programme were: Overture, Hynes Orchestra; vocal solo, Miss Isabel J. Murphy; sketch, At the Opera, Miss Charlotte E. Johnson, Miss Charlotte B. Lenhart; baritone solo, J. Wheaton Leonard; piano solo, Miss Edith Treanor; basso solo, Carl Savall; tenor solo, W. J. O'Brien; vocal solo, Miss Florence M. Smith; violin solo, Julius Gold; original song, Samuel Booth; baritone solo, Oscar Frank.

MUSICAL ECHOES
Mrs. Sedgley Reynolds, who taught here with much success, has returned from her travels in Europe and is again located here. Miss Adelaide Roddy, soprano, is making a concert tour of the interior under the management of Mr. Friedlander with Roscoe Warren Lucy as pianist.

Miss C. J. and Miss Eileen Toker, two of San Francisco's best known and prosperous guitarists, expect to leave the 1st of August for a trip to Chicago and New York. They have planned a vacation of two months' duration, and in that time hope to meet some Eastern players of note and hear much in a musical way. The 1st of October will probably find them settled again and ready to resume classes both in San Jose and this city, and until then all communications can be addressed to Sherman & Clay's Music House.

One day lately I had an interesting interview with Marguerite Wilbourn, the contralto. She is a particularly refined woman and an enthusiastic teacher, and like all those of real merit, appreciative of the ability of others. Mrs. Wilbourn's little daughter of about four years is being taught to sing, and the little tot makes an interesting picture going through her breathing exercises or lisping pretty songs as she dances with childish grace. Mrs. Wilbourn has lately gone to Oakland and has plans for a Children's Choral that her talent and interest in the little people should make a success. Recently she gave a recital of some of her adult pupils at Plymouth Church that was a complete success.

Chas. R. Adams, a tenor who sang in opera for only twenty years in Europe, died at the home of his birth, West Harwick, Mass. July 7th. His European appearance in Vienna in 1896, and toured in Russia in the German opera at Pesth and sang for three seasons at the Imperial Opera House of Berlin. For several years he was leading tenor of the Hofker in Vienna, winning great success. He sang at Covent Garden, Royal Opera Madrid, and at La Scala Milan. Mr. Adams returned to America in 1877 and was heard in German and Italian opera in the principal cities of America, and was a vocal teacher for twenty years in Boston until his health failed, and he retired from active work.

Antoinette Treboli, the well-known soprano, so well and favorably known in California, has changed her name, though not for the same reason nor in the usual fashion. Mlle. Treboli is suffering from the effects of a distinguished ancestry, being chiefly known as the daughter of her famous mother, and it is her desire to carry out a name that her own efforts alone shall render distinctive. In the future, therefore, Mlle. Treboli will be known as Mlle. Dolores, a name chosen by the sweet singer simply for its intrinsic music and not from any interest of association or right of inheritance. Mlle. Dolores will again visit California early in the spring.

Miss Elena Connell, the popular singer, left for a three months visit to Baltimore on Wednesday. Miss Connell is a great favorite among our society music lovers and will be greatly missed. Bon voyage and a speedy return say we.

Mr. Frederick Beggerstaff, the pianist, whose talents were so much admired here some years ago, returns to the city the first of the month after three years study with the best teachers in Paris and Berlin. Some of his newer compositions have been much praised in London. Our musical colony will hail his return with great pleasure, as he will be a decided addition to it.

Bessie Blitn Paxton, formerly soprano at the First Congregational Church, made a successful debut in vaudeville at the Orpheum in Los Angeles this week.

—Mary Frances Francis.

It is a Great Invention

Edward Armstrong, of Middletown, Conn., has solved a problem that has been troubling makers of violins ever since the first one was constructed. After forty-five years he has constructed a violin that has a key-note which is entirely independent of the strings. No other violin has ever had a key-note, and this instrument is expected to revolutionize the making of violins. Mr. Armstrong does not care to explain his invention, preferring to have musicians investigate and examine for themselves.

The Corno-Viol

A new instrument invented by Mr. A. Stroh, of London, and called the "Corno-viol," is described as follows: The tone is obtained by conducting the vibrations of the strings to a metallic diaphragm fitted in a holder, which is fixed upon the body of the instrument, the body consisting of an aluminum tube; to this holder the resonator is attached. The method of conducting the vibrations is effectively simple. The bridge rests upon a rocking lever, which oscillates laterally on the body, the end of the lever being attached to the diaphragm by a connecting link; so when the strings are made to vibrate through the action of the bow being drawn across them, the vibrations are transferred to the diaphragm, the vibrating diaphragm causing vibrations of the air in the resonator, by which they are augmented and distributed.

Subscribe for The Dramatic Review.
Portland Music

The Chautauqua Society that has been visiting Gladden Park has aimed special commendation for the musical programs furnished, one concert in particular being especially enjoyable. Mrs. Rose Bloch Bauer, Miss May Dearborne and Prof. Glen, vocalists, appeared with a string quartet, "Fair Ellen" forming part of the entertainment. The opening number was Grimod's "Sanctus" with Miss Dearborne as soloist and the combination choir of Taylor street Methodist Church of Portland, Oregon, City's Philharmonic Society and the Chautauqua chorus. The string quartet played from Beethoven and Schubert. Prof. Camp's recitations were particularly happy, one of his numbers being James Whitcomb Riley's "After All." Mrs. Bauer and Prof. Glen were heard to good advantage in the cantata.

The Dewey Theatre

This Dewey is presenting an excellent production of the popular extravaganza, Cinderella, this week.edicine Private Plaisteds makes a very sweet and charming Cinderella. De Witt Clifton gave an artistic impersonation of the Prince and Landers Stevens was good in the part of Dandini. James Cortington was very funny as the Puss in Boots. F. F. O'Malley and Lynn Clune were good in their respective parts. Edna Ellsmere made an ideal Fairy Queen. The clever impersonations of the Baron's two daughters, by Annie Gillette and Pauline Mainland, were responsible for a good share of the applause. During the action the play specialties were given by Al Fazzard, the ventriloquist, and Edna Ellsmere, in favorite songs. The Fairmount Brothers were heartily applauded at their clever exhibition of hub juggling. Gilder, Bregers and Olsen, acrobats, made quite a hit. Gertrude Hays in dances was bewitching. Misses Farrell and Fredericks made a very favorable impression in their coin songs and the Amazons March concluded a most enjoyable performance.

Macdonough Theatre

At the Macdonough Theatre, Oakland, a spectacular production of Cinderella, is being presented this week. The Prince was artistically portrayed by Clifford Dempsey. Frank Opperman, the versatile comedian, had the part played, very cleverly, and Harry Rattenbury made much of the character of Alidora. Wm. Davenport had a rather disagreeable part in Barin Montis, but his acting was very satisfactory. Fred Miller played a fine conception of the character of Dandini. Maud Miller looked very pretty as Cinderella, and her acting was clever, a fairy picture to delight the eye and senses. May Adams, as Clorinda, and Esther Hoover, as Thibuse, were excellent in their respective parts. The scenery was exceedingly showy and the entire play had a very fascinating effect and was thoroughly enjoyable.

Big Sum for Singing

The largest sum for the briefest service received recently by the most liberally paid of all professionals, the prima donna, was given Mme. Nordica on the occasion of her appearance in a concert at the Metropolitan Opera House, New York, says the Saturday Evening Post. For two songs which required five minutes each to sing she received $1,000, the rate of $200 a minute. For her first concert engagement, Mme. Nordica, then a girl of sixteen, received $10. Now, in the zenith of her powers, the largest sum received by Mme. Nordica for a single concert, was $7,500. This latest achievement of $1,000 for ten minutes eclipses even that.

Personal Mention

BESt MULLEN who has been missed from the box office at the Tivoli returned on Saturday from a couple of weeks vacation.

WM. BREWER, during the engagement of Lillian Burkart on this Coast, has been in a decided way to her little company, doing some extremely creditable character work.

The Neil Company arrived from Atlantic City at the Alameda Thursday evening. They open in Los Angeles Sunday night. The Company played a most successful engagement and will probably play a return date on the island next season.

MARGARET KANE, one of the brightest and most promising young actresses who graduated from the Alcazar Stock Company, is spending the summer in New York City with her folks. Miss Kane will leave for the East Aug. 5, to begin rehearsals with Lewis Morison's Faust Company, playing Marguerite, the same role that she filled last year. Through all the East the cities said Miss Kane not only was a beautiful embodiment of the character, but she acted it in a most commendable manner.

Romeo and Juliet will run for one week only at the Alcazar. Marie Howe will play the nurse and Lorena Way will assume the role played by Miss Howe last season in Romeo and Juliet.

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MACDONOUGH THEATRE

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THE RAVINGS OF CHARLOTTE THOMPSON

WHAT NEXT?

It was a dramatic critic sitting through the scenic rehearsal. Scenes and acts were jumbled and transposed to save useless striking. Business was omitted, speeches cut to cues. No costumes, no light, no incentive to act—everybody slumping through and saving energy for the fatal first night. "Do you enjoy these rehearsals?" asked one of the actors.

"It will save my coming to-night," answered the critic.

Ach Gott, what do you think of it?

* * *

ON DRESSING-ROOMS

When you ask me about dressing-rooms, I want to clear my throat unpleasantly, take the pulpit and select for my text: "That which is wanting cannot be numbered. That which is far off and exceeding deep, who can find it out?" There is a custom in Constantinople of selling the air above houses, making it impossible for an owner to build above a certain point. It is a beautiful custom. For a trilling sum you can purchase all the air between your self and the end of the block, and breathe deep and cheap. If theatres could buy even six feet of air on the dressing-room side what a blessing it would be.

No one can take a tour through most of the dressing-rooms of the town, without having some heart mutterings against the cruelty of it all. A girdle of beads is too heavy a garment for comfort in most of them. No one could live a season in any of them and come out just as he entered. They would kindle revolt in the flattest chest and give even a Chinaman pause. Those who walk strong in the faith and fear of a just God must have a terrible judgment ready for their builders. They have the sole virtue of cleanliness and that is the janitor’s fault.

Wanting? I should say so. In big productions the extras boil out of the sentry boxes into the corridors and many ills are their portion. They sit anywhere about waiting their cue, subdued and humble as a man with the toothache.

Exceeding deep? The undergrowth of many of them gives them architectural advantage of the Trogloodytes and the half-plent conscience of their makers must have leaked dry while the plans were drawing.

For first consideration on a ship, choose the sailors, in the army, the soldiers; in a theatre, the actors; in heaven, the angels and in the other place, the builders of dressing rooms. Amen.

Subscribe for The Dramatic Review.

The Country Girl

If your anatomy ends at the throat and begins again at the ankles, don’t read this. It may hurt your feelings. I was about to say that I would give a whole wilderness of Sophos and Carmens for one twinkling leg of The Country Girl, and for both legs I would swap the whole range of problem plays. I never saw so much expression in legs before. I half expected to see De Mouvel drop in and make a study of them. He would have a theme for twenty pages.

The bithe intermezzo of an old-time comedy between heart-breakers at the Alcazar—how perfectly beautiful. The manner of it exceeds the matter, and the shortness of it should be taken as a precedent. Why should authors always keep on writing until eleven forty-five and create the hat worry to spoil their tags? The people actually sat still for the epilogue. Put a note in the post.

Florence Roberts can look charac ters. Just a choice of wig, the right rouge and a little time, and she will have anything a wildfire, from the pass woman of fifty to the girl in her teens. In these days of everlasting personality, what a record is it to be somebody else. For eerie innocence and laying simplicity, commend me to her Peggy. With such a spirit of comedy within calling distance, how can she devote herself so persistently to the emotional? So long as she does, a great part of her power is being left to perish in the gorm. She will not have found herself completely until comedy and emotion fare together with even chances. She has the mood for any moment. It is wicked not to use it.

White Whittlesy was created for that period. He should never take off the white wig. He should play old comedy to the end of the game. I have seen him do many a part well, but on Monday night for the first time I saw Ads Rehst’s leading man. To these two add such an actor as Theodore Roberts in the character study of Moody, and it is no wonder The Country Girl is a go. The way we laugh shows the need we had to dry our tears. Fish, Peggy Roberts, you jeer when you say you can’t do comedy. Go back!

**

His Excellency the Governor

I was told that Frank Worthing and Sadie Martinot had the grateful parts, but the scorn right to gratitude is vested in the author, who should get down on his narrow bones and grovel to any fine company willing to give his twaddle value. I am not going to suppose they reached out for it with absolute eagerness.

What in the world was he trying to do? Did he set up a melodrama, a pastoral and a problem play and then make for a trinity burlesque? There is a touch and a go at all three, in the end bringing nothing to pass. I have the uncomfortable feeling that he is poking fun in some cursed way beyond my ken and will chuckle at my stupidity if I call his three acts a play.

Perhaps he wants to see how much copy theatrical journalists (what?) will make of it before he shows us all up.

That be as it may, the love scene in novel form with illustrations, and the first and second drops are too good to be wasted and should be back by the author for the first real drama he sees fit to write.

The Miller Company has the fruitful faculty that produces from what ever it receives. It stirs even this dish of skimmed milk to more or less honorable action. Frank Worthing adjusts his pose and expression to the idio cy of his lines and the deadly earnestness of him saves all his situations. He is a hit. He is worth twice the price.

The play serves a turn to Grace Elliston. As Ethel Carlson she is charming and gives promise of good things in future when they shall be given her to do. I think she will be heard from.

His Excellency, E. J. Morgan is cast for a part that does not suit him, so he sets his jwvs and refuses to let us hear more than half his lines. No doubt he is wise—they are likely rot. But of that I should like to judge.

Sadie Martinot and her tea-gown would make a dervish smile.

The absence of any play for comparison, compels me to say that these are the most original three acts I have ever listened to. I suppose they are copyright. They need not have been. The levenging power of laughter prompts me to advise you all to go and take a rise out of them. The
muddle I am in as to the author's drift (adrift) might be cleared up by a guessing contest. Let's start one. An attrition of opinion often brings to light an idea that might otherwise forever have remained dormant. I wonder if R. Marshall has done such a cute thing that he will never be found out.

And if it were not worth seeing, it would not be worth all this talk.

**

OTHERWHEREs

And what with Rush City at the California, Wang at the Tivoli, The Great Ruby at the Grand and a real winter bill at the Orpheum, the whole town is a wide, wide smile. "Weep and you weep alone."

**

LILLIAN BURKHART

Fifty Years Ago

With her success in Fifty Years Ago, the real hit of her San Francisco season, Lillian Burkhart has opened the ears of vaudeville managers to a truth hard on their hearing, tough on their understanding: There is much besides horseplay in the gift of the vaudeville sketch. Sketch? I hate the word.

Though the town applauds the sounding whack of a large red palm on the plump decolleti shoulder, the jumping over a piano in pursuit of a meal, and the swallowing of it at a gulp, it might have an equal enthusiasm for something else. Why always tommyro? Why always cater to the rude, crude and vulgar, giving them the sort of manners it is not wise to send them home to their children with?

This earth is the place and the time is now, is not as golden a speech as it is glib and grammatical, and this everlasting eye for the Main Chance misses more sights than it sees. I think it must be the left eye. Sadly left.

Fifty Years Ago, by Henry Hubert Davies, once of the News Letter, has the charm of atmosphere. In vaudeville—who'd have thunk it? And four curtain calls—did you ever? It has stage setting—how did she manage it? (How often is the action of the best little play thrown out of harmony by its surroundings.) It is a beautiful lesson to the manager who knows the profession is a bisterous one, whose knowledge is bounded by experience and whose experience follows the beaten track, rats, mud and all.

I fancied the woman who could do this thing must be worth talking to, and so I heard one say:

"Troubles?" said she. "Yes there are some in vaudeville. It is not all beer and spittles. My chief sorrow is trying to give people better than they want. I gave this little play elsewhere on the circuit and was told never to repeat the offense, that if I staged it in San Francisco it would be a ghastly failure. (A nice three star on the credit of our town. Gosh! I did it the first night with courage oozing at the finger tips, but a do-or-die feeling in my heart.)"

And she smiled at peace with the world and us in particular for our good taste and encouragement. Self preservation prompts most of us to walk in the line of least resistance, and a path breaker like Miss Burkhart, against bitter odds too, should command respect. It is well as well as talent that makes the difference in men and women. Now then, since Columbus has broken the egg, please set one on end whenever you can. Pitch back the gadding hens. The hawks are proven harmless.

"The legitimate? Yes, I had a short experience in small parts, but no one ever heard about me. I have made my reputation entirely in vaudeville, coming to it with a very small salary, having no achievement behind me."

In other words, she is not the gone-to-seed sort, applauded for what she was ten years ago. Which do you choose? Gone-to-seed? I should say so, and long ready for planting;

"Why did I come to it? Because nobody else would have me. I should gladly have taken thirty dollars a week, not so much for the love of acting as for the need I had to use those dollars. Yes. I was forced into vaudeville."

No you were not. It was just as the wheels of the world's machinery turn. Somebody who habitually treads upon the heels of improvement was needed in vaudeville and you had the feet. (One who has seen yours in past century stockings and slippers can safely speak of feet.)

And she would persist in stealing in and out and round about herself and I could not find out half that I wanted to know. Absence of the smallest affection and a desperate earnestness, make a half hour with her pass too quickly. Her pleasure over little things keeps the world from being sad and dried up place to her. Her absolute truth and simplicity of manner leave me quite minus a descriptive adjective. I have not been trained up to one.

Fifty years ago No furniture flies, no bombs explode. No steady orchestra beats you into a belief in its worth. It is not the teeth-extracted-without-pain sort Yet it is a success in vaudeville.

C.T.

At the Columbia Theatre on Thursday afternoon and Sunday nights the Burton Holmes Lectures with their very interesting subjects and beautiful illustrations are holding the public attention. Japan Revisited is to be repeated tomorrow night for the last time. For next Thursday afternoon and Sunday night the subject is to be Round About Paris. Seats for the Burton Holmes Lectures are $1, 75, 50 and 25 cents.

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Jean de Reske on Wagner

Jean de Reske, one of the few great singers who mingle brains with his work and consequently gives some dramatic meaning to the characters he represents, expresses himself in a most interesting and sincere manner in regard to Wagner's music.

"Wagner is to me such a genius," he said, "that his works have become for me symbols of the great emotions of life. Music seems to my mind represented entirely in 'Die Meistersinger,' religion is in ' Parsifal' and 'Lohengrin' figures mysticism for all time. 'Tristan und Isolde' stands for suffering, 'Siegfried' is poetry, and remembrance is the great impression of 'Gotterdammerung.' No opera of Wagner stands for love. Love for Wagner does not exist, according to my understanding of him, and I will give you my reason for thinking so. Love with Wagner is always a dream of suffering. He never unites two beings of the same kind, of the same sphere. We know always in the midst of his beautiful harmonies that this love cannot endure. In 'Lohengrin' he gives us a superhuman being united to Elsa, in 'Die Meistersinger' a grand seigneur pays court to the niece of a shoemaker, in 'Tristan und Isolde' two beings are intoxicated by the influence of a drink, in 'Die Walküre' a brother and sister feel an abnormal love, cut short by death. In 'Siegfried' the same difference is to be noted in the natures of the two lovers. One is a mortal and the other a godless. It is present in 'Tannhäuser' to a slighter extent. A man possessed by Venus and fascinated by her, falls in love with a pious saint. In 'Der Fliegende Hollander' the daughter of a sailor is loved by a legendary being."

The George Lowe Uncle Tom's Cabin Company arrived in this city Sunday, having closed their season.

Paris Exposition Music

If it were not for the Gypsy bands of music, the Paris Exposition would be a cold and lack-lustre musical fete, for there never seem to be any bands nor orchestras, not even the Germans showing forth with their accustomed splendor of harmony, says Amy Leslie in the Chicago News. Gabbling, noisy, gaping people wander around some nights and all days with little or no music to cheer them, not even the lively and inharmonious patent machines which played After the Ball for us. Charlie Harris'delirious ballad, which reigned supreme at Chicago during the World's Fair, has a rival here in 'O Listen to the Band from The Runaway Girl. The tune immediately started up as an encore, and prolonged into variations everywhere the rarity of a band is promised. The Gypsies play it delightfully, and the military organizations, which appear certain hours in certain public places through the grounds upon occasions of importance, do well with the dashing little melody, and Americans all sing it at the top of their lungs no matter where they are—in the fair, at a restaurant or in the Bois de Boulogne. It is as good as a nice, cold drink of water, though the travesty and its music are English.

Side Lights

It is reported that David Belasco will take charge of Mrs. James Brown Potter, and will soon start on a play for her.

The Wednesday matinees of the Miller season at the Columbia Theatre are proving as popular as the Saturday afternoon performances.

Of all the street fairs held on the Coast so far, the Eureka Fair is the only one that paid expenses. All accounts have been closed with a balance on hand of $21.28. Much praise is due Chairman E. C. Boustell, Secretary E. J. Mullin and Director-General George Mosser.

This Year's Big Farce Comedy Show

MURRAY and MACK

California Tour Limited to Two Weeks and Three Days only. Time all Filled. In Big Cities Only. September 21 to May 2. A NEW PLAY BY OLD FAVORITES

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ERNEST HOGAN

Western Summer Tour Cancelled

One year's continuous work in Australia and Honolulu—OVERWORKED. My physicians recommend rest.

THANKING MANAGERS for time and PERFORMERS who have written. Managers holding time, and Managers wishing time for season of 1900-1 for

A Country Coon

Address, Care HURTIG & SEAMON, New York City. ERNEST HOGAN.

NOTICE. Performers who have written, write again.
Miss Hobbs Receives a Letter

During the opening week of the Henry Miller season, one of our strictly up-to-date business firms, I. Maguin & Co., conceived a daring and entirely original plan to call attention to their store. It was directed to Miss Margaret Anglin in the form of a personal letter. Its boldness and cleverness won her admiration at once, and a visit the next day was a result. The letter was as follows:

SAN FRANCISCO, June 26.

My dear Miss Hobbs: I was awfully glad to have made your acquaintance last evening, and was, as usual, charmed with your society and trust you will forgive my lightheartedness in expressing surprise when I learned last night that Wolf Kingswarl, "Kingswarl Major," forgot to include one important point in his letter, namely, to call your attention to the fact that we carry a large assortment of ladies' lingerie, underwear, etc. We would be very pleased if you would favor us with a call at any early date.

Kindly give my best regards to Mrs. Percival Kingswarl, Miss Millicent Parey, and Miss Susan Abbey.

Yours respectfully,

Diet, by S. R. R.

P. S.—Special inducements to professionals.

Sir William Davenant

Sliding scenery was originated on the English stage by Sir William Davenant, manager of the Cockpit, in Drury Lane, London, in the reign of Charles II, about 1661. Davenant, who gained his title in the wars of Charles I, is supposed to have been a natural son of Shakespeare, who died in 1616. Davenant's putative mother was a beautiful woman whose husband kept the Crown Tavern, Oxford, where Shakespeare annually put up on his road to Stratford. Until Davenant lost his nose, through an accident, his face strongly resembled that of the "Bard of Avon."

Davenant moved his company in due time to his new theatre in Lincoln's inn-fields. His troupe was called the Duke of York's and played in opposition to Thomas Killigrew's, which was designated the King's and showed first at the Red Bull Tavern, then in Gibson's Tennis Court, and afterward in Drury Lane. Neil Gwynne, the little beauty, of red hair and small, captivating eyes, who died in 1691, was a member of the King's company.

As manager of the Duke of York's company, Davenant, in imitation of the French, introduced women in dramatic representations. Prior thereto, on the English stage, female parts were enacted by boys and young men of effeminate looks. Actor Thomas Betterton's wife is said to have been the first woman to appear as an actress on the English boards, whose "footlights" then were hoops of candles suspended from the ceiling. Edward Kynaston, a member of Davenant's company, was a great success as a weaver of petticoats in various roles. It was in behalf of this performer that the remarkable apology was made to King Charles II, who, waiting at the usual hour, 4 p. m., for the play to begin, was told that "the queen is not yet shaven." Davenant died about the time of the great fire in London in 1666, his son Charles succeeding him as manager of a new theatre in Dorset-Garden.—Compiled for the San Francisco Dramatic Review by F. R. Porter.

European Notes

Mrs. Langtry recently opened a new theatre on the Isle of Jersey with The Degenerates, as the means of revealing her as an actress to the people of her native town. Lewis Waller is to take the part of the late Franklin McIlvain in The Day Lily. Hambury is to act the Duchess of Orleans in Marie Tempest's version of Anthony Hope's Simon Dale, which is to be called on the stage Mistress Gwynne. The New York version of The Rounders, is finally to be produced in London in the autumn as The Night Owls. Couricte Pounds, the first of the Nank Poo ever heard in this country, and a matinee idol of his day, has abandoned the operetta stage and is acting in The Great Silence, a drama by Capt. Basil Hood.

Sarah Bernhardt is to revive in Paris before she leaves for this country her Rodarck's Princesse Lointaine. Madame Bernhardt is to act the part of the ailing troubadour's unfaithful ambassador Bertrand. Originally she acted the title role. She is also to play Romeo to the Juliet of Mme. Le Bary. Antoine is to give next year at his theatre the play made from Daudet's La Petite Parisienne. He will also give a dramatic version of Zola's La Terre, made by the author, Hauptmann's Pechbrann Henschell, Edouard de Goncourt's Le Tautil, Lemaître's L'Age Difilice, Tolstoy's The Power of Darkness, and Ibsen's The Wild Duck.

Eleonora Duse is to appear in a translation of Shelley's Beatrice Cenci. Erneste Noveili is to open in November the Casa Goldoni in Rome, which is intended to serve as an academic theatre like the Comedie Francaise, although it will be a private undertaking with two plays showing episodes in the life of the Italian dramatist. Goldoni in His Sixteen Comedies, by Fersau, and Goldoni's Last Days, by Carrera, are their titles.

Berlin is to have a theatre and music hall congress in August. There will be a series of model performances and conferences on matters connected with the theatre.

About Vaudeville Salaries

"Biff" Hall, the judicial Chicago dramatic correspondent, quotes Madame d'Arville as saying that if the vaudeville trustees cut her salary in two, she will return to comic opera. Therein may lie the herald of a change that the vaudeville syndicate will perhaps effect, in the course of defending managers against exorbitant payers.

We have known several stars who had launched themselves into vaudeville to appear at figures that were not believed by the public when the salary was thought worthy of note. That any actor should be paid such a preposterous sum was not imaginative. We have also known a manager to do a fairly good business in trying to give a short season of vaudeville, because these figures were beyond belief. It has been the men and women who came from the legitimate stage, who secured these tremendous salaries, but with a vaudeville manager's association, it is likely to cease. Probably some of the legitimate folk will return to their legitimate homes and the foremost vaudeville performers, those whose methods are truly of the vaudeville sort, will not in the least suffer.
Dramatic Doings in London

Mrs. Leslie Carter closed her season in Zaza at the Garrick Theatre Saturday night. The actress received an enthusiastic farewell. She announced that her manager, David Belasco, will go to Norway to visit Henrik Ibsen in remembrance of the latter's play. When We Dead Awaken, in which Mrs. Carter will star in the United States next season. She will alternate with Miss Augusta Davis in London.

London managers have experienced an unusual number of failures with ambitious pieces the past season. Beecham Tree's Rip Van Winkle was financially not much to enliven after numerous predecessors, but Miss Geraldine Farrarcurtained her success after an initial failure. Neither Play with a Chorus, nor The Marquis, nor the Falstaff were successes either.

The Cooley Company in Mexico

The Frank Cooley Company played last week in Nogales, Arizona. This week they are in La Colorado, Mexico, 220 miles from Nogales. From there they go to Bisbee, Arizona, opening next week; play 6-11. They will then play at Globe and Tucson, and return to Phoenix about September 1st, when they will put on Sapho, being assisted by local talent.

Phasey Roasted

Editor Dramatic Review: I see in the latest issue of the New York Telegraph that the Phasey ballet girls will be included in the Evil Eye Company, which has finally come to their senses. Everybody in the business knows, or should know, that Phasey, the man, is a trafficker in human chattels at so much a head. He resides luxuriously in London and puts in his spare time organizing ballets for American theatrical managers. You see troupes of his English dancing girls throughout the country—all recruited by this man, Phasey, and contracted to him at $2 a week. He in turn lets them out to various managers. The ballet girls with The Evil Eye Company were under the personal charge of Mrs. Phasey, who was making a tour of the country and living off her big profit obtained from Manager Vale. The poor unsophisticated girls, however, were working almost night and day, buying many of their costumes and their personal clothing, which is not unusual for girls at $2 a week. I know personally that these girls were improperly fed and improperly clothed, yet all were honest and they struggled hard to fill out their engagement. Mrs. Phasey always kept her eye on her charges and never allowed any one to communicate with them for fear the girls might be enlightened as to the better conditions in their favor in this country. But after one season of it, they "wake up," and now Phasey is trying in vain to again contract the unfortunate young women. But they have indicated they will not go on stage for another place than "dear old London" before they will have anything more to do with him. This move of his is a detriment to the American chorus and ballet girl business, on account of the cheapness with which he brings the English dancers and singers into his clutches, and I hope the American girls will give him a "roast" as long as he is permitted to remain on earth. I also hope his stay will not be lengthened beyond the space of time in which he is permitted to remain on earth.

Hoyt Objects to Restraint

A hearing in the case of Charles H. Hoyt, the playwright, who is confined in a retreat for the insane at Hartford, Conn., was held July 31. The hearing was brought about by a petition presented by George H. Dickinson of Atlanta, Ga.

Thomas Davis, the gardener at Hoyt's place, was the first witness. He had been present at the talk between Dr. Hammond and Hoyt about coming to Hartford. Hoyt refused point blank to go, but later Dr. Hammond told Hoyt that if he came to Hartford he would not be confined.

John L. Sanborn testified that he had heard Hoyt refuse to come to Hartford. Thomas H. King, another Charlestown citizen, stated that he was at the railroad station on Monday when Hoyt left. He had heard Dr. Hammond say in answer to a question that Hoyt was "going down for a day or two.

George S. Bond, president of the bank at Charlestown, stated that he had known Hoyt since he was 6 years old. "Hoyt had a beautiful place at Charlestown," the witness said, "and the people of that town will see that he is properly taken care of."

"There is no question about his insanity," said the Judge, "but I am not clear that I should allow an insane man to be at large without a proper guardian."

Yesterday the decision in the case of Charles H. Hoyt was announced. Mr. Hoyt is released from the retreat for the insane, where he was confined, on condition that he be placed under the charge of a physician selected by his friends and that a guardian be appointed.

Frank Cotter Remembered

Frank Cotter, who was for years prominently identified with the management of the Actors' Fund of America, was pleasantly surprised by receiving the following letter a short time ago:

The Actors' Fund of America, 12 West 43rd Street, New York.

Mr. Frank G. Cotter, Dear Sir: At the annual meeting of the Association of the Actors' Fund of America held Tuesday, May 29, I was elected to the office of the President, unanimously resolved,

"To tender the grateful thanks of the Actors' Fund of America, for your zealous, unselfish and distinguished service to our cause and charity; and to express the Association's sincere regret at your inability to further serve as one of its officers."

Very respectfully, Bernard A. Reinhard, Asst. Sec.

The Adventure of the Lady Ursula is to be the play to succeed Heartsease at the Columbia Theatre on Monday, week.
Frances Graham

The uncommonly successful inauguration of the grand opera season at the Tivoli Monday night, was notable not only for the generous welcome accorded the singers participating, but for the unqualified success achieved by Frances Graham as Amneris. This was her first important heavy work in grand opera, and stamping her as a finished artist, one well qualified for the most exacting requirements of the grand opera stage. Miss Graham has been a member of the Tivoli company for the past year, coming direct from London, and has sung in comic and light grand opera with notable success, but Monday night furnished her with her first heavy role.

Miss Graham made her debut in Dublin in '95 and afterwards sang with success at the Carl Rosa Opera Co. in London and the provinces. She is a pupil of the celebrated Shribillia of Paris and in all her work shows the benefit of the best training. She has what is a great rarity, a real contraltó voice of good range and great purity of tone. Combining with a tall, handsome appearance, a delightful and forceful manner, Miss Graham has proved to be the most popular contraltó ever associated with the Tivoli, and it has had many in its twenty-five years of unparalleled prosperity. Monday night the enthusiasm of the audience was aroused to such a pitch that at an opportune moment occupants of several of the boxes showered great quantities of flowers upon the singer in a spontaneous outburst of admiration. During the season she will sing the Queen in Hamlet, Venus in Tannhäuser, Sybil in Faust, Ortrud in Lohengrin and Delilah in Samson and Delilah.

CHARLOTTE THOMPSON

The Alcazar and Florence Roberts beg to announce that following the revival of The Country Girl comes A Suit of Sable. This clever comedy, in three acts and four scenes, is from the pen of Charlotte Thompson, the well-known young theatrical journalist. The play pictures the result of parochial environment and want of sympathy in the education of a girl of birth, intelligence and mettle, longing all her life to be "taken places by the hand."

And walk beyond the pale
Where love is not, and sympathy—
Is it? "A Suit of Sable."

Florence Roberts plays the part of Dorothea Van Dresser, who, coming home from nine years of routine convent life, to the form and ceremony of a too well regulated household with "the straightening habit!" terribly developed, and losing as she supposes, the love of her cousin, "the one thing worth living for," makes a wild dash for happiness.

This, as it proves, harmless escapade, is the theme of the play and in its results, a hint to fathers who are strangers to their children.

White Whittlesay plays Jack Willoughby, a man of the world of the best sort, who has sown his wild oats and reaped them, but who knows how to love a woman as his life, and cherish and protect her. Theodore Roberts plays the father, Squire Vere Van Dresser, whose ancestors came over in the Mayflower. The integrity of his Knickerbocker blood is more to him than the real pulse of life. Dignity is his religion, and the family portraits, "a lot of varnished shadows," his daily worship.

Lorena Atwood plays Helen Cruger, friend to Dorothea, who helps the escapade along for very joy in it, and because she knows Dorothea will not be able to endure her unhappiness much longer "without an explosion."

The cast includes the best people of the Alcazar Stock Company, and the production, under careful direction of Charles Bryant, will be most artistic.
NEW YORK

Special Correspondence.

New York, July 20.—The first brand new production to open this season in this city was another of the now almost indispensable "girls" in operetta. This particular girl was the called the Cadet Girl and she was played and sung by Chrissie MacDonald, after Miss Virginia Earle and Miss Lila Glasser both had had an opportunity to play the part. Judged by first sight standards Miss MacDonald scored such a hit that both Miss Earle and Miss Glasser will be sorry they let such a splendid chance slip by. Credit for the Cadet Girl's production is very much divided. Georges Cuvault and Jules de Cottere wrote the French face which formed the basis. Harry E. Smith turned their master into an American style of humor and contributed the verses of some songs, while J. Cheever Goodwin did some additional rhyming. Louis Varney and Ludwig Englelander composed the requisite tunes to complete an extravaganza of the type seen many times at this and other New York theatres. Manager A. H. Chamberlin is the producer and Frederic Solomon is the manager and director. Dan Daly has the principal comedy role and William Cameron fills the place of the knockout comedian. Joseph moran has an opportunity to show his bass voice. Others in the cast who commanded attention are Toby Claude, the English girl, Adele Ritchie who happened to be in high voice, Adele Farrington who had her best figure displayed, and Catherine Lewis who played a school mistress. The Cadet Girl comes to us at an unusual time. It is too late to be called a part of last season's productions and it is much earlier than any manager has bothered to bring out his new piece. Its success which would no doubt be assured if it had come later will now be watched eagerly by other managers. There is plenty of interest in the production both in humorous situation and in good music to test the ability of hot weather to carry New York theatres. If the Cadet Girl didn't melt in the next five weeks of hot weather she ought to make a good winter girl.

Charles Hopper, the comedian who is as short as De Wolfe Hopper is long, has signed a contract with Kwai & Erlanger to star this season in Mr. Dooley, a play to be constructed by F. F. Dunne, author of the Dooley newspaper sketches, and E. W. Townsend, author of Chimmie Fadden. Mr. Townsend is so well known by San Francisco newspapermen that he needs no introduction to Californians. Charlie Hopper was the original Duke in Smith & De Kovens' Penciling Master at the Casino and possesses in addition to his aptitude for humor a very sweet tenor voice, as was made evident when he took Raymond Moore's place in the minstrels and by his pleasing the audiences in the Moore's now almost forgotten Sweet Marie. But Mr. Hopper's greatest success was achieved in Chimmie Fadden, the play which Ned Townsend wrote for him out of the original Chimmie Fadden sketches which Mr. Townsend used to reel of for pastime when on the staff of the New York Sun. Since that time Mr. Townsend has become an adept playwright and with such material as the Dooley Papers to work with he ought to duplicate for Mr. Hopper an opportunity such as was afforded by Chimmie Fadden. But he has induced his audience to expect something better, he has been introduced to Delacour's, where always at an拢яяе in the play was the fact that his friend Edward Kemble, the artist, in drawing this season's roles, has had their. Dooley used to get hopper to sit for the sketches. Kemble says that hopper won't have to make up for the parts; he is the ideal Mr. Dooley.

* * *

The Geisha which was so successfully produced by the late Augustin Daly four years ago was revived at Manhattan Beach last week with James Toney Powers, in his original part of the Chinaman. George O'Donnell was the Marquis. Marie Celeste was the title character, a part she had attempted, but she both sang and acted the part as well as she had ever been before. Lillian Greene was also a new and pretty acquisition to the cast. She played the part of the French girl who captured a title. The Geisha was put on for only a fortnight's run.

* * *

The roof gardens have been reap ing a harvest in the last two weeks of hot weather and comparatively clear nights, and there has been a corresponding falling off in attendance at the fine indoor continuous vaudeville shows.

Harry Davenport, who upon several other occasions succeeded Dan Daly in Casino productions, has been put in the New Yorkers at that theatre, in place of the lanky alleged humorist who has been playing Daly's old role lately. Mr. Davenport does justice to anything he attempts. He will be best Remembered in California years ago as the ludicrous old man in Mrs. Fuchesc's loco.

Alber Sabena, who was the best of Maurice Grau's tenors last season, has been re-engaged for the Metropolitan this season. His salary, it is said, is to be doubled. He is a powerful singer and was known that Jean de Reska was in such bad voice that he might not be able to sing in this country this season. A score of admirers of the famous Polish tenor who believe that he will be able to pull himself together and sing here all right by winter.

* * *

By Sept. 15 every theatre in the city will be open again. Some of the openings already announced are as follows: Academy of Music, Aug. 29, with Andrew Mack in The Rebel; American, Sept. 1, with The Great Lily, by the Greenwall Stock Company; Book and Gift, Sept. 10, with Cupid O'Keen- wits Adams; Broadway, on Sept. 3, with Ben Hur; Daly's, on Sept. 6, with The Rose of Pennsylvania, on Aug. 27, with Blind Lally Agly; Fourteenth Street in September, with Daniel Sully in The Parish Priest; Grand Opera House, on Aug. 25, with The Belle of New York; Garrick, on Sept. 10 with Louis Mann and Clara Lipman in All About Miss Bliss; Garden, on Sept. 17, with H. Sothern in Hamlet; Herkimer, on Sept. 10, with Arborios, Lyceum, in September, with Annie Russell in A Royal Family; Madison Square, in Sep- tember, with The Husbands of Leouton; Manhattan, on Sept. 17, with Calebi West; Republic, on Sept. 1, with James A. Horne in Sag Harbor, Victoria, on Sept. 17, with the Rogers Brothers in Central Park; Walker's, on Sept. 3, with Ois Skinans in Prince Otto, and Oberon and Pifke during week beginning Sept. 3.

* * *

John W. Parr, the baritone, husband of Miss Neill, Harrison's original "tough girl," died of typhoid fever last Wednesday. Mrs. Januchek, the veteran actress, is in the hospital here suffering from an attack of paralysis, but she still hopes to be well enough to act this season. ROB ROY.

CANADA

Special Correspondence.

ST. JOHN, N. B., July 23.—The coming of the Canadian Wheatmen, Van Noorden, Thursday, Friday and Saturday of this week, will re-introduce to our theatre-goers an old favorite in the person of Kinney Jepson, who made such a pronounced hit when here in 1892 with the T. Dan Frawley Stock Company that played an extended summer season of several weeks here. * Jesse Bun- stelle writes from Rochester, N. Y., for dates at the Opera House this fall. Miss Bunte, 30, a hardworking star with the Valantine Stock Company last winter and spring is a sufficient guarantee of a very warm welcome to Kinney Jepson. PEACHEY CARNABY.

MIMAILA

Special Correspondence.

Mimalia, June 25.—The Alhambra Theatre.—A new company consisting of twenty artists from Australia and the United States, are now on their way to Mimalia and are due to arrive on or about July 6, to open a season of vaudeville at this popular theatre. * Zorilla Grand Opera House.—The Ada Delroy Company is expected to arrive on Australian steamers Yangtze, about July 4th. This company is said to be an exceedingly clever one and theatre goers of Mimalia will show their appreciation by filling the house, and immediately after this en- gagement, the Zorilla Stock Company will introduce for the first time, Faudia Rall's local comedy, A Maunee Courthouse, which is said to be one of the real things and brings out the characteristic of Filipino maidens very strongly. For Filipino maidens will not show their love to count another tricky damsel, but will use the silletto on him if he be too attentive to other maidens. One must be on the lookout, one must be free of all vanity, one must be generous, is the rule. The Zorilla Stock Company has an abundance of new specialties and faces to offer and improvements are being made and in being thoroughly renovated, and ere long this will be an ideal playhouse.

CARRIE R. BEURY.

Subscribe for the Dramatic Review.

DENVER

Special Correspondence.

DENVER, Colo., July 24.—The Countess Valeska, from the German of Rudolph Strauss, received its first production here on Sunday evening at Elitch's Garden. In the title role, Miss Blanche Bates has scored another great triumph. Her exquisitely gorgeous voice is "the talk of the town." Robert Devereau gives her excellent support as Otto von Lobide. Mr. William Owen does some very clever acting and the same may be said of John T. Sullivan, George Soule Spencer, Jesse Irette and Frederick Perry. The piece is staged beautifully. Next week The Masqueraders + Robert Devereau's play, Doris, is the attraction at Manhattan Beach this week. It was written for and played successfully by Ethel Elbler some years ago. It is very well played by the Stock Company. Miss Hampton is charming in the same part; Eugene Ormond plays Brian O'Neill most artistically; Anna Lee Willard as Kenneth Ashleigh is strong and convincing and Mr. Parkes and Miss Aigen are very clever as Mr. and Mrs. Crawford. Hugh Ford has an excellent make-up as Mr. Merrigood. Harlee Kirkland, Robert Rogers as Little Abeo and Miss Del Vecchio complete the cast. Next week Northern Lights.

BOB ROLL.

On the Road

JAMES NEILL and the NEILL COMPANY

Los Angeles, July 29, six weeks; Fresno, San Jose, San Francisco, Seattle; Los Angeles, July 28, 29, 30; Portland, July 15, 16, 17, 18, 19; Oregon, July 24, 25, 26; Victoria, 27 28 29; Seattle, 30, week; FRANK COOLEY COMPANY Grand Opera House, July 1; indefinitely.

FRANK COOLEY COMPANY

La Colonia, July 27, 28, 29; Bakersfield, 30; Globe, 1, 2, 3; Tucson, 20, 21, 22, 23; Phoenix, 24, 25, 26.

ELTOW Company San Jose, July 29, two weeks; Watseville, Aug. 13, 14; New York, 15, Portland, 17, 18; Vancouver, 24, 25, 26; Victoria, 27 28 29; Seattle, 30, week; STEPHAN Stock Company Butte, July 23, indefinitely.

CLARA MATHER COMPANY Kamloops, B. C., Aug. 1, 2.

MAXY'S COMEDY COMPANY (Under Canucks, Dick F. Sutton, Mgr.)—Carbonado, Aug. 3 4, 5; Kent, 5, Pullayup, 7; Australian Comedy Company Tacoma, Aug. 4.

Farragut Theatre

VALLEJO, CAL.

 STEWART ALLEN, Manager and Owner (Late of Sol Smith & Russell Co.)

 With the exception of Fresno and San Jose, last one sighted in California, seating capacity 600. Theatre being completely remodeled. 100 men equipped at Mare Island Navy Yard, 26 miles from San Francisco. Only first-class attractions booked.
THE COLUMBIA

HENRY MILLER and his excellent Company present Leo Trevor's thrust-comedy, Brother Officers, at the Columbia this week. It's another of those pretty little nothings, that Mr. Miller seems so fond of. The stage settings are beautiful, each scene very artistic, the gowns quite adorable, but one on, brings away a memory of a series of pretty pictures. The conventional plays by conventional authors are not at all. There is a monotony of quiet voicings of sentiments that would not stick, were perhaps you to give power into their action. Henry Miller is the hero of the story, rising by sheer force of will from the humblest walks of life to be an officer in the lst Lancerza. Having the instincts of a gentleman, he finds it easy after the first plunge to keep up the conventional manner of society, much to the surprise of his brother officers, Chas. Walton does the Capt. Stapylton with a very dignified, soldierly bearing. E. J. Morgan as Lieut. Pleydel, takes a most serious view of life, to be sure he is in trouble, owing a gambling debt of $5,000 and having nothing to pay it with. Wilma Courtney is a delightful young lover. Robert Hutton is taken by Edwin Stevens who really created this character when the play was brought out in New York. Margaret Angelini is a charming Baroness, and dresses to the part with stunning effect. Sweet Mrs. Wifson, as Pleydell's mother, is the very picture of a loving devoted heart. Margaret Dale takes the character of Kate Johnson and cleverly leads on her lover to his proposal.

THE ALCAZAR

The immortal love tragedy, Romeo and Juliet, is receiving a magnificent production at the Alcazar this week. Florence Roberts, probably the best living exponent of the youthful heroine in our country, is giving a recital. The lighting trauayl. Miss Roberts combines with an ability to look singularly youthful, all the strength and complexity emotions of a matured woman, and her ideal of Juliet is strong in emotion and artistic treatment. It is a most delightful sin-cerity and ingenuousness. White Whittlesby, an ideal Romeo in face and figure, makes a strong young lover, although his quiet temperament is in strong contrast to many of the generally impulsive, fleeting Romes seen on our stage. The latter, woeing in tempestuous fashion are apt to frequently over act. Mr. Whittlesby in his quite, intense manner, avoids all that and gives us a lover that is always dignified, no matter how persistent. Edwin Emery has a quality that is of great value on the stage, and that is impetuousness, and if he frequently draws on it too large a measure, if he fails to tone it down to a helpful development, yet it is a great possession. As Mercutio, Mr. Emery did good to his reputation with Mr. Lawrence and Walter Belasco achieved quite a success as Peter, the attendant of the old nurse. Howard Scott as the Major did a minute or two as the apothecary, Lorena Atwood was a charming Lady Character. Of course the Major did a very strong work and good the company rather than in appreciation of enjoying a rich, racy and blood quailing melodrama. Beerbom Tree is said to have made considerable of his success in the portrayal of Demetrius and a sneaking character which does not give Wilton Lacey the opportunity be deservcs. If The Red Lamp added anything to Mr. Tree's reputation as a good performer, the Londonites are to be pitied for their lack of judgment. As good a man as Lacey could never in this country add one whit to his reputation by such a character. But, as the press notices intimate, it must be different across the pond. Despite the somewhat unsatisfactory coloring of The Red Lamp, are much to be said in favor of it—the settings for instance. Such beauteous scenes are of them witnessed in any theatre in this city. And the smoothness of so difficult a piece was remarkable. Florence Roberts as Tully's strong points; he never slights a piece in its staging. But the character of Kei B.
The Orpheum

There are many very good attractions at the Orpheum this week and Jack Mason and Katherine Grey in their Wuthering Heights entitled A Love's Legacy, are by far the best. Although the sketch does not equal the ability of the players it calls attention to the fact that Mrs. Mason, nee Gray, is not only a pretty woman with a great voice, but Mr. Mason's histrionic ability is too weak to mention.

Zelma Rolston in her character songs and changes has a pleasing voice and dresses well and with marvelous rapidity. The toe dancing of Mazie King shows her remarkable dexterity and endurance, and Jessie Padgman, the California songstress, sings a number of new melodies in a sweet and pleasing manner. Lord and Rowe present a novel act with the aid of a barrel, and the work done by the bicyclists, the St. Ogge Brothers, is not only difficult but comical. The Nichols Sisters are very clever and amusing in their fast-paced character impersonations, and Jas. J. Sullivan and Carrie Webber in their laughter sketch The Coal Man, are irresistibly funny. The pictures shown on the biograph are nearly all new and interesting.

The Chutes

The new bill at the Chutes is up to the usual standard. Boggs and Howard, sketch artists, do a clever sketch. Dolly Jarvis, dancing sotto voce, is a graceful, clever dancer. La Lista, the fire dancer, is still a prominent feature. Martin Ridgevay is continually amusing in pantomime. Wm. Weston, the man of a hundred faces, rounds out the bill.

Fischer's Concert House

Fischer's Concert House was particularly well attended Monday night, and the rounds of applause and repeated encore testified to the appreciation of the participants. Agnes Freed was repeatedly recalled for her songs, the Ave Maria (Bach-Gounod) especially winning her praise. Miss Freed is a singer of much refinement and most pleasing in her style, and there is a delightful little touch of the artistic in all, even to her gestures and bearing. She is undoubtedly an attraction and makes quite a bright picture in her stinging costumes. Little Alva Aiken made a hit in the pantomacy act singing and dancing. The audience demanded frequent encore to which she gave most graceful response. Jeanette Lewis gives an original sketch and character songs. May Tunison sang the Waltz Boogie among other selections. She has a good voice, clear, fresh and ringing but not overbearing. She is a fine character. The instrumental sketch, The Swell and the Nurse Maid by Deets and Don, is highly amusing. The program closes with moving pictures of the South African war. Scenes from comic opera would be a splendid idea, for the audience enjoys something bright, light and easily digested and at the same time keep up the tone of the place for patrons of good music.

Vaudeville Notes

Iza Miller has joined Gus Hills Co. Baby Ruth and mother have returned from Honolulu.

Hasley and Hart made a hit at the Victoria Buffet, Los Angeles, last week.

Maud De Almoo is booked at the Lyceum Theatre, Victoria.

Conlon and Ryder leave for New York for Al Hazzard is a big hit at the Tivoli Theatre, Stockton.

Gate and Clark open at the Tivoli, Stockton, next week.

Dick Mack opens at the Waldorf, Valparaiso, next week.

Viola Campi opens at the Standard Theatre, Bakersfield, next week.

The Dulice Sisters open at the Palat Cafe, San Jose, Aug. 6.

The Fairbanks Bros., open at the Savoy Theatre, Victoria, Aug. 6.

Moll and Moniton open at Fischer's Concert Hall, Aug. 6.

Kallares will shortly arrive from East and play at the Chutes.

Rafferty & McDermott will play the Vienna Buffet in the near future.

Thelma is a feature at the Salt Palace, Salt Lake City.

Howard and Burdick will shortly arrive in town direct from New York.

Cecil Marlin has arrived from Dawson City.

The Raymond Sisters will open Aug. 6th, on the Montana Circuit.

Great Walsh and Greenway will shortly play the entire Northwest Circuit.

La Lista has been re-engaged at the Chutes for some time. She is a drawing card.

Bell and Allison will make their first San Francisco appearance in the near future.

B. F. Keith is to erect a $600,000 continuous performance house in Los Angeles.

Vera Lawrence and Primrose open at the Casino Theatre, Stockton next week.

Walter Madison, Manager of the Standard Theatre, Bakersfield is in town for a few days.

Adgie and her Lions, Blanc Lab Man, Eddy Gurner, Gore & Gerald, and Remington Sisters will be the features at Oakland Park Sunday.

Stanley and Scanlon are playing a sketch which is a hit at the Mascot Seattle. They have a clever musical act.

Jessie White is successfully singing ballads at the Mascot, Seattle. Other good features at this popular resort are: George Kidd, Nadine, The Gottolbs, Stella Clair and Winchell Twins. Lord and Row, and Camellia, popular vaudevillians, got in this week from Seattle.

The following San Francisco people are in Chicago playing different houses: Gallagher & Barrett, Garden & Hunt, Van Bros, Ray Adams, McDonald Bros, O'Rourke & Bennett, Cameron & Florence, Paddy Shean, Frank Bennett.

Jake Rosenthal, who has been manager for the Orpheum circuit at Los Angeles and Oxnard, is making his connection with the circuit and will make other arrangements for next season.

Fischer's Next Week

Owing to being received too late for classification, the following bill at Fischer's is given here: Miss Bertha Adams, soprano; Miss Findorff Ponde, mezzo-soprano; Miss Jeanette Lewis, sopranist; Miss La Lista, novelty artiste; Mr. Herbert Medley, baritone; and Ray and Owen Oglesby assisted by Miss Bertha Folts, in their refined dramatic sketch, The Right Stocking.

Harry Wyatt Renews His Lease

Harry Wyatt, the Los Angeles manager, is in town having transacted a little business Thursday that puts him in a rather happy frame of mind, in which he will be rather his black face character impersonations, and Jas. J. Sullivan and Carrie Webber in their laughter sketch The Coal Man, are irresistibly funny. The pictures shown on the biograph are nearly all new and interesting.

Neil's Manager Goes East

The enviable impression that James Neil and the Neil Company have made on the Pacific Coast is one of the most remarkable ever experienced by any theatrical attraction. The company arrived from Honolulu July 24 and began a return engagement in Los Angeles to the capacity of the Burbank Theatre, July 29. Chas. Astor Parker, manager of the Neil Company, left Los Angeles last Thursday for New York and the East to negotiate with a prominent dramatist who is writing a new play in which Mr. Neil will be seen during the winter, and to sign final contracts for the organization's appearance in certain Eastern cities during January and February. Mr. Neil and Company will tour Idaho and the Atlantic Coast during the winter.

Walter Jones Back

Walter Jones, who may be regarded as almost the most popular man on the American stage, is back in San Francisco, after his long engagement trip, rehearsing for the new farce, The Night Of The Fourth. He announces his return to the Mask and Stock, as the handsome and attractive lady of the windy city. No date has been set for the marriage. Walter Jones has many friends who will extend sincerest congratulations and best wishes for the life that will be his as a beneficent.

The Frank Cooley Co. play next week at Bisbee, Arizona.
"A suit of sable that best befits my mood."

"I came here to dance."

"To Bohemia."

"Tis ever thus— for till we sleep the one shall laugh, the other weep. A prayer for the woman you loved, God love her!"

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Season 1900-01
What the Press Agents Say

Of Next Week's Attractions

THE COLUMBIA

Heartsease, the interesting, picturesque and charming romantic play, will be the offering this evening at the Columbia Theatre for six nights and Wednesday and Saturday matinees, beginning with next Monday evening, August 6. As Eric Temple, the young composer in the play, Henry Miller has every desired opportunity to win favor in a style of role well adapted to his best class of stage work. The cast to appear in Heartsease will be one of the strongest of the season. The scenic outfit and the costumeing will alone prove well a visit to say nothing of the excellent management of Henry Miller in the role of Eric Temple. Another costume play, The Adven-

tures of the Lady Umbrella, will be produced following Heartsease.

THE GRAND

The Midsummer, by Henry Arthur Jones, is to be the next offering by the Frawley Company. It is perhaps upon his work in this play of a look of fame and symmetry more than in any other, that the reputation of E. S. Willard depends. Mr. Ladd and Mrs. Corinna Myrus Blencarn have again been in one of those fine character impersonations for which he is famous. The cast will be furnished by Mary Blencarn. The comedy element will be furnished by Mr. Amory and Alice Evans in the respective roles of Jesse Pegg and Nancy Blencarn, and the remainder of the cast is as follows: Joseph Chandler, H. S. Buffdall; Capt. Julian Chandler; Henry Roberts; Betty Todd, Wallace Shaw; Mr. Vachel, W. H. Gilbert; Mr. and Mrs. Unfrayvill, Herbert Aalton; Epaphy Dansken, Geo. Gaston; Daniper, Geo. W. Bowman; Postman, Clarence Chase; Ditton, Reginald Travers; Master, Charles A. Blencarn, Phoebe McAllister; Maud Chauder, Pearl Landers; Lady Unfrayvill, Christine Hill; Policla Unfrayvill, Ruth Berkley.

THE TIVOLI

The grand opera artists presented by the Tivoli Opera House management have made an instantaneous and complete triumph, and musical circles are a unit in declaring that San Francisco has never heard better renditions of the immortal works of the great masters. That the entire season will be a brilliant one is a foregone conclusion. Tonight, Aida will be sung, and tommorrow night Lucia is to be heard for the last time. For next week, the bill will be Otello and Rigoletto. Otello is to be sung on Monday, Wednesday, Friday and Saturday nights, while Rigoletto will be presented on Thursday, Sunday evenings and Saturday matinees. In Otello the brilliant performances of Lichter, Sallie, and Avellan will be repeated, and Frances Graham is to sing the role of Emilia. The cast of Rigoletto will be that of Otello. Giota, Russo, as the Duke; Ferrari, as Rigoletto; Politini, as Magadlena.

THE ALCAZAR

Florence Roberts and White Whitlesey will be seen in Romeo and Juliet at the Alcazar Sunday evening for the last time. It has been well presented and heartily enjoyed by large and fashionable audiences. So great has been the demand upon the box-office for additional time and seats for That Country Girl that the management will see that every interesting play Monday evening, August 6, for one week only. The Florence Roberts season now drawing to a close has been one of the most successful in the history of the Alcazar. Before the departure for her Cozct tour under the direction of Merss. Belasoe and Thall, she will be seen in several up-to-date successes. The Alcazar's fall stock season begins Sept. 3.

THE ORPHEUM

The Orpheum management will give its patrons another treat of Cohan next week. Laura Bennett and Sallie Stemberl are two clever comedienne and George Cohan has written for them a sketch as only he can write. It is called Sapho and Luthu, but in Cohan sketches the title does not matter very much. The Meeker-Barker Trio have one of the best clown acts in the country and will be a valuable addition to the new bill as well. John Nash is a monologist of note, and is a great favorite throughout the East. The House of David will present an act in which singing and dancing specialties will be prominent. Mr. and Mrs. John Mason (Katherine Grey) will remain for another week, and the other holdovers will be: Acheson Brothers, St. Onge Brothers, Zelma Rawleston and the Biograph.

THE NEW ALHAMBRA

The management of the Alhambra is actively at work arranging dates for the coming season which is to be inaugurated early next month. A long list of combinations has already been secured, and as an opening attraction, Perris Hartman, in a big revival of Ship Ahoy, is to be offered. No more enticing attraction could hardly be secured for the inaugural of a season, and it is due to the courtesy of Mrs. Ernestine Kreling of the Tivoli Opera House that the popular comedian and a number of clever people will appear in the production. A magnificent outfit for Ship Ahoy is now in course of construction. The Alhambra management is certainly to be congratulated upon being able to secure so strong an opening. This popular place of amusement will be splendid in form for the opening, and thorough renovations will be the order of the day. The house will be in fine order for the reception of the immense attendance that will no doubt greet the various attractions.

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MUSICAL ECHOES

Harry Wood Brown, baritone, made a hit with his songs at the Sea Beach Hotel of Santa Cruz lately.

Mrs. Jessie Dean Moore has returned from her summer vacation in Guerneville and resumed her classes.

The New Oratorio Society organized last Spring under Wm. Stafford's direction will resume rehearsals this month.

Miss Elizabeth Westgate, who has been away for some time on a delightful trip, has returned to Alameda and resumed her work at the Unitarian Church and piano classes.

Roscoe Warren Lucy, who has been away on a concert tour with Miss Adaline Roddy and Bernhard Walter, has returned to the city and is prepared for a very busy season of teaching and concert work.

Miss May Little who has been studying under Miss Anna Miller Wood will give a recital in Century Hall in August, when she will be assisted by Samuel Savannah, violinist, and Oliva Edmonds, accompanist.

Samuel Benson, violinist, a pupil of Prof. Herzog, who has a large class at the San Francisco Conservatory of Music, has secured an engagement for the summer to play at the San Rafael Hotel.

Miss Clara Dipple, the young pianist who has had excellent training with Otto Bendix, is succeeding in her work as a teacher and pianist in the interior, and recently appeared at a wedding, rendering Lohengrin's Wedding March and receiving a very flattering notice from the press.

An entertainment will be given at the Church of the Advent Thursday, the 16th, that promises to be an enjoyable affair. George Hammer-smith, who makes a hit wherever he appears, will participate in the program.

Hattie Jeannette Elliott, head of the department of Physical Culture in the California School of Elocution and Oratory, and in the S. F. Conservatory of Music, left this week for a vacation, and will spend the first few days in Mill Valley.

Next Friday the Colored Jubilee Singers, said to be one of the finest colored troupes in the country, will give a concert in the evening at the Association Auditorium for the benefit of the Y. M. C. A. The basso is considered particularly fine.

Madame Lada has returned from her holiday out of town and her friends are looking forward to the musical re-unions at her studio that were so pleasant last season. Madame Lada has been one of our most successful teachers and numbers many bright pupils from the best families. Before the season closed she gave a musical that was attended by one hundred guests.

Tomorrow the First Mental Science Temple, of S. F., will hold meetings at Golden Gate Hall at 11 o'clock, and in the evening, when Mr. Charles F. Burgmua, an eloquent speaker, will lecture on Mental Science, the evening lecture concluding with one hundred superbly colored stereopticon views illustrating the scenic beauties of "City Beautiful," the home of the Mental Scientists. In the morning Mrs. A. G. Coleman, contralto, will furnish the musical program, and in the evening Mrs. Marriner Campbell has arranged a vocal treat.

Miss Emily Curtiss, principal of the California School of Elocution and Oratory, will resume her work Monday week. The School has had a prosperous year, and the last graduating exercises were particularly interesting. It is the rule of the School that each graduate give an entire evening before an audience, the readings showing the versatile work of the student, and between the numbers musical selections are given, making an excellent program that is usually enjoyed by a large number of friends of the School.

Mrs. Marriner-Campbell has arranged a charming program of her students for the meeting of the Mental Science Temple at Golden Gate Hall Sunday evening. Mrs. LouiseWright McClure will sing Allah (Chadwick), Bartell's Grasses and Roses will be rendered by Miss Margaret McGuire, and Song of Praise of Goliath by Miss Edna Smart. They are all acceptable young singers and won praise at the last concert given by Mrs. Marriner-Campbell. Mrs. Bachelder, one of our best accompanists, will support them.

Mrs. McComas of Los Angeles and her pretty little daughter, Carroll, who has already met with success as a violinist, were visitors at Mrs. Ray's house last week. Miss Car- roll filled a very successful engagement at the Orpheum some time ago and may be heard again in San Francisco during her stay here. Alice Beach McCoomas another sister of the musical family is an accomplished pianist and is doing well in Los Angeles. She was a pupil of William Piotti who is looked upon as one of the foremost artists of this coast and has a flourishing school of music in San Francisco.

Jas. Hamilton Howell directed a concert at Pacific Grove a few evenings ago under the auspices of the Chaun- taqua Assembly. The program was given by the San José Oratorio Society and the Nordean quartet of San Jose, consisting of Mary Weaver Mc- Cauley soprano, Mrs. Romayne Hun- kins mezzo soprano, Alice S. McMillin alto, and Lucile Bird contralto. The soloists were Mrs. Mary Weaver Mc- Cauley, Mrs. Frances Moeller, D. M. Lawrence, S. Homer Henley, and J. W. Hayward, with Mrs. Hunkins as the accompanist. An audience of two thousand people were in attendance.

MUSIC IN GENERAL

Grand opera at the Tivoli opens the musical season that promises to be a very lively one. The teachers who have been away for a much needed rest are returning to their studios and there are plans for concerts and entertainments already announced and announcement cards are making their appearance in the shop windows with the promise of every variety of musical treat. The opening of the season means to many in the profession new rules and resolutions as each year brings wider experience in the artistic and business life of our musicians and a few suggestions from one who has felt a warm interest in the success of every worthy member of the profession may be in order. First of all don't work for nothing. There are so many who will be delighted to have you sing or play and give you a smile or a stick of "taffy" instead of more substantial remuneration, and good round dollars are the best fuel under the proverbial pot that has to be kept boiling in the seasons to make up for dull summer months. Demand money for your services and you will be more appreciated. Don't mind if some silly society woman who never knew what it was to struggle, calls you "real mean" if you refuse to entertain her friends gratis. There are worthy charities to be considered, of course, but one of the best ways to begin, is to remember charity begins at home even if it does not end there and each member of the profession should work individually to better the condition of things in the musical sphere and take a stand against throwing away time and talents where there is to be neither return nor appreciation. Make a rule never to appear without pay when an admission fee is asked. Everywhere we hear of the want of courtesy and encouragement in the profession. Make it a rule to say a word of praise to those who do good work. If they are not artists they can't hurt you anyway, and Rome was never built in a day, and the successful ones once began at the lowest rung of the ladder. Supposing instead of looking down from the giddy heights of success or self-probation you stretch out your hand to lead some struggling one a step higher if only giving him a word of hope. Musical fakirs creep in of course, but they sing a feeble song and sink out of sight. Rest to their asks, for they will not rise again. These people are beneath the notice of the musician and talking about them only means free advertising and keeps them longer in the field. Unity is strength and let each musician work for the progress of music for art's sake without bitterness or malice, at the same time cultivating clear-headedness and business tact so requisite for success.

—Mary Frances Francis.

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Ship Ahoy To Tour

The big production of Ship Ahoy now in preparation at the Alhambra Theatre, with the popular comedian, Ferris Hartman, in the leading role, will make a six weeks' tour of the Pacific Coast, beginning Sept. 24. Thirty-five people will include the organization, with a car of scenery, that will warrant the reproduction as given at the Alhambra. Ferris "Teddy" Hartman will superintend the rehearsals, introducing many new and popular songs, bringing this popular nautical farcical comedy up to date.

A Suit of Sable, a new play by Charlotte Thompson, will be produced shortly at the Alcazar.

Personal Mention

Juliet Crosby will return home next week.

Molbrook Blinn, a California actor, has achieved the distinction of having a play written for him in London by Basil Hood. It is called The Great Silence and was produced last week.

Lewis Morrison, Rosabel Morrison and Mabel Morrison left for New York Tuesday night. Mr. Morrison goes East to direct the rehearsals of Faust, returning to the coast next month.

Mark E. Swan's latest farce, Whose Baby Are You, will open its regular season under the direction of Fitzgerald Murphy at the Park Opera House, Ashbury Park, N. J., on Aug. 16. The Baby will come to the Coast.

Director of Amusements Enright of the Sacramento State Fair has been in San Francisco this week arranging for midway attractions for the Fair. Mr. Enright is a young man of push and judgment, and he has proved that he has just the sort of personality Sacramento needed in her public enterprises.

Frank McGlynn, who has made quite a hit in the East, notably in Under the Red Robe, is spending his vacation in this city. As Frank is a prominent native son, his friends have arranged a program that will be rendered in Native Sons' Hall on August 9. McGlynn will appear in two dramatic sketches — Drifted Apart and an adaptation of the Old Guard. Local and professional talent will participate in the affair.

J. Harry Benrimo left for the East Thursday night. Mr. Benrimo will be remembered as having achieved no small share of success with Charles Frohman in the last few years. This season he will originate the title role in the new play of Caleb West, for Jacob Litt.

The Red, White and Blue

After much thorough rehearsing, the new Alta Theatre opens Monday night in the stirring military drama, The Red, White and Blue. The theatre has been made very cozy and exceedingly attractive and should be a popular family resort. Manager Ewing presents the following company for the first week: Wm. Brewer, Clark Macfarlane, Eddie P. Holland, Chas. E. Thurston, John Abbott, Willis Marks, Bert F. Van Cleve, Louise Carter, Mable Carmichael, Helen Nelson, Loie Cameron, Frank C. Thompson, Edward Clisbee and Little Ribble.

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Business Manager

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Market Kearny GEARY
Winfred Goff has been spending a week at Congress Springs.

Irene Mull, an old Tivoli favorite, is singing at the Duquesne Garden in Pittsburg.

Frank Daniels is to show us his new comic opera The Ameer, during the month of October.

Jean de Lacey, formerly a member of the Henderson Stock company, has joined the Frank Cooley Co.

Marcella Van Dresser, it seems, is not to retire from the profession, for she has just signed to support Viola Allen.

W. H. Davenport, who has done much good work with the Alcazar and old Macdonough Stock, goes out with a new Stock Co.

Jefferson DeAngelis' opera for next year is called "A Royal Rogue." Charles Klein is the librettist, Grant Stewart the writer of the lyrics and William T. Francis the composer.

Lucille La Verne underwent an operation last week in New York, necessitated by an injury to her spine early last season. She is reported to be recovering rapidly.

Eddie Foy is to come to the coast with his new production called A Night in Town. Foy will be starred in a part especially well adapted to his peculiar style of comedy work.

As Sydney Carton in The Only Way, Henry Miller will display some of the most magnificent work in strong characterization ever witnessed in this country.

Lawrence Hanley's latest unfinished engagement was in Montreal, where his faculties ceased suddenly to be available in the heroism of The Three Musketeers, and another actor had to take his place.

Nat C. Goodwin will impersonate next a British Army officer in a play by Robert Marshall. The hero will do no fighting, however, and will figure in Lowchester barracks and London drawing rooms.

Robert Valerga, brother of Ida Valerga, formerly a member of the Tivoli company, and of Frank Valerga, the comic opera tenor, died in Oakland last Saturday, at the home of his father.

While in London, Marc Klaw secured a new play for Miss Ada Rehan, written by Clyde Fitch, in which she will probably appear the coming season. He also contracted with David Belasco to write a play for her, to be produced season after next.

Grace Field, the clever little soubrette, will shortly go East, having received a flattering offer from an Eastern manager.

The heroine of the drama written by Eugene Presbrey for Blanche Walsh is at first a persecuted Huguenot in France and later comes to Quebec, where she and her companions figure in the history of that city.

Camille D'Arville arrived in San Francisco Tuesday, for a long rest before appearing at the Orpheum five weeks hence. It is thought that Miss D'Arville will before that time sign a life contract—a matrimonial tie with E. W. Crellyn, the well known Oakland capitalist and club man.

Lura Crews, the most popular ingénue in the history of the Alcazar, will be tendered a benefit on August 16th, by the management, who take this method of showing their regard for the clever little woman, previous to her departure for the East. It should be a bumper.

Here's what the Pittsburg Dispatch says of a local favorite: "Miss Annie Myers, whose singing in still a pleasant memory in this city by reason of her connection with the old Casino Opera Company and her various visits with Digby Bell and Lillian Russell, is now at the Tivoli, San Francisco, and is likely to be heard at Duquesne Garden before the summer is over."

Miss Marie Howes severely bruised and lacerated her arm while in surf bathing at Alameda last Sunday. She won't be able to wear short sleeves for a month. It was said at first that Ernest Howell was trying to show her how to swim properly and that as she missed her hold she grabbed him around the head and face, his whiskers cutting her delicate arm. This was not the case however. The lady fell from a spring-board.

Sol Smith Russell is entirely well and devotes much of his time to playing golf, but his physician advises him not to take the stage next season in order that all risk may be avoided of another breakdown. Fred G. Berger, who for twenty-five years has been associated with Mr. Russell, will have Tim Murphy out in place of Mr. Russell, playing A Bachelor's Romance, which Mr. Russell used sparingly in recent years.
Personal Mention

Beryl Hope and Hallet Thompson are up from Los Angeles on a visit.

Percy Mattox, the well-known agent, will next season become general agent of West's Minstrels.

Maud Courtenay, who has been ill for the past two weeks, is recovered sufficiently to be about again.

Mrs. Smith of Portland is spending the summer in San Francisco with her daughters, Minnette Barrett and Margaret Smith, of the Frawley Co. Jessie Shirley returned from the East yesterday, bringing with her a number of interesting plays to be used this season.

Florence Roberts on her forthcoming road tour will play Sapho. This will be the strongest production of this popular play on the road this season.

Frances Joliffe, who spent the past season with The Naughty Anthony Company, is spending her summer vacation with her family in this city.

Arnold Grazer is one of the most original characters on the stage. Young as he is, he invents many of the steps which have made his dancing so famous. Mr. John Morrissey of the Orpheum has always taken an unusual interest in his welfare and has really put him where he is. In fact, Arnold considers himself under Morrissey's wing.

Miss Barney who is to wed Mr. H. S. Northrup, of the Sothern Company, is a native daughter of California and was for many years a resident of Oakland with her parents. She is granddaughter of the late Colonel Jonathan D. Stevenson, the well-known pioneer of the Pacific Coast. Several years ago she was selected as the representative of California at the flag raising in Monterey. She has been very successful with the Frawley Co., and is accounted one of the most beautiful women on the stage.

Charles Francis Bryant, who has brought Alcazar productions into such well merited repute, will when David Belasco's new theatre in New York is erected, be the stage director of the productions at that house. Mr. Bryant is probably the youngest stage manager of note in the United States and his quiet, gentlemanly demeanor while conducting rehearsals has made him a noticeable figure, very much in contrast to the maritute methods of many stage directors, who do not accomplish half as much.

Allen has put Ginger Into Vallejo

Since the coming of Stewart Allen, manager of the Farragut Theatre, to Vallejo, things in the amusement line are beginning to hum. Mr. Allen has just arranged with the Vallejo parlor of Native Sons to give a dramatic entertainment in the near future to raise funds for the coming celebration of Admission day in San Francisco. The services of Mary Scott, Lawrence Griffith and of Mr. Allen, will be used. Many natives from San Francisco and other bay cities have signified their intentions of being present.

Olive Madison is a member of the Jacob's Stock Company at Albany, playing a short special season.

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Address, Care HURTIG & SEAMON, New York City. ERNEST HOGAN. NOTICE. Performers who have written, write again.
Jessie Shirley Co.

This popular repertoire company is busy rehearsing for their next season which will open in a couple of weeks. The plays presented will be A Sheaf of Arrows, War of Wealth, For Liberty and Love, Maid of the Mill and A Woman's Power. In the company will be Jessie Shirley, Marie Baker, Effie Bond, Meta Marsky, Geo. D. McQuarrie, Wm. R. Abram, Tom B. Loftus, C. F. Ralston, Frank McQuarrie, Charles Lowe, and Leslie Greer. In the band will be Frank Flowers, Sam Smith, W. J. Drew, W. F. Skinner Arden Little, Pearl Allen, Jar. F. Unash. Harry Smith proprietor and manager. A clever, talented company of ladies and gentlemen, with good plays and fine paper and one of the very best attractions traveling on the coast.

Engagement Of A Popular Couple

Ed Mansfield, John C. Fischer's suave and well-known San Diego manager, will be married some time in September to Gertrude Foster, one of the most talented and best-liked leading women who ever played at the Alcazar. The Review tenders congratulations.

The Chinese Drama

The Celestial is an Excellent Comedian

The Chinese are ardent admirers of the drama, and will night after night sit to see what appears to us unmeaning spectacles. Their theatrical performances consist of endless processions of soldiers, relieved occasionally by single combats of the most ludicrous nature. The dresses are gorgeous; long silk gowns covered with designs of dragons and flowers and quaint devices worked with gold thread. These dresses cost a great deal of money. There appears to be no definite plot in their dramas, which are said to be representations of events that occurred during the Ming or native dynasty. Their domestic plays are replete with fun. The Chinese are splendid comic actors; their by-play is most expressive, their pantomime so good that one has no difficulty to understand the plot of these plays. Between the acts or scenes of the historical plays, a company of acrobats is invariably introduced to amuse the audience. The somersaults are difficult, seeing that they are always done without a spring-board.

There is no scenery and no orchestra, beyond half a dozen fellows who sit on the stage and during the whole performance keep up an incessant din with flagolets, cymbals, gongs and wooden clappers. During the domestic dramas the music is somewhat modified, and sometimes a vocal solo is indulged in which has not the faintest shadow of a melody about it. The absence of scenery is made up by appropriate bits of furniture being placed on the stage to give the spectators some idea of what the scene is supposed to be. In Shakespeare's days a board was thrust on to the stage from the wing with "a wood," or "a cottage" or "a tavern" written on it to enlighten the audience.

There are no female performers. Women are represented by young men who play their parts capitaly, deceiving the Chinese themselves. The writer has been at plays where some of the spectators have declared some of the performers to be women, but except in two noteworthy instances here in San Francisco, women are not admitted into their companies.

During the performance the audience smoke and chat away at the top of their voices, save when anything interesting is going on; then they sit very still and pay great attention to the stage.

The faces of the heroes of the play are usually painted white with black stripes, or black with white stripes, and the comic man is distinguished by a red or blue nose. The latter's salutes are always greeted with bursts of laughter. Besides the fixed companies there are in the Chinese cities itinerant companies who perform on hastily erected stages before audiences who stand in the open air unsheltered from wind and rain. There are also companies of boy actors, who dress like their seniors and perform similar plays.

The first impressions one would have in a visit to such a Chinese theatre as is very popular here in our own Chinatown, would be of utter bewilderment at the noise and unmeaning processions, but with the assistance of some good natured celestial about you, who speaks English almost as well as you do yourself, you may after a while catch the meaning of the actors. Some of the scenes can truthfully be classed with those in our best farces. In the play enacted on the occasion of my visit with one of the leading lights of the famous See Yup Company, the characters were well sustained and the part of the young huntsman, Mah Gwan, well played by a boy. In the first scene, after meeting the princess in the forest as described in the handbill, he comes before his father who rates him for his inattention to his books and fondness for hunting; the young man ridicules the old one, who is so exasperated that he endeavors to chastise the lad; the latter in the struggle pushes the old man rather roughly, which causes him to fall into a chair and faint; the by-play is splendid. Mah Gwan is delighted at his success and boasts of having defeated the old man with a slight push; he then tries to revive him by blowing on his face; his cautious approach, the comic leer and the hasty retreat after blowing were equal to one of our best facial comedians. He is then emboldened to pull the old man's nose, but nothing restores him; the mother meanwhile upbraids him for his ingratitude and slyly intimates that the father may have been killed by his rough treatment. The sudden transition from exuberant mirth to excessive grief was first-rate; the lad weeps,

ARThUR G. WILLIAMS

Mr. Williams is exceedingly popular with house managers and newspaper people, and is accounted one of the most industrious and experienced theatrical managers in the business.
Guardian for Hoyt

The appointment of James O. Lyford, of Concord, N. H., as guardian of Charles E. Hoyt, the playwright, was made in the Sullivan County, N. Y., Probate Court August 6th. The appointment was made at the request of Mrs. Hoyt. Mr. Lyford will assume management of all of Mr. Hoyt's business affairs, and will endeavor to preserve as much as possible of Mr. Hoyt's personal estate, the monetary value of which is a matter of conjecture.

Under Sealed Orders

Under Sealed Orders goes out Aug. 20, opening at San Jose, then a few dates in California to Seattle for several weeks' stay at the Third Avenue, under the direction of Muller and Whitaker. The company includes Frank De Camp, Ray Whitaker, Wm. Brewer, Harry Lewelyn, W. J. Hooley, Chris Lynton, Omega Raymond, Eunice Murdock, Jennie Kelton. The piece has fine scenery, Fred S. Cutler, advance, Jos. Muller, Mgr.

Side Lights

J. H. Johns and Charles Thomas have leased Shattuck Hall, Berkeley, for a year and have re-christened it the Berkeley Opera House. They will book combinations, either percentage or guarantee. The opera house will seat 1,000. Mr. Johns was last season manager for Harry Corson Clarke and Mr. Thomas very successfully managed the University of California attractions last season.

The Dailey Comedy Company will open in San Diego September 3, with the following company: W. R. Dailey, proprietor; Chas. M. Thall, treasurer; Nick Harvey, advance; Max Steinle, Chas. Bailey, Ed. Holland, Claude Donnelly, Billy Flemen, E. C. Clipper, Day children, Rose Simmons, Helen Hargreaves, Lottie Meder and Gertrude Wood. Herman Schlott, leader. Manager Dailey thinks prospects are exceedingly bright in San Diego, as he will be the first show there in three months.

A merry evening was recently enjoyed by a number of congenial spirits of newspaper and professional prominence in the Bohemian quarters of Ben Benjamin and Bert Hunt of the Chronicle. Tom Greene's sweet tenor was heard in songs, Bernice Holmes also participating. Etta Butler added to the amusement of the guests with her imitations and Bessie Tannehill's coon singing was much enjoyed. James Nellig who lately returned from Honolulu, and several members of his company were among those present. The "Attic" is acquiring great fame among clever people.

Little Miss Mathews

Little Virginia Mathews, daughter of Sherrie Mathews, the well known comedian was presented with a diamond studded watch last Saturday night by the members of the Dunne & Ryley Company. The presentation speech was delivered by Manager Dunne on the stage and was as great a surprise to the little maiden as it was to the audience.

The little lady is a great favorite with the members of the Dunne & Ryley Company and they, wishing to show their appreciation for her, contributed to a fund which was used in buying the watch. When Virginia pattered on the stage along with the Japanese maid of the chorus she attracted marked attention by her cute movements, and when Manager Dunne, in behalf of the company, presented the token to the little maid the audience expressed its approval with hearty applause. Sherrie Mathews was visibly touched by the kindly feeling shown her little girl and tried to hide his pleasure by kissing her. The scene was quickly over and was considered the most charming of the production.

Manager Maguire of the Star Theatre, Buffalo, produced recently a new Chinese drama of his own writing, called Little Shun Loy, that made quite a favorable impression.

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THE SAN FRANCISCO DRAMATIC REVIEW

August 11, 1900

129 Kearny St. San Francisco
Comments On Things Here and There

The good heart of the average actor very often fails of its reward in this world, except if we may consider the consciousness of well-doing a reward. This was strikingly exemplified this week in the death of a young woman in one of our private hospitals. She has for a long time been a sufferer from consumption, and in the last three or four months had taken to her bed, a hopeless invalid. Without friends or money, at odds with the only living being on whom she had any claim—a godmother of uncertain age and fiery temper, who had not seen her for years—the young invalid was forced to seek assistance that would keep her from the poor-house. Learning the Eastern address of a friend of school-girl days, an actor well known in the East, she communicated with him and received in reply a remittance which enabled her to receive care at a hospital. Month after month this remittance came until the summer Eastern heat drove the actor to the cool breezes and fogs of his native city. And with him came the kindly heart and the generous supply of money that had been supplying the dying girl with the necessities of life. The girl’s life at last neared its end, and the man on whom she had no claim whatever, except the feeling of a kindly heart for a poor suffering girl, visited her day after day after rehearsals, trying to alleviate her sufferings and cheer her in her last moments. Last week she died, leaving as her sole possession an insurance on her life of $180.00. No sooner had the girl died than the godmother appeared on the scene, claimed the insurance policy, and left the body to be buried by the man who had spent his time and money out of pure kindness of heart. And he who would not suffer the notoriety a suit would bring, is still denying himself some of the luxuries that the past demands on his purse might have allowed him. A little tragedy of the world, quite of the flavor of the world.

Ruth Berkeley

Ruth Berkeley, whose charming face and talent have been one of the features of the Frawley season at the Grand, has made very great headway during her three years on the stage. Her greatest success has been achieved as the singing girl in ‘The White Horse Tavern.’ She has signed to play Eunice in the Whitney production of ‘Quo Vadis’ this season, and she will surely acquit herself well. David Belasco late last season asked her to take the name part in one of his Zaza road companies. Miss Berkeley has had good training, having been with Augustin Daly for a season and with other good companies. Her work is distinguished for delicacy and intelligence, and what she has already done gives much promise for the future.

Cooper & Coghill’s Co.

Cooper & Coghill’s Company is busy rehearsing for their Coast tour. Fred Cooper tells this Review that he has gathered together a fine company, and with any kind of luck he will have a big money winner. Best wishes, Fred.

Actors’ Home Fund

Recent additions to the Actors’ Home Fund have brought the total to more than $70,000.00

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Howard Scott left this week for the Santa Cruz mountains where he will spend his month’s vacation.

Mary Mansewing will begin rehearsals of Janice Meredith, the last week in August.

H. S. Northrup left Wednesday for New York to commence rehearsals with E. H. Sothern in Hamlet.

Carroll Marshall, the well-known character actress, is lying ill in one of our local hospitals.

W. H. Davenport closed at the Macdonough Sunday night. He goes out on the Bailey Repertoire Company on the 14th.

Ernest Howell, of the Alcazar, declined a very good offer from the Jessie Shirley Company this week. Mr. Howell’s clever work is becoming known.

"Pull-em-down Christie" Kay Avanagh, of the Tivoli, has been engaged to play his original role in the revival of Ship Aboy at the Alhambra Theatre early next month.

Ferrin Hartman is taking a long-needed rest at Catalina. He returns Sunday, and on Monday will begin active rehearsals of the revival of Ship Aboy at the Alhambra Theatre.

Thomas Phillips, who has been T. Daniel Frawley’s efficient stage manager for the past five years, leaves the company in a couple of weeks and goes to New York.

Herbert Ashton, of the Frawley Company, and Lilian Branscombe, a very pretty young actress who came to this country with the Moore-Roberts Company, were married last week.

The Cowslip Farm, a new rural play, will be produced under the stage direction of George Henry Trader at Newport, R. I., on Sept. 3. Edward Warren will appear in the stellar role. The company proposes to tour to the Pacific Coast and back under the management of W. A. Le Bonn.

Ben Hur begins its second season at the Broadway theatre, New York, Monday evening, September 3rd, where it will play an engagement of five weeks. Its stay will be cut short by contracts made a year ago, which cannot be cancelled. Were it not for these obstacles Ben Hur could undoubtedly run the entire season at the Broadway to do the great patronage it recorded last season.

Three of the most prominent actors in this country will arrive here in a few days to join Henry Miller’s company. They are the veteran actor J. H. Stoddard, Daniel N. Harkins and Joseph Brennan. Stoddard will appear in his original role of Mr. Larry in The Only Way, and the other two actors will also be seen in the same roles in which they appeared when The Only Way, was staged in New York.

John Drew is a real hero. At East Hampton, L. I., last week he and several other men rescued four clever young women from drowning, as they were being carried out by the undertow.

Capt. Jack Crawford, the poet scout, got in last week from the Klondike, and is preparing to launch a picturesque border play he has written. He expects to have sufficient backing from a well known Klondike millionaire.

Ignacio Martinetti, the original Zou-Zou of Trilby, is in San Francisco. He comes to attend the midsummer jinks of the Bohemian Club, which took place in the redwoods near Guerneville the latter part of this week. Martinetti is a popular member of the club and is a universal favorite, and never misses the annual summer jinks of this famous club. He is a native of this city, of French parents. While here he will re-appear as Zou-Zou, being in the Frawley production next week.

Hobart Bosworth, the young actor who will play the leading character in support of Blanche Walsh next season made his advent on the stage at the old California theatre in San Francisco, in McKee Rankin’s Stock Company. He followed this engagement as a stock actor with Osborne & Stockwell at the Alcazar theatre in San Francisco. Then he joined Mrs. D. P. Bowers and presented scenes in costume with her from Macbeth, Elizabeth and her repertoire, and went to Mexico with Hermann, the magician, as his assistant. After various experiences in “jobbing” engagements, he joined the company of Augustus Daly in New York in 1888 and remained with him ten seasons, leaving him to become John Marlowe’s leading man. He played a stock season with Blanche Walsh in 1898 in Denver. Last season Mr. Bosworth was leading man of the stock company playing at the Pike theatre in Cincinnati.
The Columbia

The large attendance at the Columbia Theatre indicated the most successful week since the Miller company opened. Mr. Miller presented a play that could not help but draw. There is something so natural, so sentimentally beautiful about Heartsease that it never fails to supply the keenest enjoyment. When it was produced at the same theatre a year ago, it was such a pronounced artistic success and so popular that to have left it out of the repertoire during the present engagement of the company would have been a sad disappointment, not only to the hundreds who did not see it before but to the many who desired to see it the second time. It is a romantic play with plenty of heart interest, with a pretty love story, and just enough paths to bring tears to the eyes of the maidens. Mr. Miller's work, of course, was the center of attraction, and his support, too, was most excellent. Miss Anglin and Miss Martinot were particularly sentimental in the right place—a result that cannot always be relied upon, even in the best of companies. Both ladies added to their popularity by a clever performance. Frank Worth was well cast as the petty villain, and much commendable praise could well be said of Miss Dale, Mrs. Whifffen and the remainder of the cast, comprising as it did, Charles Walcott, John Findlay, Earle Browne, E. Y. Rockus, William Courtnay, George Christie, Frank R. Lamb, Harry Spear and Chas. Estie.

Grand Opera House

The Middle Man, a play in four acts by Henry Arthur Jones, opened the week at the Grand Opera House on Monday night. The play is one containing many strong situations and many pathetic scenes. Whiton Lackaye interprets most admirably the character of Cyrus Blank, the old man's idol. The best scene is in the second act in the workroom of Blank's house where the heedless old potter is called from his experiments to hear of his child's downfall, receiving a letter of farewell from her as she contemplates self destruction. Captain Chandler having gone to the war. Lackaye throws real strength and emotion into the scene as he prayed the aid of Heaven to grant him the power to bring the Chandlers to the dust and right Mary's wrongs. His voice and action were admirable and there were five curtain calls. The firing house and the pottery furnaces, the last trial of the old man to discover the secret of a new ware that will make him rich and his enemy poor, the agony of suspense waiting for the oven to cool to test the last experiment, even the furniture being sacrificed as fuel when the coal is exhausted and starvation is staring Blenkart and his daughter Nancy in the face, is very realistic. The triumph of the old man as the precious secret is discovered, makes a realistic picture that brings smiles and tears from the audience. The play ends happily, of course, with the marriage of Captain Chandler and Mary, who has not resided after all, but returned as a glad surprise to the old father who believed her dead, just as he takes possession of the home of the Chandlers winning a noble revenge as he offers his former master a position in his pottery works that are making a fortune to the ruin of Joseph Chandler. Cora Riccardo made a very womanly Mary and her scenes with the old father were sorrowfully tender and natural. Alice Evans, as Nancy Blenkart, and J. R. Amory, as Jesse Pegg, her lover, lightened the shadows with their comedy work. The rest of the cast included H. S. Duffield as Joseph Chandler, Henry Roberts as Captain Julian Chandler, Herbert Ashton as Sir Seaton Umfrayville, Geo. Gaston, H. W. Gilbert, Wallace Shaw, Geo. Bowman, Clarence Chase, Reginald Travers, Phosa McAllister, Pearl Landers, Christine Hill and Ruth Berkeley.

The California

The long and pleasant stay of Dunne & Ryley's comedians at the California comes to an end tomorrow night. This organization has broken all records for farce comedy production and has called attention to several important facts that will be remembered when this summer's engagement has become a thing of memory. First of all it has shown us that Sherrie Mathews is a finished actor—a comedian of genuine ability; one who will before long be seen in straight comedy work. He has one of the most promising futures on the American stage. No. 2. Mary Marble must be accorded first place as the dainty comedienne; the very best child impersonator in the business. No. 3. Walter Jones, whose tramp reputation will probably cling to him for years, can do serious comedy, if we may call it, in contradistinction to burlesque, and do it well—how well, just recall his little hit as the old man in A Day and a Night. No. 4.—Tony Hart, as a German dialect comedian—one of the funniest and easiest working laugh producers on the stage, is a valuable man, and ought to have a national reputation some day. No. 5—There is Bessie Tannehill, an actress who has the genuine sense of humor and a rollicking, pleasing comedy manner that is irresistible. Besides, Miss Tannehill's rich, warm, well cultivated voice is a rare possession, and she can make more music out of oom melodies than almost any singer before the public. Father will always be funny—he could stand sideways facing an audience and get a laugh. But to come to the play. It was a new one Sunday night—the Night of the Fourth—by a Chicago newspaper man, and for two acts it is good. The third act is weak. The title suggests the idea of the play. Eli Frost tries to dodge the annual George Washington celebration. He lands in a cellar filled with fireworks; later he uses for damagings; then follows breach of promise suits from four fair damsels who think they have been proposed to. In order to escape responsibility, he becomes insane. His lawyer, Matt Swift, is attorney for both sides. Finally Eli is landed in the asylum. With the aid of a tramp (Walter Jones) he manages to have the superintendent incarcerated instead of himself, and so on till further order. Plenty of fun for two acts. The third act falls a little flat. When it is built up the piece will be a valuable property. Sherrie Mathews, who has been working hard, was out of the cast this week. Harry Cashman took his place and played the lawyer, Keenan Swift, very well. Bulger was Eli Frost, the ice man. It is a great part for him. Tony Hart did well with a boy part, as did Mary Marble with a girl part. Phil Ryley, who can play dudes with much originality and splendid effect, was extremely good as Pierpont Van Graft. Walter Jones was a Weary Willie and an old man—a vasudeville agent. The latter is a great part for Jones and shows his histronic ability in a new light. It is bound to be a big hit in the East. His characterization is a gem of finished acting. Bessee Tannehill plays Laura Jean Frost, a maiden of tender heart; who would impress the beholder with her tender years. She also sang some of her inimitable comic songs. Maude Courtenay sang some of her favorite songs to much applause and Andrew Bode was a fine looking
The Tivoli

The Grand Opera at the Tivoli is drawing packed houses, the demand for seats being in excess of the capacity of the theatre, and the enthusiasm that has been shown makes the success of the opera season an assured fact. No one has the courage to render just praise to the performers for artistic merit and singing, quite equal to anything of the season. The Tivoli will be a success throughout the season.

The Orpheum

The Orpheum is offering an especially good entertainment this week. Among the many clever and interesting events was perhaps the most appealing of all. Miss Emma Adams, the leading lady of the Orpheum, and Sallie Stembler, who presented the bright little comedietta fresh from the pen of Geo. Cohan, entitled Sapho and LuLu. Sallie Stembler, as LuLu Palarza, the tough girl, is insinuable, and her rendition of the love song to the imaginary $50,000 "angel!" brings down the house. Laura Bennett, as Sapho Neversold, the Shakespearean reader, sustained her part well, and received hearty applause as evidence of her good work. The Meeker-Baker Trio keep the audience in continual laughter for fully fifteen minutes. They give the best performance in their line that the Orpheum has had this year. Chas. Hooker and Ma Belle Davis prove themselves experts in the art terpsichorean and hold the pleasant attention of the audience with their clever work. John Nash, the monologue entertainer, was well received.

The Alta Theatre

The old Grove Street, rejuvenated and made exceedingly attractive under the management of Horace Ewing, opened its doors under the name of the Alta Theatre, Monday night to a considerable house. It looks as though Manager Ewing, at 10, 20 and 30 cents, would make a valuable property of the place. It was somewhat impressive to see the house at capacity. The playing as the Red, White and Blue was selected for the opening. It offered no suitable part for the players, and such capable actors as Wm. Brewer and Louise Carter failed to create much enthusiasm in the leading roles. It was hardly their fault, as the parts were uncommonly bad. The real surprise of the evening came from Mable Carmichael and Clark Macfarlane, two comparatively new people on the stage, who created most favorable impressions. Miss Carmichael has good looks, intensity and emotion, and she made rapid progress. Mr. Macfarlane, who brings a good head and a studious inclination, played the Spanish villain and played it so discretionately that he saved it from being ridiculous. Willis Marks was good as Father Savage, and Eddie Holland furnished comedy. Charles McKeehey was a splendid sailor in the U.S. Navy. Helen Nelson, a handsome young actress who will play ingenues, is able to show her talent in a play that will give her a better chance. John Adams is a good looking Spanish servant, and Frank Thompson, who is directing the stage, was the leader of the insurgers. The Stowaways, to follow next week, will be a better chance to display their ability.

Fischer's Concert House

Monday night opened a bright new bill at Fischer's Concert House that was generously applauded from first to last, several new people appearing. Miss Emma Adams, the possessor of a very musical soprano voice, sang Songs of Night Adorning Sing and Smile Slumber of Gounod, responding to encore. Miss Adams has not been heard in concert of late, devoting herself to teaching, and her re-appearance upon the stage was hailed with delight. Her style is very refined and her voice sweet. Herbert Medley was also a favorite with his baritone songs, The Two Grenadiers, and Fill me a Brimming Bowl. His renditions were spirited and he met with merited appreciation. Miss Evadna Forde, was heartily applauded for a pleasing rendition of Denza's Situ M'alience and selections from Il Trovatore. Little Alma Wurthich with her song and dance act continues to be a pet of the audience and was as well received as in her appearances last week. Horizontal bar act by Messrs. Moll and Moulton was given. A pretty sketch, The Right Stockton, was presented by the Ogden and Miss Bertha Foltz. Little Miss Ogden's scenes with the father, impersonating Santa Claus, being extremely natural and given with childrenlike grace. The little tot is well worth seeing and makes an innocent picture in her dainty white gown asking 'Santa Claus if he is 'real.' New moving pictures completed the program.
NEW YORK
Special Correspondence

New York, Aug. 5.—The Casino Boy is the latest burlesque to strike this town. He got here last Tuesday night and has been making good ever since on the Casino roof. To Californians sojourning here, the opereta is of especial interest, as the fact that Willie K. Sceno (The Casino Boy) is played by the Countess Von Hatzfeld, niece of Collin P. Hatse, has caught up a few hundred thousands, the Countess might not now have to earn her own dinners wearing lights on the other roof garden, and the public would have been deprived of the pleasure of being able to see a pretty face and pleasing figure. So here we in the East are glad that the Countess did not find uncle congenial. She need have no fear. She has charms enough to get along in any climate. She is easily the most lovely creature on the roof, notwithstanding the fact that The Casino Boy is preceded by Lederer's Casino Beauty Minstrels. Another old Californian favorite in the Casino Boy is George K. Fortescue, the female impersonator, who was the Duchess years ago with Dixie's Adonis. Fortescue is as big and grotesque as ever.

* * *

Since the New Rodriers with Thomas K. Seabrooke died a natural death in the Casino's main auditorium, about the only operatic performance of length to be seen in the city is The Gad Get, which begins its third week at the Herald Square tomorrow night. New York is no hotter than many other cities along the Atlantic seaboard in summer, which have plenty of summer operas, and not many years ago opera ran all summer in this city. But this summer, with the single exception of The Gad Get, there has been no serious attempt made to run an opera company within the city proper. At the beaches nearby the operatic activity is at its finest. It is in the vicinity of New York City, which is Philadelphia's cross between Cony Island and Newport, they are too good to have opera on Sunday, and so last Sunday they arrested poor little Guille, the tenor, and several others in a company who were going to give their grand opera on Sunday night. The so-called sacred concert don't go at Atlantic City. The New York police has caught enough to come up to New York city where in the vaudeville houses on Sunday nights all kinds of juggling, jugglers, and murderers of the Queen's English are included in continuous or intermittent "sacred concerts." Against the law? Well, I guess you can and will, but not against any one with a sufficient pull with Tammany. The fact that the authorities can wink at such an open violation of the law is proof in itself that if New York really had home rule in the matter the law would be repealed.

* * *


The criticism of The Casino Girl in the Herald has London journal condemn it as disdainsly as useless trash, but it is as positively reported to be popular as a play is splendid here, and dances and songs (all the rest of the piece are put in, and, no doubt, they helped to turn a Garden into London last night). Margaret Dale has been made a member of Charles Frohman's stock company at the Casino, and she will have a part in Brother Officers when that theatre opens.

ROB KIN.

CANADA
Special Correspondence

ST. JOHN, N. B., July 30.—At the Opera House, John L. McCawley, who is connected with the Wooning of Miss Van Cott was presented by Edwin Jessee's comedians to very satisfactory business in the company are Eugene Jessee, John L. McCawley, Harry O'Neill, Logan Paul, Jas. Bevan, Chrystie Miller, Daisy Lovering, (Wooning Van Cott), Kate Jessee and Helen Young. It is a bright face and should prove a success. Manager Skinner has secured Very Little Faust, comprising three-ego people, led by Otto Hallan, Rose Beumant, Mamie Gilroy and Mlle. Proto, for Aug. 13-14-15.

PECHEY CARMAN.

DENVER
Special Correspondence

DENVER, Col., July 31.—A magnificent production of Henry Arthur Jones' 'Inums, The Masquepons, a being given at Eilche's Gardens this week, with sumptuous stage settings and excellent acting. The honors are equally divided between Blanche Bass, Robert Drout and John T. Sullivan. Each week one sees something new to interest the public, and I am glad to say that she has made a great success in Denver would be to put it very mildly. As Dalca Laronne's house has been beyond Drout's quiet methods are in perfect accord with the part of David Remon, and he himself is one of the most impressive of the cast, but the dissolute Sir Brice Skene, does some acting that has seldom been equalled at the American Theatre, is a well drawn and forceful. Jessie Leet is most effective as the gentle lady, Helen Laronne. Mr. Wm. Owen, as Jimmy Stone, and Fred Perry as the Hon. Perry Blundell, make the comic bits of the piece. Clever work is done by J. Brandon Tyman and G. Soule Spence, as Eddie Remon and Montague Lashington, respectively. The smaller parts were played well by Blanche Kelch, Louise McIver, Catherine Field, Charles Brokate, John Summer, Charles Mylott, Harry Stubbs, Fred Hill, Harry Hynes, Harry Willard and others, business excellent.

L. MACKAY L.

MONTANA
Special Correspondence

Butte, Mont., July 30.—The Grand Opera House, G. O. McFarland, Manager, The Clement Stockwell Company closed its summer engagement Sunday, July 29. The final play was No Thoroughfare. The Clement Stockwell revival of No Thoroughfare is the first since 1879. The individual work of both Mr. Clement and Mr. Stockwell is seen in special mention. Former proprietor Butte the company will give a series of open air performances at Butte Gardens, the chief features of Butte's pleasure grounds Shakespeare's comedy, As You Like It, will be given in the open air Tuesday, Wednesday and Thursday, July 31 and August 1st and second. The undertaking is a novelty in Butte, and all lovers of Shakespeare are anxiously awaiting the opening night. At Sutton Family Theatre for one week beginning July 29th, George & Hart's up-to-date George Minstrels will entertain the theatre-goers of Butte. The company promise to present a series of plays in Butte that will be the most popular and interesting plays that have ever been performed in Butte. The company promise to take the stage and remain in Butte, and give as many performances as the company can.
Testimonial to Laura Crews

The testimonial performance to this charming young actress will occur the afternoon of the 16th at the Alcazar. A packed house will be the result. Charlotte Thompson’s beautiful little play, Only the Master Shall Blame, preceded by the curtain raiser by Miss Vieler of the Call, entitled Keeping Up Appearances, will be the bill. The cast of the Master will be, White Whittlesby in his original role, Edwin Emery, Florence Roberts, Loren Awood and Laura Crews.

Side Lights

Louis James and Kathryn Kidder in a new production of the same magnitude as The Winter’s Tale, will be a Columbia attraction this season.

The company of comic opera singers who went down to Santa Cruz from Sacramento, are reported to have stranded and waiting for a chance to get home.

The advance sale of seats for Henry Miller’s production of The Only Way, will open at the box office of the Columbia Theatre next Thursday morning.

The arrangement of one of Lederer’s New York Casino favorites is being consummated by the management of the Alhambra for the big Ship Ahoy production.

Heartsease has done the banner business of the Miller season thus far. Seats for the final four performances to be given next week are in immense demand.

Sunday evening at the Columbia theatre, Louis Francis Brown will lecture on “The Grand Canyon of Arizona.” A large number of appropriate motion pictures will be shown, beside about one hundred beautifully colored still pictures. Next week Thursday and the Sunday following, the subject will be “Moki Land” the life of the Moki Indians, perched on the top of lofty mesas in the Arizona Desert and their religious ceremonies.

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To night, Orhello is to be given for the last time, and Rigoletto is to be played for the last time, to morrow night. For the third week, which begins next Monday, the opera will be Tanhauser and Mignon, both of which will be sung with remarkable casts of talent. Tanhauser is to be sung on Monday, Wednesday, Friday, and Saturday evenings, while Mignon is to be heard on Tuesday, Thursday, Saturday nights and at the Saturday matinee. The cast of Tanhauser will include Ave-dano, Salassa, William Schuster, Miss Elise Stewart, and Miss Anna Lichter. Mignon will have in the cast, Signorita Politini, Repetto, Russo, Nicolini, Frances and Grace, and the balance of the cast will be in capable hands.

THE ALCazar

For the week beginning Monday night at the Grand Opera House, Mr. Frawley announces a notable revival of Paul Potter's clever dramatization of Du Maurier's famous novel, Trilby, with what might almost be termed a star cast. In this production Stenval will be impersonated by Wilton Lackaye, who created the part in the original New York production. It is interesting also to note the special engagement by Mr. Frawley of Ignacio Martineiti, whose services have been retained for the purpose of again presenting his delightful characterization of Zou Zou, who originated with the first cast ever seen in the play at the Garden Theatre, New York. The Tuffy of the present production will be Harrington Reynolds, who has already met with much success in this role. The name part has for this occasion been allotted to Mary Van Buren, whose Trily, O'Farrell has been has accorded high praise by the critics. A fifth personage in the coming presentation who deserves special mention is the Rev. Thomas Bagot of Geo. Gaston, whose cameo-like interpretation of this small role, it said, has never been excelled. It is announced by the management that for the week following Trilby, an elaborate revival of the celebrated melodrama, The Silver King, is in preparation.

THE COLUMBIA

Heartsease has in no wise lost its drawing powers as is shown by the immense attendance at the Columbia Theatre during the past week, and the announcement of the management to the effect that it is to be the attraction for the first three nights and Wednesday matinee of the week beginning Monday. The popularity of the charming romantic play seems to increase with each presentation. On Thursday, Friday and Saturday nights, and at the matinee on Saturday, Henry Miller and Company will appear in the picturesque romantic comedy by Anthony Hope, The Adventure of the Lady Ursula. Its production here last season by Henry Miller with one of the long-expected engagements. There will be a great rush for seats on Thursday morning at the box-office of the Columbia Theatre when the advance sale begins for the long-looked-for production of The Only Way. Mr. Miller has been presenting the play during his entire season previous to the present engagement at the Columbia, and has reserved it as a fitting finale for the successful season now in progress.

THE GRAND

A new play will be born into the world at the Alcazar theatre Monday evening from the pen of Charlotte Thompson a local writer and a native daughter. Miss Thompson is not a novice as a play builder, her Only the Master, and Shall Blame, prove a thoughtful and delicate little morsel full of atmosphere and sentiment. This new dramatic innovation is a comedy drama in three acts entitled A Suit of Sable. It deals with the over-training of children and unravels an au and bold story of the lack of care given to the inner lives when rearing children through artificial motherhood.

THE ORPHEUM

The new bill at the Orpheum should be even better than usual. The four juggling Johnsons, who head the list of new comers, have one of the best club juggling acts in the country. The engagement of Mr. Robert Paxton is of peculiar interest. A sister-in-law of General Warfield of this city, a social beauty, Mrs. Paxton has decided to use the voice which added much to her social popularity, in a professional way. Mr. Morris and company will present a legitimate comedietta. Morris is an old San Francisco favorite, Macartt's dogs and monkeys should prove a popular attraction to adults and children alike. The holders will be: Bennett and Stember, Meeker-Baker trio, Hooked and Davis, and the Biograph. Matinees, Wednesday, Saturday and Sunday.

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LOCAL NOTES

VERMONTERS ENTERTAIN

Friday evening of last week Odd Fellows’ Hall was well filled upon the occasion of an entertainment of the Native Sons of Vermont. The program included: Overture by Dellepian’s Orchestra; violin solo, Gladys Munroe; specialties, B. I. Barnett; song by the Sentinel Quartet; bass solo by Mr. A. N. Mead; vocal duet, Neath the Stars, C. Edwards and Ethel Stuart. Miss Stuart has a very sweet mezzo-soprano voice and has accepted an engagement to appear at Fischer’s. The Leavys of the Alazar appeared in a laughable skit, Keegan’s Domestic Bliss. Miss Helen Merrill of the Tivoli Opera Company also gave a vocal selection to much appreciation.

MUSICAL ECHOES

Miss Clara Kalisher will give a recital in Sherman and Clay Hall next month.

Edward Xavier Rolker has returned from his summer vacation and resumed teaching.

The Choral Society of Joseph Green are preparing to produce an opera in the near future.

Sig. Abramoff is rusticating in Mill Valley for a few weeks, coming over to the city three days a week to his classes.

It is announced that the Metropolitan Opera Company under the direction of Maurice Grau will come to the city next October. Jean de Kerenze, Dippel, Melba and Eames will be in the company.

Joseph W. Yardley, violinist, died last week at the German hospital. He was well known in this city among musicians as a violinist and vocalist of ability and lately made his home in Honolulu.

The feature of the Baptist Assembly at Santa Cruz last week was a grand sacred concert given by the best talent of the place. The literary study was American Women Writers, and was discussed by Rev. Robert Whitaker of Oakland. The writers spoken of being Harriet Beecher Stowe, Margaret Fuller, Ossoli and Elizabeth Stuart Phelps.

Robert Valerga, brother of Ida Valerga, the distinguished prima donna, died a few days ago in Oakland. He was an accomplished trombone player, all of his family having shine musically. Among them Frank Valerga, the tenor; Thomas Valerga, the cornet player; and Kate Marchi, who was such a favorite at the Tivoli.

Preparations are being made by local Italians for a solemn requiem mass in commemoration of the death of the late King Humbert. The idea was originated by the Salesian Fathers of the Church of Sts. Peter and Paul, and prominent Italian residents are greatly in sympathy with the movement.

The Young Ladies’ Solality of St. Brendan’s Church gave an entertainment Monday night at St. Brendan’s Hall that passed off successfully and was well attended. Vocal and instrumental music and recitations were given, the evening closing with a dance, Dr. McGlity of St. Mary’s Hospital was stage director.

Miss Cora W. Jenkins, who has met with such success with her harmony classes for children, has returned to her work after a rest of a couple of months at Duncan Mills, Pacific Grove, Marysville and other places she has large classes in Oakland and also at Miss West’s school in this city. Her exhibition of the work with some thirty or more little ones at Sherman & Clay’s was one of the most interesting affairs of last month.

Mr. and Mrs. Max Maretek were among the visitors to The Dramatic Review office last week. The rest and quiet of Berkeley has restored Mr. Maretek’s health, and he looks ready for a busy season. Mr. and Mrs. Maretek are building up well with classes across the bay, but we need them on this side of the water and they will find plenty to do in the concert season. There is always room at the top, and such experienced musicians will be an acquisition. A few evenings ago a charming reception was given in their honor in San Francisco.

The Sunshine Workers’ Mother Club, the Bryant Street Club and Dr. Wilson’s Co-operative Homes 1 and 2, were guests of honor at a pleasant entertainment given by Mrs. Maryland S. Bartlett Shipperd at the home of Barret Smith, 30 Harrison street, Monday evening. Mrs. Jean Horning and Miss Eleanor Kingsley assisted Mrs. Shipperd in receiving the guests. Roscoe Warren Lucy, pianist, Miss Marie Partridge, a pupil of Mrs. Marriner-Campbell, Miss Stocking, Miss Vecca, Madame Von Meyerinck and Miss Hazel Sexton kindly lent their talent for the occasion.

Geo. Hammersmith sang and recited for the McKinley Club at Mill Valley last Monday, giving six numbers, also appearing the same evening before the guests of the Biltmore Hotel. Wednesday he was heard at Father McQuaid’s Lecture at the Metropolitan Temple, where Ella McGlockley and Harry Wood Brown also appeared. Thursday evening Mr. Hammersmith appeared at Frank McGlynn’s benefit.

The feast of St. Dominic was observed on Sunday at St. Dominic’s Church. Special music was rendered under the direction of Franklin Palmer, organist and choir director. The program included: Organ prelude, “Franciscus” [Tinel]; “Kyrie” and “Agnus Dei” [Kallwood]; “Gloria” and “Sanctus,” St. Cecilia mass [Gounod]; “Credo” [E. Detthier]; “O Salutaris,” for male voices [Gounod]; “Adoro Te” [G. M. Dehier]; organ postlude, “Marche Pon- ticale” [Tombele]. The soloists were: Lily Roedde, soprano; Miss Anna Schaeitz, contralto; C. F. Veeo, tenor and Signor G. S. Wan- nell, bass.

Mr. Bert Georges has resigned his position at the First Congregational Church of Oakland, and expects soon to go to Italy for vocal instructions. Before leaving Mr. Georges may sing at the vesper of the Unitarian Church of Alameda where he has many friends.

Last Sunday morning Mr. Chas. F. Burgman delivered a lecture on Mental Science under the auspices of the First Mental Science Temple of San Francisco at Golden Gate Hall before a large audience. Miss Maud Muller sang from Samson and Delilah, and Miss Daniels, also a vocal pupil of Mrs. A. G. Coleman, rendered a piano solo. In the evening a second lecture was given when Mrs. Mar- riner-Campbell had charge of the music. Her pupils, Mrs. Louise Wright McClure sang Allah (Chadwick), Miss Margaret McGuire rendered Bartlett’s “Love and Roses,” and Goudlock’s Song of Pratse was sung by Miss Edna Smart. Another lecture will be given next Sunday morning, when Mrs. Marriner-Campbell will again have charge of the music.

Miss Eleanor Joseph, a pupil of Mrs. A. G. Coleman, will sing in the grand opera season at the Tivoli.

A Suggestion

Mrs. Marriner-Campbell has opened a department of physical culture among her vocal students that is in charge of Mrs. Edith Norman Klock. She is a graduate of an eastern school and her fine carriage and superb health and graceful form tell the story of her training in this work. Mrs. Klock is a particularly charming woman and has a lovely mezzo-soprano voice. Last season she appeared in the city and across the bay with great success. Mrs. Marriner-Campbell has some excellent voices among her students and the writer has a pet fancy that the production of an opera would be a famous idea and in the arrival of Dr. Samuel Sydney Partello who has had such wide experience we have just the man to take hold of the dramatic end of the production. Think it over Campbell, and let us see some of your young singers in operatic work for they are capable of it. Years ago we had an amateur opera company under Mrs. Tobin’s direction that was a great success. Why can’t we have one just as good to-day, with so much good material at hand. The Von Meyerinck school gave a good performance last year and we look for another opera from them.

—Mary Frances Francis.
Macdonough Theatre

Across the Trail, a sensational drama, is being presented this week. The part of Col. Edon is excellently filled by Clifford Dempsey, and E. J. Holden, as Geo. Edon, was all that the part required. Chas. A. King had the part of John Walters, a man with the soul of a demon, and his clever acting thoroughly illustrated the character. Harry Rattenburg was good as John Maitland, MacDougal's hearty appreciation. Walter Whipple and Frank Opperman were exceptionally clever in their respective parts, and Geo. Hermance was at his best as Bill Clancy. Laura Adams, as Florence Edon, acted with a naturalness that was quite charming. Maud Miller was delightful as Manda Puch, and May Evlyne made much of her small part, Sister Agatha.

The Dewey Theatre

A gorgeous revival of Uncle Tom's Cabin, is drawing crowded houses this week. A most artistic portrayal of Uncle Tom is given by the versatile actor, James Corrigan. The part of George Harris, is well acted by Ray Whitaker, and T. F. O'Malley did a clever bit of acting as Phineas Fletcher. Maurice Stewart was very effective as Madison; Mrs. Edon, the character of St. Clair, was acted in a skillful manner by De Witt Clinton, and George Nichols did equally well in the parts of Scriggs and Tom Soker. Bert Franck was quite acceptable as Geo. Shelly. Future Gillette showed considerable versatility as Mrs. St. Clair and Cassy; Edna Eills were as Eliza made much of the part, and Pauline Maitland was amusing as Aunt Ophelia. Gracie Paisted made a delightful and fascinating Ilyon. Florence Emery showed remarkable skill in the part of Eva, and Jessie Granolt and Kelsey Morgan were good in their respective parts. Lansers Stevens, as Simon Legree, proved that he could act the villain equally as well as hero. His portrayal of the part was excellent.

David Belasco's Plans

Through the courtesy of Fred Belasco, The Review is enabled to present its readers with next season's plans of the famous playwright. Mr. Belasco is putting the finishing touches to a new comedy for Blanche Fates; it is touching up The Bath Comedy for a New York opening, and will put on Ibsen's When We Dead Shall Wake, which Mrs. Carter will play in connection with Zaza and a new Belasco play just finished. Belasco has also a new play by a well known English author, The Queen's Drawing Room. Besides these plays he has a bunch of plays by European authors that will be drawn upon when his new theatre will open, and that will be when he has a sufficient fund of strong plays to keep it going. The new theatre will be in the vicinity of 44th street and Seventh avenue.
And in his raving, by mistake
A solemn truth the madman spoke.

The pallid, orchid, epigram actor—
what are you going to do about him?
You must take the initiative, for he
will do nothing for himself.

He has founded a fugitive school.
He has made himself a mode. He
has impressed the popular imagination
of the day. He has been worshipped
for his personality with so much
-cigarette, absinthe eloquence, that
those not of his school are bar-
barians! (?)

In truth, he is deplorable. He is a
bad mixture of Zola and Maeterlinck.
He is feverish, not with true passion,
but with the energy of decay. He
expresses nothing. He is a faded
tragedy.

Catch this invalid and cage him!
Bottle even parts of melodrama, farce
comedy and slap-bang vaudeville and
spoon it to him in alaphatic doses.
Table spoons! *

Then there is the bad actor. How
I could rave and I would, on this sub-
ject. I watched one do a villain. I
watched him a whole night through
with the gentle hope of getting him
shot. And the worst the author did
to him was to get him punished and
give him a black eye! What a for-
giving author. If he saw that man
do the part, he would write it over.
He would.
It is good to forgive, very,
but has the duty of vengeance
no claims to be heard?

And the good young man who
played his opposite was a shade more
blatant than the villain. And to-
morrow's sun will shine kindly upon
them both and scorn not. Why?
Because it is a very old sun, a B. C.
sun, at once venerable and young and
it loves them both because they are
children—simpler children than the
creed speakers. *

Children? I should say so. If a
small part be given them, it insults
their intelligence—it is beneath their
dignity. Ah, me. Not what you do,
but how you do it is the secret of
greatness. Could we rape a Millet to
swipe the gutters of the world, what
beautiful gutters they would become!

What poems we could write of their
stones and garbage heaps! Only as
you stand ten feet above your work,
are you worthy of that work? Your
work is the center of your destiny.
Your attitude at that work interprets
you. *

And the saddest side of the bad
actor question, is that at heart he is a
splendid fellow. With a little less
conceit, a little digging for hidden
traits, a little trying hard to see, a
little looking himself square in the
face, a little love for naked words and
the music of vowels, a little widening
of the horizon, he might run from
bad to good—from good to great.

When we were children, we planted
beans in boxes and pulled them up
from day to day, to watch their
growth. What a pity we cannot pull
up our brains in like fashion and
count that day lost when no new bud
has sprouted. *

Raving? I am full of smiles when
I think of him, full of tears and as
easily persuaded to either.
His mental nonchalance is appall-
ing. The world's real doings are so
alien to him, that should chips and
dust float overhead and blue ether
sneak underneath, he would see naught
amiss.

See? His eye is so filled with his
own image there is no room for sights.
He lacks only the chance of a Miller,
the means of an Irving. (?)

Egotism has lost him his eye for the
true color. (Why does he not
advertise for it? It would be worth
getting back.) The Rembrandt gift
of light and shade is worth any search,
any sweat. **

ON THE WRITING OF PLAYS

Will you stop telling me that an
audience is a great log and that suc-
cess as a dramatist means to write
down to its stupidity. I don't believe
it. I don't believe it! (Shout that.)
I believe that audiences are made.
I believe they have souls above peanuts
and pudding and need a change of
diet. Feed a man forever on pap and
he will soon have no stomach for
much else.

Commonplace dialogue and action
—that is the steady call and we are
sick of it. I can write you twenty
footlight speeches in as many minutes,
each sure of a round; I can climax
any act with a written guarantee of
five curtain calls; I can lap these
things together and pin them with
cheap sentiment and threadbare phi-
losophy; I can make a beautiful easy
living on the results—perhaps a for-
tune. But I would choose on the
bread it would buy and I am too fond
of living to die.

If to fly in the face of these tradi-
tions be exile—give it to me. In such
exile there is no sadness.

ABOUT THE THEATRES

Columbia

Heartsease. It is an actor's play,
and I always feel as though Henry
Miller had written about half the
good lines. The speeches chime so
musically with the melody. A mere
playwright would scarce have the
power to sing so. When all but the
memory of Heartsease shall slip away
behind the last curtain, the music and
the voice of Eric Temple will live in
my heart and my dreams. The music
pleads as truly as the words. If the
melody of such a play sang oftener
through our lives, we should be the
better for it—look oftener at the sky.
I am perfectly aware of its claptrap,
but it is not possible to shun the fact
that it has truth enough to keep it
sweet. It stirs one like the call of
a bugle. Henry Miller's truth
squares all the lies of it. It is so
good to find crowded houses for it—
crowded and enthusiastic.

Alcazar

The Country Girl. Clean, sweet,
wholesome, merry, clever, simple,
charming—why are there not more of
such plays? It is said that comedy
does not live, does not make a play-
wright famous. Why should it live?
Everything dies and why not? If
plays are to live forever what is the
use? The generations to come would
sit with folded meditative hands and
live on the greatness of the past.

Give me comedy. Make the world
laugh. Write comedy, and when it
has lived its life let it die. Peggy
Thrift Roberts, you cannot play too
much comedy for me. Nor White
Whittlesey either. And many a day
shall pass before we see another
Theodore Roberts.

Tivoli

Satis! Not that I love the rest
less, but thee more. Most men abuse
half of what they have. You use all
that you have and you have every-
thing—voice, face, form, carriage
and great dramatic ability. You should
have them. You know and respect
their value. What the Tivoli does
for fifty cents is worthy to be passed
down as history.

California

The Dunne and Ryley Company
work for their living. Their new
Farce—comedy, The Night of the
Fourth, is a well-tinkered medium for
specialties, and has hardly a dull spot.
I have grown to like farce-comedy. It
lays no claims to sanity and banks on
its right to be perfectly idiotic. I
don't like this business—let's sing,"
says Bulger when he wants to come
down to the footlights and give us his
profile. Now isn't that simple and
dear?

I doubt if four men like J. Sherrie
Matthews, Harry Bulger, Tony Hart
and Walter Jones could be duplicated.
Do you know I think these school-
off-repression actors, all pose and per-
sonality, who are so monotonously one-
keyed, would be brought back to
health by a season of Dunne and
Ryley.

Of course you can't fashion a beauti-
ful brass by blows alone—but the
blows are so desirable.

Grand Opera House

Wilton Lackaye is The Middleman.
I mean he is the whole play. And he
has a right to the monopoly. He is
an artist and you have but to hear
two speeches to know it. I wonder
if being an artist is worth what it
costs. I should like to see Lackaye
in a play of alters and incense, of old
poetic settings where ghosts in gray
and silence might pass. I should like him in a symbolic play, written with a master hand. While he lives in our midst, why not use him right?

Fischer’s

I love to go to Fischer’s. It is so cosmopolitan. The flannel shirt and the muddy twelve sit cheek by jowl with the silk hat and the monocle. You can people it in a minute with the habitués of the Café Rubens and the Café du Chalet and watch the poets and artists of the other side sip their bock and settle the universe. There is a due measure of fat and dreary beer drinking. A due measure of those who know much and admire nothing. But it is the place for the man who would think and laugh. I love to watch the busy and idle saunter in and choose a place. I can tag them in a minute by their choice and write up their lives with illustrations during the intermissions.

The usual intermission is dull, but the student of human nature should choose this place to write a great work as Goethe is said to have chosen the Auerbach Kellar to write his Faust. (It is also said that this fact is a lie.)

When Mr. Fischer tries stage applicants of a morning, he chooses his talent with a simple “We can stand him. We can stand her.” He commits himself no further.

We can stand most of what he gives us and at times we chance upon a right good thing. This week I heard an Ave Maria most artistically sung by Agnes Fried. She is worthy several thoughts from several managers. She thinks as well as sings. The combination is rare enough to be specially noted. Then there is Mr. R. Adams, for many seasons with Fanny Davenport, easy, graceful and entertaining. He is a man wise enough to feel the pulse of his audience and gives it just what it asks. A violin solo from Hinrichs will hold the most arrant traveler in his seat and keep him there to applaud.

Of course there are occasional freaks, but they add to the fun if the whole world was worthy its hire what a dull place it would be. I wish Mr. Fischer would let me pick out the talent (?) some week. I could promise him a full house and the best fun he ever had.

Orphoen

Stop taking pellets and tablets and cure your dyspepsia with Bennett and Stember. You will find it cheaper and far pleasanter.

C. T.

At the close of Florence Roberts’ season at the Alcazar she will make a tour of the Coast presenting Sapho with all of the original Alcazar scenery, etc.

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PACIFIC COAST TOUR OF

Mr. James Neill

AND THE

Neill Company

Morosco’s Burbank Theatre, Los Angeles, until Sept. 8
Florodora

This great London success will be controlled this season in America by Dunne & Rykley, which firm includes in addition to the above-named people, John C. Fischer of San Diego. Florodora is a musical comedy, almost a comic opera, and it was intended to star Mathews and Bulger in it. However, it was later decided to give them another piece, probably, The Burgomaster, now breaking all records in Chicago, and to feature Sydney Deane, the Australian baritone, in Florodora and to surround him with a strong company.

The intention of Manager Dunne to produce The Rivals on the last week of his stay here has been abandoned. In producing nine pieces new to this company in ten weeks, Dunne & Rykley have broken all records for farce comedy production. John W. Dunne and Herbert Cripps, stage director, have been unremitting in their efforts, and they have achieved a notable success. With the bunch of such dear farce comedians as have comprised the company this summer, it is doubtful if ever such a season of farce has been known in any other city of America. The company leave next week for the last to prepare for next season. They will play sixteen dates on the way back.

Suit Over a Play

The Doris Amusement Company and Louis Harrison brought suit last week in the Superior Court against T. Daniel Frawley for the sole right and title of publishing and playing the comedy entitled "In Paradise." The complaint alleges that the defendant, during the last two years, without authority or consent from the plaintiffs, has caused the play to be acted before the public. The plaintiffs seek to recover $9,000 as their portion and costs of suit. They also ask that a perpetual injunction be issued against further production of the play. Regarding the above, Mr. Frawley states that he bought the copyright from B. B. Valentine, who translated the play from the French. Mr. Frawley said he never heard of the Doris Amusement Company until the complaint was filed in court.

Mr. Valentine is now publishing a warning to managers not to pay any attention to the Doris Company, as he is sole adaptor and owner of the play, and holds the copyright for the same.

Freda Gallick is a Wife

Freda Gallick, the California actress, was married several months ago at Milwaukee, Wis., to Colgate Baker, a local dramatic critic. For stage and business reasons the affair was kept secret, the intention being to have a church wedding, which is announced on the cards for Sept. 2. Baker will not quit the newspaper business for the stage, as reported.

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One year's continuous work in Australia and Honolulu—OVERWORKED. My physicians recommend rest.

THANKING MANAGERS for time and PERFORMERS who have written.

Managers holding time, and Managers wishing time for season of 1901 for

A Country Coon

Address, Care HURTIG & SEAMON, New York City.

NOTICE. Performers who have written, write again.
Fun With the Author of the Blue and the Gray

It would seem rather odd to refer to serious vein to anything in connection with Paul Dresser, the song writer, but he has recently asked the aid of the Board of Health and the Police Department of New York to get rid of certain nuisances which he said was annoying and worrying him into a condition approaching serious illness. In a letter he wrote to the Police Department, he said he was "being so harrowed by a crowd of irresponsible non-residents" that he found himself "unfit to attend to business" or to pursue his calling as "a writer of sentimental songs."

The men who are driving him to the verge of madness have been personal friends for years. They are a lot of bawdy "copy" house managers from the interior. They come into New York every summer to have questionable fun away from their home towns, to flood both sides of Broadway with tobacco juice and to see if they can induce an extra show or two to visit section the following season.

The ringleader of one of these batches is George H. Walker, who hails from Brenham, Tex., though he tells strangers he is from Austin. He started the conspiracy against Dresser last Sunday. With a few others he took a trip down the Jersey coast. At Asbury he thought it would be a fine joke to send a telegram to the song writer. This is what he sent: "Are you the author of the organ grinders' favorite, The Blue and the Gray? If you are, God forgive you, for we never can."

This struck the party as being so funny that they squandered $8 at the various telegraph offices along the line at Allenhurst, West End, Long Branch, Pleasure Bay, Elberon, Normandie, Seabright and Highlands. All these messages were of the similar strain. Dresser laughed when he got the first two, but after awhile the fun began to pull on him and he lost his temper. He had to open and read every fool telegram because he was expecting some important messages. On Monday the jokers got up early to continue their practical joke. The song writer's office is at Broadway and Thirty-second. His Nemesis skirmished until they found two organ grinders who had "The Blue and the Gray" in their repertoires.

Next they bought a cheap music box and started the same old tune going in the hallway in front of his door in the Marlborough Hotel. When Dresser went into the bath he had a negro off the street with a mouth organ give him another dose of the music, and so it has been going all week until the poor man is almost distracted and wishes he had never conceived that or any other old song. He is paying in full for all the glories of song writing fame.

New York Activity

Two actors who have just finished writing plays for their own use are Ross Whytal and Sidney Drew. Force of Circumstances is the name of Mr. Drew's and he and his wife will use it in vaudeville. Mr. Whytal's is a five-act drama called Blackballed, and he and Mrs. Whytal will act the chief parts in it. Edward Vroom is arranging for a tour of the American cities in his melodrama of Marsac of Gascony.

Nearly all the companies for the early part of the season are completed, the latest to fill out their ranks being those for Cupid Outwits Adam, a Ward of France and The Rebel. In the last-named play Andrew Mack will be the chief actor and Josephine Loveit, Edwin Brandt and Giles Shine his principal assistants. The leading parts in A Ward of France will be taken by Affie Warner, Edith Ward, Maurice Drew and Walter Wilson, and Louise Galloway, Charles H. Bradshaw, Horace Lewis and William Herbert will be the foremost players in Cupid Outwits Adam.

Effie Ellsler will act the title role in Barbara Frietchie, and John E. Henson has been engaged for David Garrick and Maud White for the heroine in Oliver Goldsmith.

Proctor's 12th street, which originally was the Columbus, will open as a continuous show house on Aug. 20. This will give Manager Proctor four theatres in town, and with his Albany house will make his chain five weeks long to performers he engages. This last addition to the circuit will be conducted as are the others—clean vaudeville and dramatic sketches from about noon to midnight daily, including Sundays, and with continuous show, presentation existing in regard to tobacco smoke and beverages.

The list of novels being dramatized for the coming season grows almost daily. Olga Nethersole has decided to produce an acting version of Under Two Flags when she comes to Wallack's in November. Marie Burroughs will appear in The Battle of the Strong, which is being dramatized by Edward Rose, who has also adapted Richard Carvel for John Drew and Janice Meredith for Mary Manning. The latest story to be settled upon for stage use is Widow Magogin, by John J. Jennings, which Rich and Harris will produce with an Irish actress of prominence in the part—Son.

Leo Cooper Branches Out

The Leo Cooper School of Acting is about to consolidate with the Tivoli Opera House in the formation of a school to be devoted to the study of acting and opera. There has been a long felt need on the coast for such a school. As heretofore, this school is open to those desirous of going upon the dramatic stage, in addition to which, those desirous of studying singing, opera and repertoire have the opportunity of receiving a thorough training in stage technic and acting.

Mr. Henri Fairweather, a teacher of great experience will have charge of the opera and singing department.

In addition to these advantages, the students of opera will be guaranteed positions at the Tivoli in ensemble or solo work, and recommended to operatic managers. The school will open about Sept. 1st.

Took out the Stage Wall

At Elitch's Gardens, Denver, last week, Walter Clarke Bellows arranged a performance of As You Like It, and to add to the effect of the forest scene, his nimble brain suggested taking out the back end of the theatre, showing as far as the eye could see, real trees and stage trees in such profusion that it was not difficult for the audience to imagine itself transported to some dense, beautiful forest. The lights were used most effectively, and the picture was one of supreme beauty.

Society Women as Supernumeraries

London society women have broken out in a new direction. A number of them will appear as supernumeraries at the Empire Music Hall, according to the Daily Mail. "They will not go on in the regulation tights and ballet dress, they will just wear their fashionable dresses, walking costumes, tea gowns and so on." The batch of applicants include several peeresses and some real society beauties.

Cogill & Cooper's Comedians

These well known managers have been busy rehearsing for their forthcoming coast tour, which will open at Sacramento Sept. 3d, during the State Fair. The pieces in rehearsal include The Green Eyed Monster, Fun on the Bristol, Captain Rackett, My Friend from India, Turned Up. The roster of the company shows: Chas. Cogill, Fred Cooper, Kenneth McLeod, Chas. Thornton, Chris Savage, Arthur H. Kent, T. Daniel Dougherty, Lottie Warner, Fanny Langley, Selena Cipriano, Georgie Woodthorpe, Georgie Cooper.

The remarkable success of The Only Way, the dramatization of Dickens' A Tale of Two Cities, is creating quite a vogue for Dickens' works all over the country.
Brass Bands
Their Origin—Their Use in Battle

In battle pictures painted prior to the war of 1870, artists were fond of introducing military bands, which they depicted as picking their way over the bodies of dead and wounded in the very thick of the fight, the instrumentalists blowing away to drown the cries of anguish, and the drummers—particularly the bass drummer—pouring the percussion as to vie with the roar of the artillery and the crash of the exploding shells. Such incidents were sometimes real, but more often imaginary. For example, the famous tableau portraying the meeting between Wellington and Blucher contains a mounted Hussar band, who are represented as blaring forth a triumphal march in honor of the occasion, whereas the introduction of this highly effective group is proved to have been an artistic liberty pure and simple. That there was, however, one British cavalry band present at the battle of Waterloo may be deduced from the fact that a bass drum, embellazoned with the royal arms and bearing the inscription "VII Queen's Own Hussars," was found by a Belgian on the field and taken away by him as a memento of the day. After his death it was given by his son to the local band at Boonzael, where it probably played a conspicuous part in many a village fête, from whose possession it passed into the hands of Mahillon & Co., who sent it to the Royal Military Exhibition of 1890.

However, in furnishing a brief, connected narrative dealing with the presence of bands in battles, it will first of all be necessary to explain how comparatively modern a thing military music really is. The blare, the crash and the rousing suggestive-ness associated with martial instrument-ation were quite unknown to Western Europe before the beginning of the eighteenth century, at which period Frederick II of Prussia received as a present from the Sultan of Turkey a complete Janissary band. The characteristic instruments of those semi-barbarous troops were cymbals, triangles and bells, besides a fine variety of drums.

The procedure of the performers themselves was as follows: As near to the fighting line as possible the band-master would plant a pole surmounted by a crescent and decorated with one or more horse tails, according to his Pasha's rank. Around this standard the instrumentalists would gather, and then the melody instruments, consisting of zarnas—hard reed instruments with cup-shaped mouthpieces—would start off with a sustained, penetrating squeal, the accompaniment being supplied by the remainder of the band shaking and clashing the percussion, while the kettle drums, tenor drums and bass drums beat the time.

As the Asiatic performers in Frederick II's imported contingent died off, their places were taken by Prussian reed and brass instrumentalists, with the result that it was then for the first time discovered how well the latter blended with the percussion. This accordingly was the genesis of the modern military band. For many years, however, Prussia was the only nation that conducted its martial music on these lines, for in other armies the few bands which existed were composed of oboes, clarinets, horns and bassoons, without any percussion accompaniment.

The Los Angeles Midway Carnival

All attractions for the Los Angeles Midway Carnival must be booked through the Executive Committee in charge of the carnival, Ford Smith, chairman. No other bookings will be recognized.

J. P. Howe Writes:

This well-known manager of Seattle writes: "I have just returned from the East. I leave for Juneau, Skagway, Alaska and Dawson tomorrow. Will return about Sept. 1. Seattle is still booming, and I hope always will continue. Prospects for another big season at the Seattle Theatre great."

Over five thousand dollars in advance sales for The Only Way, passed through the window of the Columbia theatre box office on the first day of the advance sale.

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Silk Flannel Tights in all colors, $2.00 each.
Silk Tights in all colors, No. 1, $1.25 a pair, No. 2, $1.50 a pair, No. 3, $1.75 a pair.
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Same in second quality, $2.50 a pair.
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San Francisco
It was in the days when he and Jim Brophy and Tom Wise were members of a dramatic club that used to give performances at Platt's Hall. One night the club gave a benefit to Morris. The play was The Octoroon. It was felt that a professional was needed to play the Indian, so Billy Brady, who had been killing time around the old California was engaged to play the part at $10.00 for the night. The night of the performance came, and the house was crowded. Brady's cue came, but Brady did not make his appearance. He hadn't seen the color of his money and wouldn't go on until he did. So while Sam chased around to the box office to get the ten, the impatient audience was kept waiting. "Those were great days," concluded Sam.

Mr. Morris was in the cost of the last performance of the Old California, which opened with Lawrence Barrett in Money, and closed with Jeffrys Lewis in Forget Me Not.

Will Leslie Carter Marry?

It is reported in London that if Kate Claxton will consent to a divorce from Charles Stevenson, the latter will lead to the altar Mrs. Leslie Carter, whose leading man he has been for some time. It is declared by close friends of Stevenson that he recently sent a letter to Miss Claxton in America, politely suggesting a divorce and frankly declaring that he has found her affability. Stevenson pointed to the fact that for a long time past their domestic relations had been of a purely technical nature. He further hoped the matter might be amicably arranged. Stevenson sailed from Europe upon a steamer due to arrive in New York Aug. 8.

Personal Mention

Jesse Halstead has added the Alta theatre to the list of his press agent operations.

Ernest Hastings left this week for New York to join Blanche Walsh as leading man.

Jane Kennark and Florence Stone will be new people with the Woodward Stock Company, Kansas City, next season.

Helene Davenport, two days after inserting her ad in The Review, was engaged by Houston's Big Company for next season. Managers read The Review.

Grace Addison returned last Saturday from Nome. She says two or three theatres which opened there soon closed down, and all in the way of amusements are three or four music halls, in a not too flourishing condition. About 30,000 people who have registered as too poor to return will have to be brought back by the government.
"Doc" Gilbert, the well known actor, goes out with the Jessie Shirley Company next week.

Sapho will be revived at the Alcazar next week with Florence Roberts in the title role.

CLARENCE MONTAINE is one of the good actors who has been added to the Henry Miller Co.

EDITH LEMMERT is in town rehears- ing Sapho with the Elliott Company's tour, which opens at Gilroy the 20th.

GEORGE HERNANDEZ is making quite a hit at the Orpheum this week in Sam Morris' laughing creation.

TEDDY HARTMAN is back from Catalina, sun burned and in high spirits. Ask him about that big fish he caught.

ADELE BLOCK will play Ira in Ben Hur the coming season. Miss Block was in E. H. Sothern's support for two seasons.

GERTRUDE HAYES leaves August 29th to join Mathews and Bulger. Later she will be transferred to St. Paul to the Floradora Company.

CARROLL, a young whisker whale, whose people are prominent in Southern California, has been a decided feature of the Brownie show at the California this week.

VERNE CASTRO left last week for Milwaukee to play next season in the stock company of that city as ingenue. Miss Castro is a beautiful and, of course, talented native daughter.

GRACE CAMERON has been engaged to support Jerome Sykes in the new De Koven and Smith opera, Foxy Quiller. Last season Miss Cameron sang with the Bostonians.

IGNAZIO MARTINITTI will leave in a few days for the East. He has not definitely arranged for next season, but in all probability he will be with one of David Belasco's enterprises.

HARRY B. SMITH, author of the books of most of the important and successful musical productions made in this country during the past ten years, has resigned his connection with Weber & Fields and has entered into a contract with Klaw & Erlanger for a term of years.

THEODORE ROBERTS left early in the week for the East to join the Arizona Company, in which he made such a pronounced success last season. For a while there were some doubts as to Mr. Roberts being with the company next season, but just before leaving satisfactory financial arrangements were made.

SYDNEY PLATT writes that business with the Frank Cooley Company is picking up. The Mexican trip didn't pan out very profitable, but lately business has picked up. They play Tucson this week, next week Phoenix, then Prescott, Williams and back to San Francisco.

The annoying interference with Manager Ewing of the Alta, by the fire commissioners, will probably be settled in Court Monday. Mr. Ewing is making a gallant fight against the unreasonable exactions of the commissioners as regards the conditions of his theatre.

POLLY STOCKWELL, the Alcazar's new ingenue, has appeared in San Francisco. Miss Stockwell comes back to the Alcazar, bringing with her memories of the old days when Stockwell and Osborne and Ethel Brandon were in the height of their success.

J. HAMMERSLEY, a stage hand employed at the Alta Theatre, was injured at the theatre Sunday night through the premature explosion of a bomb used in the play, The Red, White and Blue. He was taken to the Receiving Hospital.

QUINTO EAST, one of the baritones of the grand opera company at the Tivoli, was married to Odarice Galli by Justice Kerrigan Monday, so quietly and with so little ceremony that the announcement came as news to all of Zani's fellow singers, not one of whom was cognizant of the fact that he intended marriage. The bride arrived in San Francisco from Italy on Saturday, and the marriage follows an engagement of several years' standing.

JAMES H. RYAN, known as "Jim- mie," died at Nome, July 29, of pneumonia. Deceased was only ill a few days. Ryan was a great theatrical manager in his time. He was the business manager of Edwin Booth, manager of the California theatre in the palmy days for "Tom" Maguire and also successfully starred Alice Oaks through Europe. He was also associated with John Robinson in his circus ventures. A peculiar incident in connection with his death is that he had a presentiment that he would die in Nome and told his brother Peter so on bidding him farewell just before he embarked on the steamer in this city.
The Columbia

There being such a demand for Heartsease, it was continued at the Columbia Monday, Tuesday and Wednesday of this week. It's a very successful romantic comedy, artistically staged and played. Henry Miller's temperament entitles him peculiarly to the center of the stage in this delightful comedy, which he holds to the final curtain. Frank Worthing as the villain does some acting that is superb. Dear Mrs. Whiffen, no matter how small the part or how little she has to do, sees to it that it is always well done. She is a great favorite with San Francisco audiences and justly so. Margaret Anglin is a picture and Sadie Martineti beautiful, both are graceful, clever people whose acting shows great intellectual ability. The balance of the week they presented The Adventures of Lady Ursula.

Grand Opera House

The Frawleys have returned to old friends, and in this week's presentation of Trilby, they score the biggest success so far of their engagement. The crowds have been simply enormous, and on Thursday night the spare seats reserved for the orchestra had to be used. Wilton Lackaye, the best character actor in America, who originated the stage Svengali, appeared in the role this week, and his impersonation is still the same masterly bit of acting that electrified people several years ago. Mr. Frawley is fortunate, too, in having in his present cast, Ignacio Martinetti, the original Zou Zou. As a comedian of the lively type, as an actor who can stir your enthusiasm, Mr. Martinetti has no superior in certain lines of work, and his Zou Zou would surely dominate the play, if there was less strength in Lackaye's Svengali. Clarence Chase, a young actor who is rich in promise, was a capital Gecko. His improvement is very noticeable as time roles by. J. R. Amory was a good Dolor, and Harrington Reynolds a first-rate Taffy. H. S. Duffield and Harry Roberts, who essayed The Laird and Little Billee respectively were not so fortunate. Mr. Duffield destroyed the illusion by playing the part without the Scotch dialect that must be associated with it, and Mr. Roberts seemingly was entirely out of sympathy as the temptuous young artist, Billie. George Gaston presented a finely drawn touch as the Rev. Thos. Bagot—one of the best realizations of the part has ever had. Mary Van Buren does the best work of her career as Trilby, exhibiting in the character a certainty and an understanding that makes the character a notable one. Phoea McAllister, who is a most reliable actress, was good as Mme. Vinard, but she has done better work. The possibilities of the stage were taken advantage of in mounting the piece and the performance was thoroughly enjoyable. A little more might, perhaps, be made of the fun in the studio scene. Altogether, however, the public is flocking to the Grand because they find Trilby an unusually interesting performance.

The Alcazar

CAST

Mr. John Willinghby (Jack) cousin to Dorotha Miriam Allen, Mrs. Robert McMahon, friend to Jack

Mr. Martinetrics, Mr. Stuyvesant Van Dresser, father to Dorothea

Tom Vollmeaster

Carlty Moore

Henry Gaynor

Minnie Parkinson

William Land

John Morr

Ed Beauty

Ernest Howell

Carlty White

Franc Wagner

Joyce, butler at the Van Dresers,

Geo. P. Webster

Bates, Jack's man,

Harriet Fawn

Mrs. Helen Cruger, friend to Dorothea

France Nay, landlady,

Miss Minota Van Dresser, sister to Stuyvesant,

Sidney Rountree

Martin How Parke, maid to Dorothea

Maggie Francis Leavy

Cl智quot; a dancer,

Stella Rosetta

DOROTHEA

FLORENCE ROBERTS

DOROTHEA—Florence Roberts

THE REVIEW is glad to chronicle the unqualified success of the new play from the pen of Charlotte Thompson at the Alcazar this week. If there were any doubts as to the ability of San Francisco to produce a playwright, they were totally dissipated at the very first performance of A Suit of Sable on Monday night. The house was filled and at the conclusion of the second act, the enthusiasm of the audience, which had been slowly working up through the first and second acts, culminated in a burst of vociferous approval, and Florence Roberts, about whom is centered the chief interest of the piece, was forced time and time again to bow in recognition. The audience was not content until they had brought the author out and forced her to deliver a little speech, which was a charming, halting, modest expression of pleasure. Miss Thompson, in referring to the demands for a speech, said that in the course of ten years, perhaps, after she had worked hard and had accomplished more, she would then deliver her speech.

The play, a three-act comedy, tells of the emotions of a young girl of lively spirits and vivid imagination who has been brought up in severe Puritan restraints in a Knickerbocker home when young and then in a convent when older till she was twenty-three years old. On coming home from school, the depressing influences of a home where birth and precedence were the rule of life, chafes the young creature to extremes, and soon she is seen in a rebellious mood that culminates in an escapade of a rather startling nature. She learns of a strong resemblance she bears to a well known dancer, and resolves to impersonate that celebrity in an entertainment given in the rooms of a club of which her cousin Jack is a member. Her father and aunt have also accepted an invitation to visit the club entertainment that night and of course they behold the hilarious and reckless Dorothea in her startling new role. The last act reveals a somewhat pestilent young woman and some fond relatives whose views we, hope, have as a result, broadened somewhat. Dorothea and Cousin Jack (six degrees removed) find that there is mutual love between them and Dorothea declares her entire willingness to be advised and protected, declaring she has no wish to indulge her caprices any further. The cast, with one or two exceptions, was admirable, and the stage settings were models of correctness and good taste, displaying the author's own ideas of what can be accomplished on the stage in this particular regard.

In Dorothea Van Dresser, Florence Roberts has a part that is particularly fitted for her best talents. It embodies much of the willful and rebellious spirit of the child, with the intense and passionate element to be found in a spirited woman of tender and loving instincts. It gives her splendid opportunities for many and varied emotions, and puts into her mouth much delightful and many brilliant epigrammatic phrases. White Whitlesey, as Cousin Jack, was not given many opportunities until the third act, when he received three curtain calls for a bit of spirited acting. Frank Cotter, who was on Monday and Tuesday in the cast as Stuyvesant Van Dresser, through illness was compelled to give way to Charles Bryant, who, after only a few hours' notice Wednesday night gave a strong, virile performance of the old Knickerbocker descendant and stern parent. Marie Howe, as the aunt, caught the spirit of the Knickerbocker conservatism and gave a splendid impersonation. Geo. Webster and Maggie Francis Leavy as the two household servants, made great successes of their parts—in fact, they were features of the performance. Stella Rosetta, as the dancer, Clequot, had but a few lines, but she made those few lines very prominent. She has talent and a promising future. Edwina Emery as Robert McMahon, and Lorena Atwood, as Mrs. Cruger, had parts that merely helped to build up the play. John Morris played a Willie Boy in the club scene that was entirely a good performance. The attendance Monday was a full house, Tuesday it was a little fuller, and each succeeding night has seen a few more people squeezed in. Those who like a crowd say the play is a great success; those who delight in smart and bright speech and plenty of sentiment say likewise that A Suit of Sable is a great success. So any way you look at it, it seems that it is a go—and the record it is making as a box office attraction spells it with a capital "S."

The California

The Brownies in Fairyland has been the attraction at the California this week. There were more than the usual number of matinees, and they were all well attended. There can be no doubt that the performance was the superior of the one given at the same theatre a few months ago. There is always something about the Brownies that bring joy to the heart of the little ones, and the parents, too, are none the less interested. The specialties were all good. Maude Sorensen, Queenie Tilson, Holland Sisters, and all the others were exceedingly clever. Special mention is due the tiny whistler, Zena Keefe, and Louise Conkey, who gave a concert solo, The Holy City. The engagement has been most successful throughout, and
Manager Friedlander is to be congratulated upon the artistic success, both as to talent and scenic effects.

The Tivoli

This demand was so great for seats for the glorious opera of Otello and also for Rigoletto that the management was forced to repeat them the entire week much to the pleasure and satisfaction of our music lovers. Seats were in as great demand as the first week and these two operas are such favorites and so well given that the Tivoli will probably have to repeat them again before the season is over. Otello is beautifully given. Salassa, the magnificent, is a wonder, perfect in form, feature and voice. It's a glimpse of heaven to watch and hear his thoughtful, forceful music. Avelano is artistic, Anna Lichten sings gracefully and sweet. Frances Graham's exquisite contralto is soul inspiring. Rigoletto is admirably performed with Russo, Repetto, Ferrari, Nicolini and Polletini. Those charming airs, Caro Nome and Donna e Mobile, which Repetto and Russo sing so divinely haunt the memory and fill the soul with longings for more of such lovely music.

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WEEK BEGINNING MONDAY, AUG. 20th
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San Francisco

The Orpheum

A t the week's pass around, the Orpheum seems to add to its reputation as the best vaudeville show on earth. If one just looks over the list of attractions, the natural query is: How do they do it? Sam Morris and Company, in the roaring face, Jack's Thanksgiving, cause one continuous laugh. Mr. Morris is a clever San Francisco boy with an Eastern reputation, who is taking a vacation in vaudeville. The four juggling Johnsons are without a doubt the finest club swingers that have been around the circuit in many a day. Macart has a collection of animals trained to such perfection that it really seems marvelous. Mrs. Bessie Blitz Paxton, the society vocalist, was greeted by an audience of fashionable friends. She has an excellent stage presence and a charming voice. Judging by the applause and flowers she receives, she is surely a success. Laura Bennett and Sallie Stember are scoring a great success in the comedy of Sapho and Lulu. John Nash, the Baker-Meeker Trio, holdovers from last week, are unanimously applauded. Chas. Hooker and May-belle Davis in the Pantomime Dancing Sketch are exceptionally clever. The new views on the Biograph fill out this great bill.

The Olympia

The program at the Olympia is an interesting one this week. The Hungarian orchestra under the direction of Isidore Fenster, render some fine numbers. Remembrance Leaves, Walditeuf; and Rigoletto, Verdi; being among the best. It's the first appearance of Lucille Alden who sings well to the delight of her hearers. It's also the initial appearance of Queenie Myrtle who is well received. The living statuary is very good. Basco and Rice, assisted by Lucille Alden, make a hit with their new comic sketch, Masquer the Ice Man. The rest of the program is up to the regular standard.

The Chutes

The program at the Chutes this week is good. The Sisters Waterman are excellent "delineators of coon songs," as they designate themselves. They are a good team and give a thoroughly enjoyable entertainment. Kalacatus, the premier Novelty Juggler, is exceedingly clever. Baby Ruth Rowland, the clever child actor, makes a great hit. She has just returned from a very successful trip to Honolulu, where she was the recipient of many valuable presents from her admirers, one being a beautiful diamond studded watch given by Prince David. La Lista, the myriad dancer, carries the house by storm with her butterfly, fire and lily of the Nile dances. Zarrella is good as a mimic pantomimist and musical artist. Boggs and Haward are always enjoyed. The animatescope presents new and pleasing pictures.

Fischer's Concert House

An unusually large audience attended the opening of a new program Monday night at Fischer's Concert House, the chief attraction being Irene Franklin, who gave concert solos, The Holy City, Asswer, and other numbers to good support from the orchestra. Miss La Croix sang with success, Winter Lullaby and Happy Days. Little Hazel Sexton, in costume with songs and dances, Conlon and Ryder, acrobatic comedians, in a laughable sketch, calling for much applause. Miss Eudoria Force, contralto, rendered Bach-Gounod's Ave Maria, and song from Samson and Delilah. The Berlin Sisters gave vocal numbers, the program closing with attractive moving pictures. The gem of the orchestra work was Pilgrim's Chorus from Tannhauser.

VAUDEVILLE

Martin and Ridgeway will play both the Salt Palace, Salt Lake. Annie Goldie, the coon singer, will open in the near future at the Olympia. Joe Hall has returned from Stockton after a six months' engagement. Williams and Bissell play the Chutes with circuit to follow. Westerfield and Raymond are new faces at Kapp's Grotto.

Mabel Rutherford is a hit at the Wahlof, Vallejo. Travelle will shortly play at the Lender, Vallejo. Lulu Baldwin opens at the Palm Garden, Seattle, August 20th. The Morgans open at Tivoli, Stockton, August 20th. The Zola Sisters will soon be seen in a local music hall. The Friedlander Bros. have joined Pages Company en route.

Della St. Claire has returned to her home in Chicago. Marion Blake made a big hit at the Lyceum Theatre, Victoria, last week.

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NEW YORK
Special Correspondence.

NEW YORK, Aug. 12.—The most pretentious performance in or near the city last week besides the Cadet Girl at the Herald Square theatre, was the Castle Square Opera Company's production of II Trovatore and Martha at Benjamin H. Stevens' Manhattan Beach, theatre, where for two weeks previous Mr. Stevens' own company in The Gelada had played. It was the beginning of the new season for the Castle Square Company, and this week Faust and the Bohemian Girl will be played alternately.

Miss Broadfoot is mentioned last because from the advertising she got by being associated with the Maurice Grau Grand Opera Company she should have been mentioned first. Mr. Sheehan has that confidence in the stage and opera artist such as we would naturally expect to find in real grand opera. Miss Norwood with several years more study might make a Norlesa. Mr. Sheehan showed that he had lost neither voice nor weight. Although he was unable to sing Maurice's high Cs, nevertheless, what he did attempt he did well, and by pointing the music he was able to give a very creditable performance.

A. H. Chamberlain was negotiating with her to take a part in The Cadet Girl, but she would not follow his advice in a role where she is not completely a native. The great thing is getting along with a place and hence the hurry to return to the stage, for when the marriage took place she said she would never return to the stage.

Before he left Paris for London, at the close of the opera season at Covent Garden, Maurice Grau made some important engagements for next year at the Metropolitan Opera House. Chief among the artists in diction of America he is easy to say why Mr. Grau never let her sing but one principal role in the Metropolitan, but her voice in Rigoletto, in Auber's Fid'le, and in other of his operas is one of the best artists from Europe.

Staud Lilner Berri, upon the death of her husband, Dr. Frank Fisher of Oakland, announced that she had quit the stage forever, is back with us again as I predicted. She alternated last week in the Castle Square Company, in Martha with Grace Cameron as Lady Harriet.

* * *

Lady Francis Hope, who is remembered by her stage name, May Yoke, will appear in a production of a musical comedy in September. A. H. Chamberlain is negotiating with her to take a part in The Cadet Girl, but she would not follow his advice in a role where she is not completely a native. The great thing is getting along with a place and hence the hurry to return to the stage, for when the marriage took place she said she would never return to the stage.

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* * *

Francis Wilson has joined the Chautauqua, Class of 1904, and people who know him as a man who plays opera all winter and golf all summer are convinced that he will not find time for reading. Mr. Wilson lives in New Rochelle, and he almost always makes the trip to and from New York with a book. His library is one of the finest private collections of old first editions in this State, and he finds time between his work and his play to do a lot of reading in the course of the year. It is not true that Mr. Wilson joined a Chautauqua circle to get material for a new comic opera.

Charles Frohman expects to star Edna May in a musical work late in the season, and he has engaged her in a real grand com-}
Grass Valley Theatre

The new building is being erected at a good rate of speed, and it is probable that the working force will be increased within a day or two. An award for opera chairs has just been made to C. F. Weber & Co. of San Francisco, amounting to $2,000.

Mabel Bouton Insane

Mabel Bouton, the actress, a sister of Madeline Bouton who married the Baron Nimpisch, was last Tuesday adjudged insane and will be sent to the asylum on Ward Island, N.Y. Miss Bouton’s insanity takes the form of acute melancholia. She was taken to Bellevue Hospital Sunday night from the Presbyterian Hospital, after having attempted to commit suicide.

The Masqueraders will be the opening bill of the Alcazar’s next stock company.

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Frawley Company

Grand Opera House, July 1; indefinitely.

Frank Cooey Company

Globe, 13, week; Tucson, 20, week; Pueblo, 27, week.

Eliford Company

Watsonville, Aug. 13, week; Stockton, 20, two weeks.

Clayton-Stockwell Company

Butte, July 31, indefinitely.

Clara Mother Company

Ashcroft, Aug. 9-11.

Macoy’s Comedy Company

(Under Canvas, Dick P. Sutton, Mgr.),--Carbondale, Aug. 31; Kent, 4; Pullayup, 5-7; Orting, 8-9.

Australian Comedy Company

Tacoma, Aug. 4.

Demco 80 Ryely Company

Sacramento, Aug., 16.

Eliott Saapho Company

Gilroy, 20; Hollister, 21; Salinas, 22; Watsonville, 23; Santa Cruz, 24; San Jose, 25-26; Vallejo, 27; Napa, 28; Santa Rosa, 29; Sacramento, 30-31 Sept. 1.

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With The Prawley Company

EDWARD B. LADA

Director Alcazar Oratorio.

Frank Mathieu

Tivoli Company

Jeffrey D. Williams

Alcazar Theatre

ERNEST HOWELL

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**Events that Interest The Pacific Coast**

**Los Angeles**

Special Correspondence.

Los Angeles, Aug. 14.—Good business has been the rule at both theatres the past working week, and has finally leased the Los Angeles Theatre from the Mayerfield-Orpheum combination, and will run it himself. One of the stipulations of the lease is that no fifty-cent productions shall be billed. L. Rehymur, the general ticket manager of the Los Angeles Theatre, has left for the East. He will visit New York, Chicago, Kansas City, and Denver, and will try to make arrangements for bringing the Strauss Orchestra and Ophie Gabriowitch to this city. Ollie Moroscio has signed contracts with sixteen people to form a new stock company, among whom are William Beach, leading man; Harry G. Kenman, C. J. Williams, Leslie Moroscio, John Clare Waldrup, leading man; Helen McGregor and Bertrice Ingram. The company will play for three months, immediately following the close of the Neilie engagement in September. He is secured for the production of Zenda, Muth and the Flame, Rupert Haver, Rupert Comedy, Salvini's version of Caveria Rusticana, and others.

At Morocco’s Beulah Theatre the Neilie Company put on The Master of Woodbarrow for week of 12. The piece has a lot of clever dialogue which is well performed, but which, owing to the difficulty of understanding the same on the part of the audience, does not make a very strong play. The house has been crowded for all performances. A *The Orpheum* a play that is characterized by President Meyerfield as being the best ever seen on the circuit, furnishes two and one-half hours of the highest grade of vaudeville. It is the Simon pure article at the Orpheum this week and no mistake. The bill includes John Mason and Katherine Gray, Nichols Sisters, Zelma Rawlston, Maxie King, St. Onge Brothers, Caroline Hall, the Tolbils and Adgie and her house. *The Vienna Buffet* is doing a good business and putting on a very good variety show. The damage caused by the recent fire has been repaired and the house running in its usual form.

**Sacramento**

Special Correspondence.

Sacramento, Aug. 14.—The Claudia will be brightened up next Thursday evening with Donnie & Ryley's Comedy in A Day and a Night. *Manager Ficks is booking attractions for the two weeks of State Fair, among which is Henry Miller in The Only Way.* Rumors are prevalent about a change in the management of the Claudia Opera House, as the lease of Manager Gen. W. F. Apple has expired. It is said that C. P. Hall, who formerly managed the Metropolitian theatre, would like to have the Claudia, and run it in conjunction with his San Jose and Stockton homes. The latest report is that Fred S. Sandford, the original Happy Jack of the Old Homestead Company, is after the lease. Mr. Sandford

* has been residing on his orange grove at Orange Vale in this county for several years, but left here some time ago to manage a hotel in Hilo, Japan. Mr. Ficks has been one of the best managers we have ever had, he has had almost every attraction that has been on the Coast, and sometimes at a great personal loss, his only desire being to give his patrons the best the stage had to offer. It is said that Manager Ficks can have the management for another season if he so desires. If proprietor T. J. Clunie would loosen up a little so that the house would look like a theatre instead of a barn, Mr. Ficks could then make stronger efforts in bringing more shows to this city. *Assistant Manager Pete Wilson of the Clunie, desires your correspondent to say that the Wilson and Weer Lyric Opera Company that played a short summer season at Santa Cruz, a month ago, cleared enough to give the company a few weeks cutting at that resort.*

**Vaudeville Notes**

Bragg and Ashton opened this week at the Mascot, Seattle.

The Davenport Sisters will shortly play at Vallejo.

The Mohring Sisters will soon play in this city, coming direct from the East.

Moll and Moulton will shortly play a return engagement at Fischer’s Concert Hall.

The McDonald Bros. and Belle Wilson have signed contracts with Manchester Burlesque Company.

The Black Bartons, James Goodwin, Agnes Harding and Williams Sisters will be features at Oakland Park Sunday.

Prof. Durrel and his living pictures opened at the Leader, Vallejo, August 12th.

Haldy and Hart play the Standard Theatre, Bakersfield, opening August 18th.

Al. Hazzard, now playing at the Dewey Theatre, Oakland, is booked over the Northern circuit.

Garden and Hunt, Frisco lads, a clever musical team, return to the Coast at an early date. Alice Raymond, the cornetist, now at Coronado Beach, is arranging a return date in this city.

Signorita Puercia has been added to the Chutes program for the coming week.

The Raymond Sisters open at the Savoy Theatres, Vancouver and Victoria, Aug. 27.

Hazel Woods and May Valentine are new arrivals at the Tivoli Theatre, Stockton.

Ethelton Thornton has arrived from New York, and will shortly play at local Music Halls.

Haldy and Hart write The Review from Los Angeles that their musical and illustrated song act is a big feature at the Vienna Buffet where they are packing them to the doors.

The Sisters Waterman, who play Fischer’s next week, are members of the popular Eagles and in the North, where the order is very strong, they were during their last engagement there presented with badges by members of the order.

Three young miners, last Tuesday night in Cripple Creek, in a spirit of banter dared three girls who were doing song and dance turns at the Dawson Club to marry them. The dare was accepted and about midnight Louis Walter, whose father is a mining man in the Clear Creek section, threw three ducers and a pair of founs, and being given first choice selected Minnie Wolfe, E. E. Bergerstand, paired with Bertha A. Robinson and Jesse Atkinson took Roy Whitlock.

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Donnie & Ryley

**HeLEN Nelson**

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**Raymond Whittaker**

Leads

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**Edwin Stevens**

Special Engagement at the Tivoli

**Frederick Manchester**

Vocalist—Comedian

McDonough Stock Co.
THE COLUMBIA

The final production of the Henry Miller season at the Columbia theatre will be staged on Monday night and it will be then that local theatre-goers will have their first glimpse of the much looked for dramatization of Dickens' novel, A Tale of Two Cities. The immense demand for seats for all the performances and from present appearances the production will do a record breaking business. In staging Dickens' story the adapter has accomplished that difficult task of following the book quite closely and yet making a play so absorbing in interest that an acquaintance with the book is by no means necessary for the thorough and lucid enjoyment of the play. The love interest is strong and the action proceeds with witty passages. The picturesque- ness of the period, and that delightful feature of any production, atmosphere, is most pronounced. The play has given Mr. Miller a great opportunity and his portrayal of Sydney Carton shows that he has met it with all the dramatic vigor and art he so richly possesses. Several of the original New York cast including the veteran actor, J. H. Stoddard, have been sent here to appear in this production.

THE GRAND

Triby will be presented for the last time tomorrow night. Wilton Lackaye and Ignacio Martinielli are enlightening fresh laurels in the roles which they long before made famous. Mary Van Buren's rendition of the title role has been of the sort to surprise and delight her friends. Next week, beginning Monday night, Mr. Frawley announces a new version of Daudet's Sapho. The manuscript of his production is a literal translation of the one employed by Mlle. Rejane, the noted French actress. A lavish mounting is promised, and the staircase scene, it is said, will be especially effective, as the immense stage of the Grand Opera House will allow it to rise to a height of four stories into the flies. The roles of Fanny Le Grand (Sapho) and Jean Gassuin, will be assumed by Keith Wakeman and Harrington Reynolds. After Sapho the Frawley Company will be seen in an elaborate scenic revival of The Silver King.

THE TIVOLI

Remarkable interest is being displayed as to the production at the Tivoli Opera House next week of Wagner's 'The House of Thomas'. Mignon. Tannhauser will be sung on Monday, Wednesday, Friday and Saturday nights, while Mignon is the bill for Tuesday, Thursday, Sunday evenings and Saturday matinees. This will be the first time the Tivoli has ever produced Tannhauser. In Tannhauser, the title role of the Minstrel Knight will be sung by Avedano; Salissa will be heard as Wolfram; Schuster is to sing his best role, that of the Landgrave; Anna Lichter is to sing Venus, and Elfe Stewart, the American dramatic soprano, makes her first appearance this season as Elizabeth. The cast of Mignon will include Lia Poletini as Mignon; Repetto will be heard in the role of Pelina; Russo is to sing Wilhelm Meister; Frances Graham is to sing Frederick, in which she has scored most successfully, and Nicolini will have a superb chance as the aged minstrel, Lothario. This Saturday night Othello will be sung for the first time, and Sunday night Rigoletto will have its last presentation.

THE ALCAZAR

The Alcazar is to give us another glimpse of "naughty" Sapho next week and great preparations have been made to revive the play upon the same scale of magnificence which marked its former triumphal run at that house some weeks ago. When Sapho was on before, it closed a four weeks' run to houses packed to the door, and the demands of the public were then unsatisfied, for they clamored for its continuance, and so great was the demand for seats that had not other preparations for the following play gone on so far, Sapho could have held the boards for six or eight weeks. The Florence Roberts season closes at the Alcazar with Frou Frou, which follows Sapho, and Monday, September 30th, the new stock company will take up the stage reins and make its debut in a brilliant presentation of The Masqueraders.

THE ORPHEUM

The Orpheum is probably the only house of amusement in the United States, if not in the world, which has a national reputation. This reputation has been won in a fair field and by legitimate means. The distance of the Orpheum from New York and European centers of vaudeville has been a big handicap, but this handicap has been overcome by the willingness and ability of the Orpheum Circuit Company to pay the largest salaries. Next week the Newsky-Troope heads the new bill. The Newsky Troope contains world-famous vocalists, song and dancers. Other good things on the bill are: Lew Hawkins, a well known monologist. Caroline Hull is a vocalist of note, and Bruno Armin and Bertha Wagner will present Opera in the Kitchen, one of the cleverest travesties ever seen. Holdovers: Four Juggling Johnsons, San Morris and Co., Mrs. Bessie Blitz-Paxton, Maclur's dogs and monkeys and the Biograph. Matinees Wednesday, Saturday and Sunday.

THE NEW ALHAMBRA

The big chorus engaged for the coming presentation of Ship Ahoy, at the Alhambra on September 6th, reported for duty on Tuesday and rehearsals were immediately commenced. Forrester returned from his sojourn at Catalina on Sunday and upon attending the first rehearsal remarked that it was by far the best he had yet heard of the piece. The music will all be new and catchy and considering the exceptionally fine facilities for staging the piece on the immense stage at the Alhambra, it is safe to make the assertion that a better presentation has never been seen on stage than will mark the production at this popular playhouse. At the conclusion of the engagement the company will go out on a six weeks tour of the Coast.

Johns and Thomas, managers of the new Berkeley Opera House, open tonight with the Jubilee Singers.

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LOCAL NOTES
FRANK MCGLYNN'S BENEFIT

Thursday evening last week a Telephone benefit performance of Mr. McGlynn by his friends at Metropolitan Temple. The occasion was highly successful, and attended by a most appreciative audience. The program was particularly interesting, each number being warmly applauded, and included overture by the orchestra, introductory remarks by Mr. James Emery; bass solo, Geo. V. Wood; specialties, Mr. Harry Cashman; mezzo-soprano solo, Grace Shah; recitation, Geo. Webster of the Alazar; Geo. Hammersmith and Wm. J. Hynes. Drifted Apart, a domestic sketch by Chas. Young, author of Jim, the Pennman, was given by Frank McGlynn as Sir Geoffrey Bloomfield, and Helen Merrill as Lady Gwendolyn Bloomfield. A dramatic character sketch, The Old Guard, was presented by Grace Field, as Melasie, Geo. D. McQuarrie, as Henri Lefebre, Lieutenant of the English Army, and Frank McGlynn, as Havresca (a veteran of Napoleon’s guard). Mr. McGlynn showed his cleverness in this last characterization in a marked degree.

NATIONAL UNION ENTERTAINMENT

Wednesday evening last week the National Union Social and Literary Club gave an entertainment at Odd Fellows Hall before the usual good audience. W. J. Hynes was in particularly bright vein in his humorous work and was repeatedly recalled amidst loud applause. Frank Phillips, the child reader, gave Shakespearean selections. Violin solo was rendered by Maurice Rose. The Skaters [Waldenwulf], with Xylophones with orchestral accompaniment was given by J. Casil. Comic operetta, The Milkman’s Bride, was given under the direction of Miss Annie Roney. The characters were Edith Welch, the Maid; Nellie Minna, Mrs. Crocker; James O’Dommel, the Policeman; George Cheeney, the Milkman; and J. W. Griffling, the Soldier. Sichel’s orchestra rendered selections.

SEAMAN’S INSTITUTE

Mrs. Jessie Dean Moore provided a very pleasant entertainment for the Seaman’s Institute Wednesday evening of last week. Her vocal pupils, Mrs. J. M. Williamson, soprano, rendered three songs to much applause. Mrs. J. McDonald, mezzo-soprano, Miss Ruby A. Moore and Mrs. Caine also singing with much taste pretty melodies suited to the occasion. Mrs. Moore and her charming young daughters, Misses Ruby and Edith Moore, gave the Trio, The Old Canoe, Miss Ruby also scoring a success in the pantomime, Tit for Tat. Dr. James F. Smith who kindly volunteered to assist Mrs. Moore in the evening’s pleasure was very highly appreciated for several bright songs. Cheer upon cheer was given by the merry tars who constituted a delighted audience, and there was applause and encore galore. Mrs. Jessie Dean Moore is succeeding splendidly with her classes and it is expected that a concert under her direction may be among the good things of this season.

NAVAL CONCERT

The Knickerbocker Quartet Concert Company gave an enjoyable entertainment at the Naval Training Station at Goat Island Tuesday night. The program was: America, Naval Appren- tices; Snyder’s Band, Knickerbocker Male Quartet; Reading, Ma’moiseille, Miss Grace Fern; tenor solo, Daddy, Dr. R. W. Smith; soprano solo, Claire Madden; a few moments with Capt. Wm. Leale; bass solo, Song of the Sea, L. A. Larsen; reading and impersonations, Jean Durrell; violin solo, Romance, Bernhard Walter; Kentucky Belle, Knickerbocker Male Quartet. W. J. Hynes was the life of the party, adding much to the pleasure of the occasion. Roscoe Warren Lucy was the pianist, rendering Tarantella to much appreciation and accompanying the singers.

MUSICAL ECHOES

The concert given last week by the Colored Jubilee Singers for the Y. M. C. A. was well attended and a complete success. Miss Agnes Freed, who sung with great success at Fischer’s Concert House lately, has had some flattering offers from Honolulu, Seattle and Spokane.

Mrs. A. G. Coleman is meeting with success among her vocal students, several having entered public work and others are preparing to be heard at public concerts and Mr. Coleman has lately returned from a delightful trip and resumed his teaching.

Mr. George Kronmiller, baritone, a pupil of Mrs. Fannie Dam-Hilton, sang at Fischer’s one day last week and his voice was highly praised. He has been favorably received in concert and is in need of some concerts and will be a favorite here this season. His style is particularly refined and he shows the fruits of excellent training.

Miss Mabel Richardson, the popular young reader of Vallejo, reports excellent progress with her classes there and in Napa, and there is a possibility of her becoming connected with a conservatory here.

Frederick M. Biggerstaff, the pianist, who has just returned from a three years’ course of study in Europe, was a visitor to the Review office last week. He has had the advantage of being under the best masters in Berlin and Paris and will open a studio here, where he will undoubtedly meet with success.

A bright-eyed little daughter has made her appearance in the cozy home of Mr. and Mrs. Don Pardee Riggs, and has received a rousing welcome from the friends of the popular young couple. They have built up excellent classes in vocal and violin music, and it is to be hoped that the little one will not monopolize all her mother’s leisure, and that she will appear as usual in concert.

Miss Emily Curtis, principal of the California School of Elocution and Oratory, has resumed her work after a vacation of a few weeks. Miss Hattie Jeanette Elliott, head of the Physical Culture department, has gone to San Jose and may take a mouth’s rest at various points of interest. The school is on a splendid basis and graduates teachers for all parts of the country.

Mrs. Marriner-Campbell provided the music last Sunday morning for First Mental Science Temple at Golden Gate Hall. Miss Rebecca Delvalle, one of Mrs. Campbell’s bright pupils, rendered with admirable grace and style, Show Me Thy Way (Torrenti). Her voice is particularly sweet and mellow, and she may have a future in the musical world. Mrs. McClure also rendered very charmingly Hosanna (Gramier). Mrs. W. J. Batchelder accompanied, also rendering May in Tuscany (Nevins).

Mr. Horace Hanna, a pupil of Joseph Graven, who is studying for the stage, sang before the Coroma Club Thursday of last week. He rendered Marguerite, The I Think Of and Gounod’s Spring Song and Robyn’s You. Mr. Hanna was most highly complimented and sung with excellent taste and execution.

Prof. Bonelli is preparing for another concert of his students of the San Francisco Conservatory of Music to be given some time next month. His new quartets on Eddy and Jones Streets are very attractive and I am told Mr. Alfred Kelleher has added several new pupils to his vocal class since the school was moved to a more favorable location. There are charming parlors, and somehow an evening of entertainment by the faculty suggests itself favorably. Mr. Cyrus Brownlee Newton is a host in himself with his readings, Prof. Herzog, the violinst, Alfred Kelleher, whose sweet voice is always a treat and others in various departments, with Prof. Bonelli and Arthur Rodgers as pianists, could give a treat to the friends of the school.

The McKenzie Musical Society had another delightful excursion on the bay Sunday a week ago, the choral of about one hundred members and twice as many friends forming a merry party. McNear’s landing was chosen for the picnic ground, and dancing was indulged in. J. W. McKenzie, the genial director, and Mrs. McKenzie, who acted as chaperon, were uniting in their efforts to make the day a complete success. A musical program was rendered, and the party returned in the evening after enjoying a treat to be long remembered. Next month they will give another concert, and the Oakland choral, lately organized, will entertain their friends this month.

—Mary Francis Francis.
The Alta Theatre

THE STOWAWAY, a thrilling melody-drama in five acts, by Tom Craven, was the attraction at the Alta this week. Harry Wilkett, as Charles Estherson, made a capital villain. Bert P. Van Cleve as Dickey Dials, The Stowaway, could not have been improved upon. He has a genuine sense of humor that is taking. Helen Nelson as Chuckey, a London newsboy, added to her popularity by a clever performance. Clark McFarlane as Percy Everett, a wild adventurer, deserves special mention. Frank Thompson as Tom Ingless, was clever and pleased the audience. Willis Marks as Paul Ingless, was well received. John Abbott, as Job Hickey, a discharged seaman, and C. E. Thurston, his chum, played their parts with so much realism that they were repeatedly hissed by the audience. Mable Carnish as Althea Dale, Paul Ingless' adopted daughter, was amusing. Louise Carter, as Florence Estherson, did a good bit of acting. Her conception of the injured wife and her tragic ending was exceedingly good. Uncle Tom's Cabin will be the next attraction.

The Derby Theatre

A ROLLING PIN COMEDY entitled The Irish Alderman is playing this week. Maurice Stewart, in the title role, clearly demonstrates the troubles of a politician in a jolly and frolicsome way. His impersonation is thoroughly enjoyable. Landers Stevens shares the honors as Coroner Hobo, the German comedian. De Witt Clinton did some clever acting as Louise Louis, and during the action of the play gave a speciality with Edna Ellsmere that brought down the house. James Cerrigan, as Dirr, and Lynn Osborne, as Mud, were as usual, very clever. Pauline Maitland as Meanie Rooster, made a decided hit. The part of Mrs. McSweeney, the Alderman's wife, was well acted by Florence Gillette, and Gracie Plaisted, as Rix, was as lively as ever. Al Hazzard, the ventriloquist, introduced some new jokes, and his laughing song was given several encores. Landers Stevens did some sleight-of-hand tricks that would certainly have puzzled the audience had they not been exposed by the Alderman. The play is sparkling with fun, and well worth a visit.

Laura Crews' Benefit

The Alcazar was well filled Thursday afternoon for the benefit to Miss Laura Crews, the Alcazar favorite, who leaves all too soon for the East. Charlotte Thompson's beautiful curtain raiser, None but the Master Shall Blame, was well received. It made a hit last summer, but has been re-polished, and now is really one of the most beautiful one-act plays ever written. A lesson is taught which will be the world needs. Don't blame too quickly. Appearance may be deceitful. Florence Roberts, Laura Crews, Lorena Atwood, White Whitley, Edwin Byers, and Carlyle Mooney, were outstanding in their rendering of the various characters of this charming performance of one of California's native daughters of whom she may well be proud.

Miss Crews received a great ovation on her appearance, and was sweet and charming in the part. Keeping up Appearances, by Miss Vieller of the Call, followed Miss Thompson's play, and was well received.
**Personal Mention**

Elnor Kent, who has made a great success in eastern light and grand opera, is spending a few weeks at her home in this city.

Max Stehle, who is one of the clever people to go out with Dailey's Comedians, was stage manager for the Clemence-Strockwell Company in the north.

Sam Cumpertz, whose family hall from Stockton, is one of the prosperous managers of St. Louis. In that city, too, is Ruth White, a San Francisco singer, who has made a complete conquest of the East. She is more beautiful than ever and a fine singer.

In Melbourne Nance O'Neil is continuing her triumphant career at Her Majesty's, following Elizabeth with The School for Scandal. The theatre is crowded nightly.

Ruth Williams has achieved another distinct triumph in the two sets he has painted for Charlotte Thompson's A Suit of Sable at the Alcazar.

It is whispered in Los Angeles that George Cohan, the young author and actor, will soon have the proud distinction of being classed as a father. George and his wife are summering in the southern city.

Mary Hampton was thrown from a horse in Denver recently, and it is thought she will have to wind up on crutches for several months.

Laura Millard, former prima donna at the Tivoli, has been in Europe for the past year studying under Madame Marchesi, was one of the soloists at a reception to the Demon Days of June, given by Lord and Lady Strattona on July 3d at the Royal Institute of Painters, London. Miss Millard sang a selection for which the cadenza were specially written by Madame Marchesi. She may return to America this month, but her famous teacher urges her to remain until November at least.

**Side Lights**

Under Sealed Orders goes out strong in its men. It should be a success on the road.

The Azzali Italian Grand Opera Company, of Milan, now singing in Mexico, is coming to the California early in September. The final booking of Mrs. Fiske in Becky Sharp and Tess for the same house was accomplished last Thursday.

Roger Livingston, Jr., the son of a millionaire, also the Camelot Girl, who was married in Chicago last Monday to Doris Hampton, a very pretty California girl. She was seen in New York last winter as a member of the chorus in Pina's Wood opera, and in the Stock Exchange, married with success to a handsome fellow.

Dorothy Dorr, who is really a Boston girl, but who comes very near being a New English, having acquired her reputation in that country, reached this city a few days ago so that she might rest before beginning her season of work at the Alcazar, commencing Sept. 7th. Miss Dorr will be remembered as Mrs. Haverill in the first Shanendoah company, which appeared at the California Theatre. Miss Dorr is the wife of Harry Dam, well remembered in California, and who since he left the stage has done fame as a playwright and as the author of several successful plays. She is a tall, handsome blonde, and beautiful in a wholesome, bright, winsome way.

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**A Californian in London**

About a former Sacramento girl the Pelican of London, thus raves: "And as for Miss Mabelle Gilman! Well there. She has fairly knocked us in the Old K-Road, so to speak. It is delightful, charming, pretty, clever, can really act, has a fine voice, and can dance well. In short, Miss Gilman is quite the best thing of the kind America has yet sent us. I will go further and say that Miss Gilman is in a class right away up by herself, and she has got to stop here. We will not let her go!"

**Invention of the Banjo**

"Negro minstrelsy as given by the white imitators of the happy Ethiopian," said an old resident whose boyhood was spent in Virginia, "is said to have been introduced by 'Daddy' Rice, of 'Jimp Jim Crow' fame. Perhaps he was the first delineator of the North, but below Richmond it is believed that the field of Appomattox was the birthplace of the banjo, nearly a century ago, as well as the scene of Lee's surrender nearly 60 years later. One day as he was returning to camp near Kelley's, the son of a blacksmith, tired of beating the anvil after making a gourd banjo, made one of a cheese-box and sheepskin and the branch of an apple tree, and became a fine performer. From him his brothers, Sam and Bob, and some of the female members of the family, learned to pick the strings, and they afterward gave entertainments in Richmond and other Virginia towns, meeting with marked success, it was said.

"There was also a claim that the instrument was first made by an old slave near Fredericksburg in the '20s, but Henry Warren, now 100 years old, who was then, when he was a small colored man living in Montgomery County was accustomed to play on a gourd banjo, and often on one of his own make of sheepskin and a sifter frame.

"Rice was in Washington, at the American Hotel, Louisiana avenue, near Sixth street, in the '30s, and may have then 'caught on,' but I believe Jim Sanford, who, it was said, took the Frederickshurg slave as his pattern in singing and playing, was before Rice. He traveled with Baldwin's circus, which showed here in 1833 and 1834, and was one of the greatest banjoists known then or after, and his popularity was attested by the success of his song, 'Sitting on a Rail,' 'Zip Coon,' and 'Sich a-Getting Up-Stairs,' and the like. After Sanford others entered the field, and in a little time good imitators of the banjo players fiddlers and floggers were assisted by the bands and tambourines, were before the public, usually appearing in circus and theatrical companies."—Washington Star.

**Where Great Singers Rest**

The singers who provide New York's opera season every year are scattered over Europe enjoying the rest which is presumed to be necessary to restore them to the condition of health required for another year's strenuous time. Sembell is in the Pyrenees, enjoying the mountains of the southern Tyrol at about their highest point. Her vacations are always passed in wandering over mountains as far as she can get from the customary haunts of summer travel. Mme. Emily is staying at left Paris for Villambrosa, and will remain in her villa there until the autumn. Her health is said to be much better than it was when she was last spring. Mme. Nordica has gone to the Black Forest, and is at one of the spas there. Mme. Melba, who has bought a London house, is now in a villa on the Thames, where she will remain until the autumn. Mme. Aveyron, and as she is not to return to the stage for a long time, will probably remain there until late in the winter. Mme. Schumann-Heink is with her children at her villa near Antwerp. Mme. Calve is at her cottage in Bigorneau, and as she has not to be heard before next year, is at Monteclain. Jean de Reszke has gone for his holiday in the High Pyrenees, and Albert Salea has sought the lower Pyrenees for no other reason than that his country house is situated there. Edouard de Reszke has gone to Poland to visit his family, and Ernest Van Dyck, who is probably to return here next winter, is at his country house near Antwerp. Andreas Dippel was resting at his home in Vienna when he was called suddenly to London to help out the tenors, who, in spite of their numbers, could not carry the parts. Mme. Marcella is in the temporary absence of the indefatigable Viennese singer, who has now gone to Ischl to continue his interrupted vacation. Maurice Grau has gone to his villa near Paris to look after some lawsuits in which he is engaged. Sigis Stehle has gone to Milan and so has Sig. Mancinelli, who will spend part of his vacation at Monteclain and the rest at his villa near Milan.—N. Y. Sun.

**Actors' Lines in Famous Parts**

Some one has taken the trouble to figure out the number of lines which the actor must learn in the important plays. Cyran, with nearly 2,000 lines, takes the lead, and then comes Hamlet, with 1,569 lines. Next to the Dane comes Richard III, with 1,161 lines, and Iago follows with 1,117. Henry V in the play named for him speaks 1,065 lines.

These four characters, says the Chicago Times-Herald, are the only ones that have more than a thousand apiece. At some distance behind them comes Othello, with 885; Coriolanus, with 886; the Duke of Malfi in Measure for Measure, with 880, and Titon with 853. Anthony, in Antony and Cleopatra, is the onlyan with more than 800; Beatrice, 309; the counter, in All's Well, classed with the others, 304.

Only 20 of Shakespeare's women have more than 300 lines each, while 21 of their lords exceed 600, and Ross- lind, who leads her sex by 79 lines, does not talk half as much as Hamlet.

**It Pleases the French**

One of the chief members of the justly celebrated band of the Garde Republicain, hearing a story to say about Sousa and his band:

"This is exactly the sort of music our countrymen want in order to play up to our reputation. We are likely to perform music far too abstract, away above the heads of ninety-nine out of one hundred listeners. We get success d'estime, but we fail to stir the masses of the people to enthusiasm as the American does. Besides American descriptive music, the American band plays a closer, closer, closer Chopin, Liszt, Beethoven, fully as well as we do. I feel certain that the example given by this American band will be followed by the majority of French military orchestras, on account of the men may be said to be for every age save their own, small men for their own and none other.

**Gounod's Opinions**

Music is the most beautiful art, but it is the most detestable profession. But is not that right? That which belongs to heaven should fare the worst on earth. The public moves much faster than the individual, and therefore the individual must place himself before his public. I am not to be behind it. Wagner has some idea of this sort; it is a necessity which every true artist must realize. Great men to be for every age save their own, small men for their own and none other.
Edward Kynoston, descended from a gentle family, the Kynostons of Oteley, Salop, was the finest impersonator of female roles that ever trod the London stage. He was a player from 1659 to 1699, and, dying in 1715 at a great age, was buried in St. Paul's Covent Garden, London. During his professional career he was a member of Killigrew's King's Company, and also of Davenant’s Duke of York's Company. He was very handsome as a youth and of noble aspect in later life.

When Kynoston was past 60, “his teeth,” chronicles Colley Cibber, “were all sound, white and even, as one would wish to see in a relining tooth of twenty.” He was superb as an actor in male parts before he was 35; almost of the prestige of the great Thomas Betterton, his associate. Cibber writes of Kynoston that in Shakespeare's months he was an inch a king—dignified and natural. The true majesty of his Henry IV was so manifest that when he whispered to Hotspur, “send us your prisoners, or you'll hear of it,” he conveyed, says Cibber, “a more terrible menace in it than the lowest intemperance of voice could swell to.”

Again, in the interview between the dying king and his son, the dignity, majestic grief, the paternal affection, the injured kingly feeling, the pathos and the justness of the rebuke, were alike remarkable. The actor was equal to the task assigned him by the author—putting forth “that peculiar and becoming grace, which the best writer cannot inspire into any actor that is not born with it.”

When a young man, appearing in female parts, Kynoston, after the performance, would often be borne by titled ladies in their carriage, attired in his theatrical dress, to Hyde Park, where he would be given an ovation by the beau monde there. In one respect he was more successful than the great Betterton, for he made and left a fortune to his only son, who became a mercer in Covent Garden.

Edward Kynoston
Compiled for the San Francisco Dramatic Review
by F. R. Porter

Leading Men Next Season

The following leading men have been signed for next season: With the Empire Theatre Company, William Faversham; for Mary Mannering, Robert Drouet; for the Daniel Frohman Stock Company, William Courteny; for Mrs. W. J. Le Moyn, Wilton Lackaye; with the Murray Hill theatre company, William Brainwell; for Blanché Walsh, Ernest Hastings; for Mrs. Leslie Carter, Charles Stevenson; for Marie Burroughs, Stephen Grattan; for Maude Adams, J. H. Gilmore; for Mme. Modjeska, R. D. MacLean; with the American Theatre company, Ralph Stuard; for Viola Allen, Robert T. Haines; with Annie Russell, Chas. T. Richman; with Anna Held, Max Figman, with “Lost River,” Robert Hilliard; for Daniel Sully, Theodore Babcock; for Grace George, possibly Robert Taber; for Florence Roberts, White Whittlessey; for “Caleb West,” J. H. Benrimo; for “M’liss” Frank Losee; with “Ben Hur,” William Farnum; with James O’Neill, Frederick de Belleville; with James A. Herne, Forrest Robinson; with the Eastern “Christian” company, Lionel Adams; with May Irwin, Herbert Gresham; with the Western “Christian” company, J. Henry Kolker, with “The Choir Invisible,” Henry Jewett; with Stuart Robson, John E. Henshaw.

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**Gossip from Sacramento**

One of our Sacramento exchanges comments thus:

"The latest bit of gossip in connection with the local theatrical situation is that J. L. Sanford, known on the stage as the "Happy Jack" of Denman Thompson's Old Homestead Company when all its members were stars, is likely to lease the Clunie Opera House in December next. The lease of George W. Ficks expires, provided T. J. Clunie and J. H. Todd can be induced to make some needed improvements inside the playhouse. Sanford is an old-time theatrical man, and knows the value of having cheerful and even luxurious surroundings for the patrons of the play. He would insist on changes in the position of the stage, the rebuilding of the boxes and other improvements. It is said that Mr. Sanford would meet these improvements by laying out the sum of $5000 on furnishings tending to beautify the place. The story is that he has offered to take the theatre for a term of five years, paying six months' rent at a time, and binding himself to a performance of the contract.

Whatever happens with respect to the re-leasing of the theatre in December, it is certain that something must be done by the Clunie interests toward the lifting of the Opera House out of its present appearance as a cheap-john place of amusement. This is said without any disparagement at the present manager, George W. Ficks, who is no more responsible for the condition of the playhouse which he rents than the man in the moon. The old wooden seats, which nobody can sit in without feeling that he is going on a toboggan slide, should be ripped out bodily and shipped to Nome, or some other remote locality where devotees of the drama are not fastidious, and replaced by seats of modern pattern. The curtain which now deforms the stage should be purified by fire and a new one painted.

Mr. Ficks has done everything in his power to restore Sacramento to its old place as a show town. He even offered to give the house rent free to Denman Thompson, and to another show gave 95 per cent of the gross, losing on the house some $5000. Manager Ficks said that it was true that the people of Sacramento largely had got out of the habit of going to the theatre, but that he had tried to get them back into the habit, and was succeeding, he believed, as this year's earnings showed an improvement over the last.

The final Burton Holmes Lectures will be given at the Columbia theatre on Thursday afternoon and Sunday night of next week. Subject, Hawaiian Islands.

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HOWARD HALL
Filipino Music and Filipino Musicians

From our special correspondent, Cabo R. Berry, of Manila

Music with the Filipinos holds a high place. And it is music, such as we know, that peculiarly appeals to them. Naturally inclined to such an accomplishment, many of the young women of pure Tagalog families have received careful instruction in both instrumental and vocal branches of the art. In addition to the "Band" that exists in nearly every town no matter how insignificant, there is almost invariably a small but capable collection of musicians composing the orchestra. Though primarily—for services in the churches, these orchestras are, nevertheless, available for fiestas or other purely social affairs. One hears much of the Filipino Bands as being only "players by ear." This I find is an error. The bandmen, in common, with other members of the race, are undoubtedly gifted with a quick ear for simple strains, and like the "Southern negro," possess a well-developed faculty for harmony. It is not, however, upon these natural qualifications alone that their musical qualifications and musical execution as well, depends.

The music of Up the Street, Hot Time in the Old Town Tonight, together with the score of many high-class orchestral compositions, is for sale by music houses on the crowded Escolta (main street of city of Manila). But the bands and orchestras play in public entirely without notes—or strictly adhere to music books.

This playing entirely without notes is principally due to a marvelous musical memory and not to their ability to play "by ear." Diligent practice with notes on hand, coupled with a quick perception as to our favorite band selections, made it possible for these native organizations to serenade us with our own popular airs almost as soon as they are played here by our bands. Occasionally wandering bands of musicians are seen in the smaller towns. Strollings, in the true sense of the word, since they idle their time away along the green-fringed roads that wander similarly from village to village. These strolling musicians halt oftentimes by a stream-side or in a shady place, seemingly for additional practice of their simple tunes but in reality stopping out of sheer donothingness and for their love for music. This class of music-makers have for their usual equipment naught but sweet, clear-tuned flutes with which to carry the air, and curious double-barreled horns, all of said instruments being "made of bamboo." To see a Filipino Band playing all the latest tunes is one never to be forgotten—for these bamboo instruments are one of the seven wonders of Philippines. Sometimes desperately ragged and always bare-footed, the little group strikes up strange and wild airs, the time being equally as curious as the melody. Dust beats up in little puffs from beneath their displayed feet as the players mark the cadence; nimble fingers—sadly dirty, alas!—rise and fall, or flutter over the openings in the creamy white bamboo instruments, and the quick little march. Viva Pio del Pilar, darts swiftly toward our ears. In time there trickle from out the horns the sweet notes of the song of The Pilgrims to the Shrine at Antipolo.

They are the sounds of dropping water, of a crystal bell struck softly, or the clear high notes of the tunes that float the song of the Pilgrims along an even and gentle waves of bass and baritone, or sets the hot afternoon throbbing with the deep "comp-comp-comp" of the chorus of Pio Del Pilar Oon Valor Singular. I have in mind one band in particular. The leader was a small man, even among his own underdowered people. Though totally blind, he himself had made all of the glistening horns and slender polished flutes of his players. It was perhaps not music of high order that they gave us, as we halted at a town to rest, and when a finale there sang in our ears the notes of the Star Spangled Banner with accompanying soft breathing from the heavier basset, the blind man stood erect, and his tattered hat was dashed to the ground; soldiers, civilians and players alike, bare their heads, but none were quicker than the leader. Stage play perhaps it was, but we thought not, for never was an Englishman more devout in his toast of "the Queen, God bless her," than was that Filipino when the air concluded. He stretched out his arms appealingly, and with choking voice cried "It is the song of liberty, Seniors, I, too, was a soldier and fought for liberty." From their houses we have frequently heard and enjoyed excellent piano music, and on one occasion at an entertainment where there were many prominent military officials at a native's home, they were given a real treat by the daughter of the house rendering Schubert's Serenade. They were dumbfounded. And when another daughter played Chaminade's The Flatterer, and played it with that fast insatiation that it deserves, their surprise was genuine astonishment. Such proficiency among the younger people is not rare, especially among the wealthy Filipinos. Many of the large homes have handsomely finished music rooms. Many fine sets of naart-wood, some very costly, adorn the Filipino homes. A Filipino serenade differs and varies most widely from our preconceived notions concerning such affairs. Here in these islands where moonlight nights are in abundance, and where orange trees bloom year around, filling the nights with fragrance: where there really seems to be nothing, to softly breathed music beneath your sweet-heart's window, The Filipinos send their serenade at night, but go by day. Sunday morning seems to be preferred, and an hour for serenades. On Sunday the band lines up in front of the home of the village belle. Some of her numerous brothers go out to the neighbors' homes for refreshments, and soon these arrive and are handed over the back fence. Serenades immediately follow church, then feast, next cigarettes, and finally a cock-fight. But all the music and all the girls in Philippines could not remove them away from chicken fights, at which the band plays, and the musicians actually blow themselves to sleep.

The Clement-Stockwell Company got in from Butte late last week. They had quite a successful short season.

Death of Amelia Sostegni

Death has stilled the sweet voice of Signorina Amelia Sostegni. The Italian prima donna lies in Panama, and at her bier mourns the man who was her benefactor and sweetheart—Simo Lambardi. The singer succumbed to an attack of yellow fever, which she contracted while on her way to Peru. The Signorina was the principal soprano of the Lambardi Opera Company and she was with the members of this organization when stricken down. She was with the company when it was here last year. The company is under engagement to fulfill a several months' contract in the various cities of South America.

Robert Mantell Married

Robert Mantell, the actor, is again a bachelor. He was married to Marie Booth Russell, the leading woman of his company, in last May, in a New Jersey village and he and his bride are spending the summer at Montclair, in that State. The announcement of Mantell's marriage to Miss Russell is a decided surprise to even his most intimate friends.

"We were married," said he, "last May, just before I sailed for Europe. The ceremony was performed in New Jersey, but I don't care to give the exact location."

Mrs. Mantell intends to continue on the stage and will again be her husband's leading lady, still using her former stage name on the play bills.

The Chutes Will Move

The Chutes, with its menagerie, side shows and varied attractions, will move before many months from Haight street down to a place not far distant from the San Mateo county line at the southerly end of Railroad avenue. It is understood that the heirs who own the present site wish to cut it up, and although the Chutes still has another year or so on its lease, they probably will move before that time.

Subscribe for The Dramatic Review.
One for Stockwell

Last Saturday afternoon I chanced to meet L. R. Stockwell on Market Street. He was just back from his road tour with Clay Clement, his partner, and other thesps, and his progress with me along that thoroughfare may be described as a triumph.

On Powell street, hard by the theatre he once operated, and where he is to play an engagement shortly, his steps were checked by an elegantly dressed young lady, clearly in the beauty class, who threw him arms about his neck, and told him a resounding smack squarely on the lips, and said: "Oo, papa! When did you get back?"

After replying the ardent salutation, the brisk comedian exclaimed: "Why daughter, awful glad to see you!"

She proceeded to breast the hearty smack so adeptly on that bustling avenue was cheery Polly Stockwell, now of the Alcazar forces.—The Flaneur.

An Impressario's End

Several weeks ago an opera company was brought here from San Francisco for a season at the Clunie Opera House. The singers were engaged in that city by Louis William Weer, a local musician, who doubtless saw visions of great wealth in a summer season of opera.

The managers worked hard, but they could not get people enough into the theatre to pay for the oiling of the pulleys which raised and lowered the drop curtain. The engagement was a hard frost and it was brought to a sudden close.

Notwithstanding the hard-luck experience in Sacramento, Weer tempted fate once more by taking the crew of warblers to Santa Cruz. But Santa Cruz was also in the frost belt. The crowds did not flock to the theatre. The people had gone down to the beach to loaf and to swim. They did not propose to be cooped up in a stuffy theatre when they could stroll on the sands and enjoy the music of the bands and drink in the refreshing breezes that were wafted in from the ocean. The young men who were at the seaside did not care to pay to see hand-painted scenery and hand-painted chorus girls when they could enjoy themselves in the company of some of the pretty fairies who had gone to the seaside for pleasure. The frost on the doors of Weer's box office at Santa Cruz is said to have been several inches in depth.

It appears from papers filed in the Court of Township Justice Jay R. Brown today that while Weer had high hopes of success as a manager in the comic opera field, he did not have a wealth of gold to toss into the enterprise. He needed a backer and found one in the person of W. G. Bryte. Today the attorney for Bryte filed papers in a suit against Weer. Bryte seeks to recover the sum of $299.99 for money alleged to have been loaned to start out the comic opera company. It is claimed that Weer promised to pay back the coin from the earnings of the operatic company.—Sacramento Bee of Monday.

Marriage of Camille D'Ardure

The marriage of the prima donna and E. W. Crellin will be solemnized in Oakland next Monday at the residence of the groom's brother, Arthur Crellin, on Jackson street. The groom's mother is making elaborate preparations for the event. Miss D'Ardure still has some obligations to theatrical managers, which she will probably fulfill before she retires from the stage.

Geo. Lask Makes a Change

George Lask, who has spent nine years of his life as the Tivoli stage director, his present engagement dating back five consecutive years, will report in New York Sept. 17th to Dunne and Ryley, having been engaged by John C. Fischer to stage their productions, and especially the new musical piece, Floradora, of which great things are expected. Mr. Lask has done a tremendous amount of work at the Tivoli, not only staging productions, but writing or being responsible in a great measure for many of the Tivoli's annual holiday reviews. His departure will be a keen loss to the popular Eddy street opera house, and the management part with him with regret. Mr. Lask's services have been much sought after in the last year or two, and he has received three good offers from well-known theatrical firms to join them. In departing from San Francisco, he carries the best wishes of a great multitude of friends, for George Lask is probably as popular a theatrical man as ever resided on the stage. The Review joins in the general good wishes.

Death of Enrico Tomaso

James Henry Thompson died last Saturday at the home of his parents near Santa Cruz. He was professionally known as Enrico Tomaso. Having an unusually good voice, he went to Milan, Italy, where he studied music for several years. On returning to this country he joined the McQuill opera company. Later he became a member of Cleveland's Minstrels. Deceased was born in Santa Cruz forty-three years ago.

Hermosillo, Mexico, is to have a grand opera house, erected by government grant. It will be a handsome structure. Plans have been drawn by architects of this city.

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THE SAN FRANCISCO DRAMATIC REVIEW
Comments

In the last two seasons we have had several examples of the imported article in the song and dance line, and in each case the standard of proficiency has been so low that our American girls who sing and dance have shown most brilliantly by contrast. This week at one of our playhouses we are seeing a company of singers who may be great in their own land, but are not to be compared with the average chorus girl of American blood. They have neither voice, grace nor agility, and the same is most generally noticeable with all the foreign importations in the dancing line that come to this country. For beauty, grace and winsomeness, for voice and charm, the world must come to our American dancers and singers.

The Alcazar has a new leading woman of tall and willowy blonde grace, who is the wife of an ex-Californian well and most favorably remembered here. She is Mrs. Harry Dam. Harry is one of the most brilliant newspapermen who ever hailed from the State. He is now writing for scientific journals in London, when he isn't busy writing a new play. Though he has resided in England for several years, he is a thorough American. A couple of years ago the story was expected to visit the Dam household, so Harry, whose Americanism is uppermost, arranged that Mrs. Dam should return to Boston, her native city, and remain till the expected event occurred. He wanted his child born under the Stars and Stripes, and if there was any possibility of being the father of a President, he didn't want to lose the chance. Miss Dorr has won much success in London and there is no reason why she should not duplicate it here.

Howard Hall

Howard Hall, the Alcazar's new leading man, who will open with the stock season Sept. 3d, is pictured on our front page this week. Two years ago in the Spring Mr. Hall was seen at the Columbia, as leading support to Robert Mantell, being very favorably received by the critics and the public. That year in October he was at the same theatre in the company presenting Sowing the Wind, playing the part of Brabazan, originated by Henry Miller. So in a sense, Mr. Hall has had his introduction to San Francisco and the coast. Mr. Hall opens his season in The Masqueraders and during the season will be seen in the leading roles of plays put on at the Alcazar.

Alta Theatre Gets its License

In accordance with Judge Daingerfield's decision, in the case of the Alta Theatre, formerly the Grove Street, against the Board of Public Works, the theatre was given a license on Monday. The very idiotic provision of the Fire Commissioners demanding that all new stage floor be of concrete or stone and held up by iron or steel girders, was held by the court not to apply to the Alta, as it had been used as a theatre before the passing of the ordinance. A test will later be made, and the utter absurdity of the ordinance will be disclosed to the Commissioners.

Uncle Tom's Cabin is the attraction this week. It will be followed by a revival of East Lynne. The management promises a line of the best attractions obtainable at the new theatre.

John Cordray in Town

John F. Cordray, the well known Portland Manager, is in San Francisco, looking after his theatre's interests and booking some attractions for the Portland Street Fair, of which he is the Director-General. Mr. Cordray looks hale and hearty and reflects the very prosperous last season he had with his theatre. Having a couple of weeks open in his theatre near the opening of the season, he will probably take a vaudeville show in to fill that space. If he secures the attractions he is after, Portland will see the best vaudeville talent it has ever known. Mr. Cordray will probably leave for home to-day or to-morrow.
Charles King is a member of the Clement-Stockrell Company.

Tom Greene has been spending several weeks in Los Angeles.

Julius Steiger will sing the tenor role in Klaw & Erlanger's new opera, Foxy Quiller.

Della Fox is resting at Liberty, N. Y., and is said to be recovering her health rapidly, and with it her voice.

Polly Stockwell and Bert Young join the Alcazar's new stock company playing juvenile work.

Henry Miller does not take his production of The Only Way to a place of more than three cities in the State.

W. H. Pascoe goes out this season with Tim Murphy in A Bachelor's Romance.

Paul Gilmore is playing a three weeks engagement at Elitch's Gardens, Denver.

Rod Waggoner has left to do advance for Dailey's Comedians, in place of Nic Harvey.

Dorothy Dorr and Howard Hall will be the new leading people in the Alcazar's new stock company, which opens Sept. 3 at The Masqueaders.

Louis Maurice has been engaged by Frank McKee and William Harris as director of music for Hodge, Podge & Co.

William Robinson will be musical director of Ship Aboy Company, in which Ferris Hartman will star for a couple of months.

David McCartney, a Los Angeles boy who has made quite a reputation with several of the Frohman companies, has joined the Frawleys.

Louise Mered, who goes out with Dailey's Comedians, is a Carson girl with an unusually sweet and well trained soprano voice.

Helen Merrill, who has been a popular singer at the Tivoli goes out next season with Dunne & Ryley, probably in Florida.

Clara Lipman and Louis Mann were recently arrested in Bavaria for tresspassing and escaped with a small fine. They had gone to that country to witness the Passion Play.

Arthur H. Kent will not go out with Cogill-Cooper comedians. He received a telegram from home last Sunday and in response left for Newark, N. J., Wednesday morning.

The Arnold Opera Company, playing in Denver, has in Ada Palmer Walker, Daisy Thorn, Annie Meyers, Miro Delamotta and Jack Raffael several people well known to the coast.

Mark Sullivan has been engaged by Klaw & Erlanger to play Al-money, the matrimonial agent in The Rogues Brothers in Central Park, in place of Eugene O'Rourke, who has been incapacitated by severe illness.

Percy Cook, a former favorite in local stock companies, will go out with Eugene Blair next year, taking a strong character part in A Lady of Quality. The tour extends to the coast.

Ferris Hartman was offered a large salary to join the Dunne & Ryley forces for next season, but he had already signed with Mrs. Kringle for the Tivoli for the coming comic opera season.

Jessie Bartlett Davis is the latest recruit to regular vaudeville. She opens at the Orpheum Sept. 9th and will receive the highest salary ever received in vaudeville—in the neighborhood of $600.00 per week.

It is whispered in Los Angeles that Geo. Coban, the young author and actor, will soon have the proud distinction of being classed as a father. George and his wife are summering in the southern city.

Frank Daniels will be supported this season in his comic opera production, The Ameer, by the following cast of principals: Helen Redmond, Norma Kopp, Kate Uart, Will Daforth, Owen Westford, Rhys Thomas, and William Corliss.

Arnold Grazer and La Petite Hazel, the clever young performers, will soon appear in Portland at Corby's theatre. They have presented a charming little sketch called A Fairy Godmother. They have been coached in it by Gertrude Gates, who has done wonders with the children's precious talent. At a rehearsal at the Orpheum the other day, they greatly surprised a number of managers and actors by their extremely artistic performance.

Juliet Crosby, (Mrs. Fred Belasco), returned this week from her Eastern and European trip. She brought with her a great number of stunning Parisian gowns, some of which will be seen on the Alcazar stage this season. Upon her return, Mrs. Belasco was most completely surprised by Mr. Belasco who presented her with a swell buggy of the latest pattern, one of the only three on the coast, and a bloomed horse.
The Columbia

Freeman Wills has taken Dickens' Tale of Two Cities, and made a great play of it. Henry Miller has taken the manuscript and developed the strongest and greatest artistic success of his busy career upon the stage. The atmosphere of the story has been retained to a wonderful degree and it is full of strong parts. A prologue introduces the general motive of the play—or rather the beginning of the incident upon which the main features are built. Then follows four acts.

Mr. Miller was the complete incarnation of the brilliant, dreamy, young profligate of a lawyer, firm in his friendships and daring and reckless where his own interests are concerned. Many complex motives enter into and govern his life and in working out these changing characteristics into a strongly individualized personality, he achieved a triumph that will never be eclipsed by anything he will ever do in the future. Edward Morgan was a strong figure, too, in the play, as Defarge, animated by one sentiment—vengeance. Mr. Morgan was cast for a part that exactly suited his temperament and forgetting as he did, many of his annoying tricks of declamation and action, he furnished a commanding character. J. H. Stoddart was Mr. Lorry, and D. H. Harkins, Dr. Manette. Frank Worthing is generally excellent, but he has had parts that fit him better and offer stronger opportunities than the role of Charles Darnay that he assumed. Clarence Montaine handled excellently a small strong chance in the trial scene as the prosecutor and Frank McGlynn was the citizen judge. Margaret Robinson was a sweet looking, charming Lucy Manette and Grace Elliston handled the character of Mimi with certainty and considerable power. The attendance has been to capacity all week and has, we believe, made a new record for the Columbia.

Grand Opera House

The Frawleys have put on another opera and they have put on as good a play as some of the versions that we have seen and is totally different in nearly every way. Instead of being a tale of love and life in warm, gentle touches, it is pulsating with vivid carmine splashes, with very little of gentleness and much of vigorous treatment. At times its sentiment is brutal and harsh and the story is told with a straightforwardness that leaves little room for the ideal. It has found immense favor, for the big theatre has been crowded nightly. Keith Wake- man, as Sapho, does strong and effective work. It is decidedly the best thing she has done so far. Her treatment of the character is one of dominating strength. Her spells of coquetry and triumph are more those of a woman sure of her own power, rather than a woman tempted by whimsical fancies and feminine caprices. Harrington Reynolds played Jean. Mr. Reynolds is a good actor, but he can hardly escape or put aside that death set seriousness, that rigid demeanor, that does not go with the young and unsophisticated. Mr. Reynolds is strong in strong parts—he lacks the volatility of youthful enthusiasm. Harry Roberts came near carrying off the honors of the performance. His Dechelette was very, very good. A strong character in every way. Frank Mathieu, in one little scene when he realizes that he faces his child, won his audience. It was an ariste triumph in a small bit. Grace Cahill played Rosa, the average girl of the Latin Quarter, with vivacity and good effect, and Minnette Barrett, who has just recovered from a long illness, furnished a sweet and womanly character, as Dechelette's lover. Mary Van Buren was an attractive Irene. George Woodthorpe was thoroughly satisfactory as the wife of Cesaire, and little Ollie Cooper showed up as a very talented youngster as the child of Fanny and Flamant.

Ernest Howell's Cauel shows the excellent training he has received. Carlyle Moore, as Hettema, is very enjoyable. He enters into the spirit of the character with his usual life and dash. White Whittlessey is an ideal Jean. Such a lover, so full of fire and ardent wooing! Geo. Webster's Uncle Cesaire is perfect. Mr. Webster during this season has delighted every one with his great versatility. Florence Roberts' Sapho is an exquisite production, adding much to her laurels with the regular patrons of this model home theatre, who are all too only sorry that her season is almost over. Marie Howe, as Mme. Hettema, is a delight to the audience; they never tire of her and particularly in this part. Stella Rosetta, Mae Keane, Perry Ward, Jean Patriquin and a host of others help make the first act a dream of beauty and jollity. It is an unusually enjoyable act, and, so crowded with kaleidoscopic pictures as to almost tire one in trying to keep up with the procession.

The Tivoli

Grand opera at the Tivoli is drawing crowds nightly. This week they presented Tanhauser and Mignon, alternate evenings, to excellent audiences. Salassa and Avedano are the artists around whom the most interest clusters in Tanhauser. This Wagnerian music tries the powers and endurance of the singer and perhaps we like them better in the soft, Italian opera whose sweetly modulated vowels add much charm to the rendering of classical music. Wm. Schuster, Anna Lichter and Effie Stewart round out the evening's program to our utter satisfaction. Mignon is given to fully satisfied audiences also, Russo and Nicolini, Repetto and Politeni and our own Frances Graham, whose soul-stirring contralto we love, gives us a delightful evening with this charming opera. Do you know, it's really funny to hear the snob, the would-be musical and the new-rich speak of Tivoli opera as so inferior. They have been abroad or heard the best singers, etc., etc., ad nauseum. Why in Daly you cannot hear Italian opera done as well as at the Tivoli. Most often their beautiful opera houses are given up to melodre performers, who, like the subordinates in the Lombardi Opera Company can make a noise and shout, but they can't sing. There's no music in it, but the Tivoli for a modest price offers you what you can find nowhere else in the United States for thrice the price.

The California

The Hypnotist, Sylvain A. Lee, has had good audiences at the California this week. Mr. Lee gives a very instructive five minutes' talk on hypnotism and then proceeds to mystify and amaze the audiences with his apparently great power, or with his knowledge of how to control the other man's mind, a power which is given to all but understood but few, fortunately for the peace and happiness of mankind, as it is a great power for evil in the hands of the ill-disposed. The audiences are highly amused by the funny positions into which he throws the hypnotised subjects, who are at his beck and call and as completely in his power as though they were a part of his own body. His Hindoo sleep is attracting intense interest, as the subject remains in this hypnotic sleep for two days and nights, and while in this state is viewed by thousands of wonderstruck people. Wednesday and Thursday afternoons the Brownies in Fairland continued to do their charming program of little folks.

The Alta Theatre

Manager Ewing is making a reputation as a manager who believes that the successful old plays still hold interest for the many. He followed the Stowaway with a very creditable performance this week of Uncle Tom's Cabin. Next week East Lynne will be put on. These plays lose none of their powers with time. Especially is this true of Uncle Tom's Cabin. There was a good attendance on the opening night and throughout the week. Lorine Carter, as Eliza, had an opportunity of displaying much talent, and Mrs. Horace Ewing, Mabel Carmichael, Helen Nelson, as Topsy, Alma Shyrra and Miss Cameron are deserving of great credit for their good work. Chas. Thurston was a first-class Uncle Tom and Clark McFarlane made an excellent St. Clair. Bert Van Cleve was an entertaining and amusing Mark. The remainder of the cast was as follows: Frank C. Thompson, Edward Clisbee, Willis Marks, Edward Snow, Edn Abbott, Eddie Holland. Little Miss Ribble made a pretty Eva.
The Orpheum

Sam Morris and Company are the headliners this week, presenting the furiously funny farce, Jack's Thanksgiving. It took so well last week that it has retained this week to no diminution of interest. As a matter of fact, it is one of the best laugh provokers in vaudeville, as interpreted by Mr. Morris and his support. From the first appearance of Sam Morris to the fall of the curtain the result is one long hearty laugh. Beside Blitz Paxton continues to sing with much success. She is one of the handsomest women seen on the local stage. Bruno, Anna and Bertha Wagner supply an interesting operatic travesty, entitled Opera in the Kitchen. The sensation of the bill is the club swinging of the four juggling John sours. Such deftness and grace has never been seen here in a similar tura. Lew Hawkins does an entertaining monologue act, followed by the much heralded Newskys, Russian singers and dancers, who are a great disappointment. They have one fair male singer, and none of them can dance as compared with the ability of our American dancers. Caroline Hull, the female barytone, looks beautiful and sings very well, although rather strenuously. Macart's dogs and monkeys still retain their popularity, and the strangest shows new views. The attendance all week has been really enormous.

The Olympia

The Hungarian Orchestra, under the excellent leadership of Conductor Isidore Feusser, give some unusually good numbers this week, notably the Strauss Waltz, Pictures of the North Sea, and an overture, The Haymon (Balfe). The living stajary, representing the statues of the Paris Ex position is a great hit. There is no change in the performers, though some of them give new numbers. Carlton and Royce and Bosco and Rice are particularly good with their specialties.

The Chutes

The Chutes presents an excellent program this week. Silva Tuerari, an operatic soprano, late with the Lamardi Opera Company, gives some excellent selections in an admirable manner. La Lista, the beautiful Myriad Dancer, is still a great favorite with her wonderful Butterfly, Fire and Lily of the Nile dances, quite suggestive of the famous Loie Fuller. Baby Ruth is always a favorite. She is an exceedingly clever child. Forest Sea-
**Eastern Correspondence**

**NEW YORK**

Special Correspondence.

**NEW YORK, Aug. 19.—Quo Vadis, one of the attractions of Alien Benedict's gang, was given last week at the Apollo, and has succeeded run just as though it had not already been played by two better companies.**

There will be other verses of Quo Vadis out again this season to divide with P. C. W. Freeman's, and except for a curiously spirited American cakewalk, has been attracting Parisians at the Folies-Bergere, and Willie English, the American negro, has also appeared there. Louise Willa Hapner is to become a continuous show coming in and will make her entry in Proctor's Fifth Avenue about the last of August, using a new musical sketch.

While the Leeder press agent was telling how prosperous all of George W. Leeder's attractions were and how soon the impecunious could go out of business if things kept coming well, the news came that the owner of the Casino, announced last week that early in September he would be taking over the Palace and that his house. He said that George W. Leeder, presents, owed two months' rent, and that he intended to pay in full. Mr. Leeder was sent back from Europe next week, and then some agreement may be arrived at. Mr. Sire has put the matter in the hands of his lawyer.

**Mr. August**

To the Editor:

I have been looking for a copy of the August, 1900 issue of the San Francisco Dramatic Review, which contains a review of a production I'm currently researching. The review is from the season of the play, which is set in the Victorian era. Could you please provide a copy or information on where I might obtain one? Thank you in advance for your assistance.

Sincerely,

[Your Name]
Edward S. Marble Dead

Edward Stevens Marble, who came of a famous line of actors and who was himself an actor, playwright and song writer, died in Brooklyn two weeks ago last Thursday. He was a brother of John S. Marble, who is in a New York hospital suffering from a bullet wound received last week. Edward Marble was the uncle of Mary Marble, John W. Dunne's talented wife. He was at one time a member of the famous company at the famous old California theatre.

Will They Make Up?

It is said that for the first time since they had their misunderstanding Norma Whalley and Walter Jones exchanged words at Stockton, and the healing of the breach between them is predicted by members of the company, notwithstanding Jones' flying trip to Chicago and the numerous telegrams he receives from his fiancée in the Windy City.

Side Lights

At Ashbury Park last week, fire destroyed several buildings, and the members of Morrison's Faust Company, who were staying at the Gibson Hotel, getting ready to go out, lost practically all their belongings.

On the Road

James Nell and the Nell Company

Los Angeles, July 29, six weeks; Fresno, Sept. 10-11; Stockton, 12; San Jose, 13-14-15; Portland, 17, week; Vancouver, 24-25-26; Victoria, 27-28-29; Seattle, 30, week.

Frawley Company

Grand Opera House, July 1; indefinitely.

Frank Cooey Company

Tucson, 20, week; Phoenix, 27, week.

Elfedor Company

Stockton, 20, two weeks.

Australian Comedy Company

Rexville, 14-19; Sardn, 27; Koolo, 38; Nelson, 29-30-Sept. 11; Rossland, 3-6; Greenwood, 8-10; Grand Forks, 11-12; Nelson (return) 13; Croybook, 15-17; Vernon, 18-20; Melbourne, 22.

Under Sealed Orders Company

Sacramento, 25-26; Seattle, Sept. 2, three weeks.

Elliott-Paean Sophie Company

Santa Cruz, 24; San Jose, 25-26; Vallejo, 17; Napa, 26; Santa Rosa, 29, Sacramento, 30-31, week.

Boston Lyric Opera Company

Butte, 19, week; Great Falls, 27-28; Helena, 29-30; Wallace, Idaho, 31; Spokane, Wash, Sept. 13; Seattle, 3, week; Vancouver, 17, three days; New Westminster, 20, Victoria, 21-22.

Daly's Comedians

San Diego, Sept. 3, week; Santa Ana, Sept. 10, week; Anaheim, 17; San Bernardino, 18; Redlands, 19-20; Riverside, 21-22; Ventura, 24, week; Santa Barbara, October 1, week; Bakersfield, 8, week; Visalia, 15, week.

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Pacific Coast Correspondence

LOS ANGELES Special Correspondence.

LOS ANGELES, Aug. 21.—Business at both theatres has been good this past week. David H. McCartney, who lives in this city, has left for San Francisco, to join the Frawley forces. Mr. McCartney has acquired considerable success in the past two seasons as leader man for one of Frohman's companies. * A letter received here from Mme. Trebbeli states that she has just returned to New York from Canada. She will return to Los Angeles next January. * Adgie, the Lion of Lions, is trying to obtain concessions from the city council to start a lion farm in this city. The city fathers are not looking with much favor on the proposition, although Adgie may arrange matters with the Chutes management to establish an institution of that kind on their grounds. * The members of the Los Angeles Athletic Club are taking a very active interest in the plans for the Midway Carnival to be held the week of Sept. 21-29. The attractions will comprise all the features of the original midway and some others in addition, as a grand street parade. * Five cardials of appurtenances for the Chutes arrived this week and were transferred to the grounds. Work is now being pushed so as to open the place by the first of October. The opening will practically be Sept. 17th, when Fain's fireworks production the Battle of San Juan will exhibit for a week. * The Los Angeles Theatre still remains dark, but is making some good bookings for the season. At the Burbank Theatre the James Neil Company put on the comedy Niebe for week of 19-26. The piece has not been seen here for some years and as a consequence it did a good business. Edythe Chapman plays the title role in a very creditable manner. James Neil as Mr. Dunn is entirely satisfactory and Benn Howard as Cornelius Griffin emerges from the villain rôle and it thoroughly enjoyed in its comedy. The other parts are well handled and the piece, as a whole, very entertaining. At the Orpheum, the usual good bill is up and good house enjoys a couple of hours of very entertaining vaudeville. The bill includes Laura Bennett and Sally Stenfeld, Messer-Baker, Garza, Vincent, Nichols, Sister, Hooker and Davis, St. Ouge Bros., Zelmë Rawston, and Mason and Grey. Manager Journores spent a couple of days at Catalina in pursuit of the festive terra last week. HERBERT L. CORNISH.

SEATTLE Special Correspondence.

Seattle, Aug. 21.—The Seattle theatrical season of 1900-1901 began last Sunday evening with the first regular engagement of a visiting company of players at the Third Avenue. * Russell and Deco's stock company, which had successfully entertained the patrons of the house during the week, closed the night before, and went on the road for a short tour of Northwest cities. * The season of the Seattle theatre will open Sunday evening, when the Dailey company, headed by May Nansay made their initial bid for favor. The company opened in the New South, and instantaneous hit with a packed house. H. C.

VALLADU Special Correspondence.

VALLADO, Aug. 21.—The Jarragut theatre is being decorated in a highly artistic manner by decorators from San Francisco. * Mr. J. E. McCarty agent for the Lemmon and Sapho company, remained in town for a short time and made many friends. * Edith Lemmon and company will appear in Sapho, Monday night of next week, and from the looks of the box sheet this highly advertised play will be shown before a crowded house. * The Jessie Shirley company will on the 3rd of September begin its westward tour with a bright, talented little actress; she will be well received. * The Neff company having one day and night to spare, will on September 11th, play the Gilford Food and A bachelor's Raimance. * Kelly's Kids will have full swing of the stage on Monday, September 31st, afternoon and evening.

R. STOCKTON Special Correspondence.

STOCKTON, Aug. 21.—The opening of the Yo Semite Theatre last week was a most auspicious event. The popular playhouse was packed with an appreciative audience that applauded the performances of House & Ryker's All Star combination. * The McFarland & Company, arrived here Tuesday from San Jose and opened their two weeks engagement with The American Girl. Billy Ellerfield and Jessie Norton are sharing the talents of the plant. * On arrival, Mr. McFarland was met by a couple of songsters and a couple of comedians, their names being unknown. They had the privilege of singing at the opening, which was very well received.

Geo. E. McLeod.

SACRAMENTO Special Correspondence.

SACRAMENTO, Aug. 21.—The coming attractions at the Capitol, are, Naturally, Barker & Whittaker company in Orlo Sealed Orders; Arg 30 to Sept 2 inclusive, Edith Lemmon in Sept 3; Henry Miller in the Only Way; Sept 9 for ninemonths, Craghill & Cooperman in The Bodyguard. * The Baritone, which formerly lived here and gave lessons in voice music, and also conducted the McClennill Club of noted voices, died of consumption at Sacramento this week. * G. O. Bryley of this city has begun suit against Louis William Wer the vocal teacher, to recover $25,000 money loaned to operate a company and to sing "By the Sea Seas Waves" of Santa Cruz. * The Bulletin of last evening says that Carl Herman owner of the librettos and score of the Pegge Starke has begun suit against T. J. Clunie and Geo. W. Stembler, Proprietors of the California Opera house for an accounting and division of receipts of the production of The Pegge Starke which was given several weeks ago.

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In "Jack's Thanksgiving" ORPHEUM CIRCUIT

SAN FRANCISCO DRAMATIC REVIEW

AUGUST 25, 1900

FISCHER'S

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122-124 O'Farrell Street

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WEEK BEGINS MONDAY, AUG. 27th

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THE COLUMBIA

The close of the brilliant Miller season at the Columbia Theatre is near at hand. The magnificent performances that have been offered have been without a peer and it is only natural that local theatregoers are loath to part with so fine an aggregation of players. At no time in the history of theatrical affairs in this country has so complete and satisfying an organization been brought together and Henfy Miller in the selection of his repertoire has shown great wisdom. Acting, music, scenery, melodrama and the drawing room drama have all been essayed with equal success and the great triumph of the season. The Only Way, will hold the boards for seven more nights and Wednesday and Thursday matinees. The regular combination season will be inaugurated on Monday evening September 3d, with the Clay Clement and L. R. Stockwell company in a magnificent production of A Great Obstacle, a dramatization of Charles Dickens and Wilkie Collins, No Thoroughfare. Clement will appear in the role made famous by Fechter, and Stockwell will be seen in the same comedy role in which he appeared with Fechter. Mrs. Clay Clement will support the stars.

THE GRAND

The last performance of Sapho, will be given Sunday night. The following week Mr. Fravely will present an elaborate scenic revival of The Silver King, almost universally conceded to be the best melodrama ever written. The cast is as follows: Wilfred Denison, Wilton Lackey; Nellie Dever, Mary Van Buren; Cissy and Ned, the Cooper children; Daniel Jaikes, Henry Roberts; Capt. Herbert Skinner, Harrington Reynolds; Sam Baxter, H. S. Duffield; Elijah Coombe, Ahoy, with Mildred Percival, Clarence Chase; Cripps, Herbert Ashton; Geoffrey Ware, Frank Mathieu; Parkyn, Geo. W. Bowman; Binks, Chas. Edler; Jennings, J. R. Amory; Tubbs, C. B. Swift; Lesker, Thomas Burke; Gaffer Pottle, Geo. Gaston; Calman, Wein Lawrence; Olive Skinner, Grace Cahill; Tabitha Durden, Phosa McCullister; Susie, Pearl Landers; Mrs. Gammage, Christine Hill.

THE TIVOLI

In the history of local theatres, nothing has ever equalled the demand for seats at the Tivoli. Presently the Tivoli Opera House is now enjoying with its grand Opera season. Owing to the enormous success of Taunhauer, the management has decided to give four more performances of the Wagner opera, next week, and the alternating bill will be the popular Verdi opera, The Masked Ball. For Monday, Wednesday, Friday and Saturday nights, next, The Masked Ball will be sung, while for Tuesday, Thursday, Sunday nights and the Saturday matinee, Taunhauer will be repeated. The remarkable success of The Masked Ball, last season, is still fresh in the minds of those who heard it. Russo, the phenomenal tenor, is to sing Riccardo, and Ferrari is to be heard in the splendid character of Renato. Anna Lichner is to be heard again in the dauntless role of Amelia, while Repetto is sure to sustain her reputation in the role of Oscar the page. Poltint is to sing Ulrica, and Nigolini is to be the Chief Conspirator, while Signors Zani and Napoletani have important roles.

THE ALCAZAR

Next week Sunday will close a brilliant season with Florence Roberts, and the week following the Alcazar's new stock company opens with new players and a strong line of high-class fall and winter attractions secured by Mr. Belasco while East and in Europe. The new leading man will be Howard Hall, a handsome and very versatile player, and his leading support will be Dorothy Dorr, a woman of strong dramatic capacities, a most charming looking woman. Polly Stockwell will be the new soubrette, and Bert Young will do light juvenile work. The new company opens in The Masqueraders. Next week beginning Monday, Aug. 27, Florence Roberts, White Whittlesby and the present organization will appear in a beautiful conception of Frou Frou, adapted from the French. The play will be most picturesque mounted and beautifully gowned.

THE ORPHEUM

The Orpheum will have another good bill next week. At the head will be the Joccory's, direct from Europe, who will present one of the greatest acrobatic acts in the world. The Joccory's act is said to be sensational in the extreme and at the same time very beautiful. Lavender and Thomson will present a domestic sketch. They are both popular artists. The Tobins are San Francisco people with an international reputation. As instrumental musicians they have no equals in vaudeville. The Newseys will sing, some more Russian dances and sing some more Siberian chants. Lew Hawkins has been accumulating new material for his nightly sermon, and Macart's dogs and monkeys have been instructed in new tricks. Holders: Caroline Hall, Armin and Wagner and the biograph. Matinees Wednesday, Saturday and Sunday.

THE NEW ALHAMBRA

These are lively times at the Alhambra Theatre. The big company engaged by Ferris Hartman for Ship Ahoy, with which the Alhambra will open its regular season on Sept. 6th, is, both principals and chorus, putting in six hours each day at rehearsals. Harry Cashman will be the old sailor, Bill Barrance. Fred Kavanagh will duplicate his former success as Christy; Tom Quise will be the Commodore; G. Magnus Schultz will be the commander of the man-of-war. Oscar Franks, the well known society man of this city, will play the part of Lieutenant Lolly Pop. Gertrude Wade, a beautiful and vivacious Casino girl, is the soufflette. Florence Woodward, another New Yorker, and Julie Cotte complete the list. The Alhambra box office will open on Monday, Sept. 3d.

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LOCAL NOTES

CHURCH ENTERTAINMENT

A very interesting entertainment was given by the Church of the Advent Thursday of last week when a varied program was enjoyed by a large audience.

Mrs. Grace Morei Dickman, contralto, was a particular attraction, rendering solos, Elegie [Massenet], and The Little Silver Ring of P. Hartfield in admirable style. Mrs. Dickman has a voice of wonderful range and power and makes a most charming impression both in voice and appearance and won as usual most enthusiastic praise.

George Hammer-Smith created much applause in his selections and has always the happy faculty of suiting his work to the mood of his audience and the occasion. A Model Discourse was given by Miss Annie Shier. Prof. Chas. Graeber’s Mandolin Club rendered numbers.

Miss Edna Haight gave the Boy at the Dime Museum. Miss Belle Livingston, a pupil of Mrs. Marriner-Campbell, sang Herschel’s lovely song, Spring, with taste and refinement. Harry Wood Brown was the accompanist. The program concluded with the face, Who’s Who? in which Messrs. P. J. Barry, F. P. Scully, Chas. Asmussen, Miss Emily Kasten and Miss LuLu C. Luch participated.

MISS LITTLE’S CONCERT

Tuesday night Miss Cornelia May Little, a pupil of Anna Miller Wood, and who won success in Boston, gave a concert at Century Hall. There was a good attendance, and the audience gave the young contralto much praise for her songs, the program including Love Me Not [Secchi], My Boy Tamny, Will Thou Be My Dearie? [old Scotch Airs], recit. and aria from Nadera’s [Goring-Thomas], sonata for violin and piano, op. 20, first movement [Fouque], Der Tod und das Madchen, Hedge Roses [Schubert], Von Ewigere Liebe [Brahms], aria and gavotte, Suite op. 43 [Vieuxtemps], Love Me if I Live [Foote], Obstination [Fontenailles], Filles de Cadix [Costi], Slumber Song [Needham], May Day [Waltzeh].

Mr. Samuel Savannah, the violinist, assisted Miss Little in her concert. Miss Little was the solo contralto of the Unitarian Church of Milton, Mass.

RECEPTION TO MARSHALL GISELEMAN

Last Sunday evening Mrs. Marriner-Campbell tendered a reception to Mr. Marshall Giseleman, the promising young organist, who left Wednesday of this week, with his mother for London to resume his studies. An impromptu vocal and instrumental music was enjoyed. Among the guests being Mr. and Mrs. H. M. Bosworth, Mr. and Mrs. Giseleman, Marshall Giseleman, Mr. and Mrs. W. G. Doane, Miss Florence Doane, Miss Helen Marks, Miss Marie Partridge, Misses Isella and Neamanta Van Pelt, Alfred Metger, Mrs. Jenny Kempton, Mrs. Julia Tharp, Henry Heyman, Hothar Wissmer and Chas. H. Farrell.

MUSICAL ECHOES

Hothar Wissmer, the violinist, has returned from a month’s trip to Lake Tahoe, and resumed his classes.

Miss Carroll McComas, the whistler, will appear at Fischer’s Concert House tomorrow afternoon.

Rose Relda, better known as Rose Adler, is expected to arrive here next week on a visit to her family.

Alfred Metger, formerly critic of Town Talk, is no longer connected with the paper and has gone East.

Miss Agnes Freed, who appeared with success at Fischer’s lately, will sing at the meeting of the Mental Science Temple at Golden Gate Hall tomorrow morning.

Miss Clara Kalisher, the contralto, will give a song recital at Sherman and Clay’s early in September prior to her departure for New York. Dr. H. J. Stewart will be the accompanist for the occasion.

Mr. Delvin Bowley, the possessor of a very fine basso, will be later on an acquisition to our concert singers. He is studying with Mrs. Jessie Dean Moore and doing excellent work under her tuition.

Louis Crenshaw, who has been well known here for his success with his operatic classes, has gone to Chicago to publish a book upon vocal music. Mrs. Alfred Abbey, who has been a favorite local singer, was one of his students, and gave him great praise as a master.

A benefit for the widow of Prof. Francis, the mandolin player, who died recently will be arranged to take place on the 4th of September, at Union Square Hall. Chas. Graeber among others is working very hard to make a success of the affair.

Prof. Joseph Beringer appeared very successfully at the German-California Club lately, rendering Polonaise from Mignon, a Rubinstein Barcarole, and Prelude from the Suite Aus Hobbega’s Zeit. Prof. Beringer gave a very enjoyable recital of his students last season, and another is in preparation.

Prof. Chas. Graeber, director of the popular Mandolin Club, will give a recital of his pupils next Thursday at Golden Gate Hall. Mr. Ascher, the magician, who was formerly in Los Angeles, will appear and some vocal numbers will be rendered.

Miss Florence Doane was the soprano soloist at Calvary Presbyterian church last Sunday. Miss Doane who is one of our favorite church singers will sing at the First Unitarian Church in Alameda, Sunday, Sept. 4, where the music is directed by Elizabeth Westgate.

Next month Joseph Greven’s students will produce the opera, The Beggar Student. Mr. Greven is a most enthusiastic master and manages to make his pupils work with a will, and it is to be hoped their first opera will be a success. Mr. Horace Hanna, a tenor he is training, has appeared several times lately in public.

The ladies of the auxiliary committee of the Berkeley Hospital Association met last Monday at the residence of Mrs. David Loring in Channing Way, to discuss a means of raising money for the hospital. An entertainment will be given in the near future, and Mrs. J. M. Pierce was appointed as head of the committee work. It is expected that a series of musicals will be given.

The friends of Mr. and Mrs. Don Pardee Riggs will regret hearing of their intention to leave our musical circle, where they have been so highly esteemed, but will be gratified also to learn that they have accepted an excellent opening in Fresno, where Mr. Riggs as a violinist and his wife as a vocalist will go to find and a splendid field. They will go away at the beginning of September.

Miss Marion Barrington, contralto of the Plymouth Congregational church, this city, but a resident of Oakland, will have a farewell concert tendered to her at the Unitarian church of Oakland, Tuesday of next week. She will be assisted by Andrew Bogart, the well known baritone of this city. Miss Barrington will leave for Europe in a few weeks for a course of vocal training in Berlin and London, and her many friends have made every effort to make her farewell concert a success.

Cecile Von Seiberlich, vocalist and pianist, has returned from a trip of some weeks through California, taking her vacation in a delightful and novel manner. She and her husband travelled in a covered carriage, to the various points of interest, stopping for rest and refreshment wherever they fancied they led, and a month of fresh air and sunshine has given Madame Von Seiberlich a stock of health and nerve rest for the coming season. She has excellent prospects with her class of vocal pupils and several young piano students are doing good work.

Paloma Schramm, the child pianist, gave a recital at Sherman & Clay Hall, Wednesday afternoon and will appear in her farewell concert to-day.

Frederick Sherman, son of Mr. Leander Sherman, who has lately been enrolled among the employees of Sherman, Clay & Co. He is an Eastern university graduate, as well as a post graduate of Berkeley.

Last Sunday morning Miss Marie Partridge, a pupil of Mrs. Marriner-Campbell, appeared with great success at the meeting of the First Mental Science Temple of San Francisco, at Golden Gate Hall. She has an unusually sweet and sympathetic voice, of good power and cultivation and she will undoubtedly fill a place of promise in the musical field. Miss Gertrude Payson, her accompanist, acquitted herself admirably upon this occasion, showing an unusual interest in the singer—a quality that many other accompanists might emulate. Miss Partridge gave a most pleasing rendition of Dost Thou Know That Sweet Land, from Mignon.

Mary Frances Francis.
Macdonough Theatre

A beautiful Southern drama, In Sunny Tennessee, is playing at the Macdonough this week. E. J. Holden and Chas. King portray the characters of Dick and Jack Bryant, respectively, in an excellent manner. Harry Ratterey, as Col. Bryant, is exceptionally clever. Geo. M. Hermance gives a splendid impersonation of Nic Bryant, brother to the Colonel. Frank Opperman is quite amusing as George Washington Rufus Charles and Walter Whipple is good as Judge Walcott. Maud Miller looks very pretty as Miss "Fete," and her acting shows great intellectual ability. May Elyvone does some clever acting as Aunt Lina Kotora, and Edith Cooke makes much of her part. Sue Helmont. The Oakland colored Quartet add much to the performance.

The Devey Theatre

The Lights O'London is being presented this week. The cast is headed by Landers Stevens as Seth Preene, who gives a most artistic impersonation of the character. De Witt Clinton, as Harold Armitage, is as usual very clever, and Jeffrey D. Williams in the character of Clifford Armitage, the villain, acts with the naturalness that always makes his parts prominent. James Corrigan, as Joe Jarvis, is all that the part calls for. As Philosopher Jack, Maurice Stewart could not be better. L. F. L. Davis shows considerable versatility in acting three distinct characters. Fanny Gillette, as Hettie Preene, acts the part in a most delightful style. Edna Ellismore makes a handsome appearance as Bess Marks, and in the character of Mrs. Jarvis, Pauline Maitland makes a decided hit. Grace Plaited, as Shakespeare Jarvis, is quite acceptable.

The Cheerful Workers

Thomas A. Wise, who will create the principal comedy role in George H. Broadhurst's new farce, "The House That Jack Built," told the following story in New York the other day of his first meeting with the author: Wise was stopping at the Bohemian club, one afternoon, when a man stepped up to him and asked: "Mr. Wise?" "Yes." "My name is Broadhurst, I want to do something for you. Will you?" "Certainly." "All right. You know Smith?" (Smith isn't his name, but he's one of San Francisco's well known business men and bon vivants.) "Yes." "Well, he leaves his office every day at a quarter to five and walks to the club. I want you to take your grip, meet Smith between the club and his office, and tell him you're going to Los Angeles on the 5 o'clock train. See? Then get rid of your grip and meet me at the club at 5 o'clock precisely. Understand?" "Yes." "And you'll do it?" "Sure." At ten minutes to 5 Smith walked into the club. At 5 minutes to 6 Broadhurst appeared. "Tom Wise around?" asked Broadhurst. "No," said Smith. "He's gone to Los Angeles." "You must be mistaken. I had an appointment with him here at 5 o'clock." "Well he won't keep it." "Oh! I guess he will. He never failed me yet." "I tell you he's gone to Los Angeles on the 5 o'clock train." The upshot of it was that Smith offered to bet two bottles that Wise would not appear. The bottles were opened as the clock struck 5. Mr. Smith smiled in anticipated triumph as he raised his glass, only to see Wise walk in. The point of the story is this: The innermost circle of the Bohemian club is a society called the "Cheerful Workers," whose object is the obtaining of free drinks. Smith was the grand master. Broadhurst was a candidate for admission, and the success of his andadous scheme to work the chief worker, obtained him admission to the charmed circle.

Jas. H. Love in Africa

Jas. H. Love writes The Review as follows:

EDITOR REVIEW:—Dear Sir,—Am prospecting in South Africa to see whether it will pay to bring Nance O'Neill over after she finishes in Australia next April. We stopped in Durban, Natal. I went up to Lady-smith; could not get any further. Will likely continue on to London and may return to Australia via New York and Frisco. Best wishes. Yours truly,
JAS. H. LOVE.

In the new play written by Robert Marshall for Nat Goodwin the latter will impersonate a British officer who does not fight, but figures in Low- chester barracks and London dressing rooms.

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And in his readings, by mistake
A solemn truth the maudlin spake.

I have the awful disease called sanity and if something does not happen soon to unbgine my mind, my profession will go clean to the dogs. I feel about equal to a neat little paragraph on whole wheat bread or an essay on three dollar shoes and here I must plunge the pen into Henry Miller, (God love him!), and try to make him feel what ink and steel and muscle and “brass tacks” never yet drove home.

HENRY MILLER

He is an actor. I know twenty. I could say that of as calmly as I would announce a haberdasher or a seller of peanuts. But this is some different.

Actor—the word recaptures all of its fugitive music and much of its strength when applied to him and progress in stage craft ceases to be the pattle that it oft times is.

You who know him only as an actor should go through an hour of his stage management. You would come out with “a new found meaning in those words that never fell upon your ear before.”

He does not appeal strenuously to the young (?) imagination of the scene shifter and the property man and the sunbeam, moonbeam creator. Why? Because they cannot sit piously telling their ancient beads, singing the hymns of twenty years ago and seeing salvation. The “can’t be done” chant dies away at the first service and the echoes of it are never heard by Henry Miller.

Jiminy! it does me good to look at a man who will not be bullied by this behind-the-scenes trinity. So usual is their tyranny that the man who steps out of it becomes notable by the one act.

The stage at rehearsal is a little world which whimpers, and standing in the midst of it with his inventive force, his power of hand, his originality, his art, his spirit of a natural, wholesome man, I can fancy a feeling homelessness coming over him that even he could not describe. Upon my word, of all tragedies it is the ghastliest! Let’s shift the conversation. I might say things I would be sorry for.

His talent is not self-centered. He stands back from his work and what ever the light, the color never fades out of it. It seems to have as many facets as a well-cut diamond and to be as prodigal of its fires. Too prodigal, by far. It is not right, it is not fair. No man should work as he does. But what to do? There is a rare combination of the lyric and dramatic that no hire can interpret. It must sing and talk for itself and even then be but half understood. Yes, homelessness is the word.

Has he any faults? Oh yes, three or four. But I don’t think them of extreme importance. As The Only Way comes back in recollection, I don’t think they have borne any notable results.

To be a gentleman blackguard, a Sydney Carton, such as he was on Monday night, is an achievement that bids the critic hold his peace, close his superior eye and think. I am thinking. To be sincere, with a sort of semi-sincerity that mocks at itself, to be a frank interpreter of your own intimate, unsavory moods and yet be lovable, to play through three acts in a minor key and have but one climax, to do this and hold the serious interest of an intelligent audience to the end—well, if it be not genius, it is at least a servicable substitute.

The pathos of his acting—it makes me regret that I have not “The gift of tears.” His trick of standing aloof, smiling wily at what he may not share, is a touch of nature in stagecraft that the bad actor should study on his knees. There is a rhyme, a pulse, a timecount in all he does. His work is resonant of humanness and heartache. The Columbus theatre will not soon again echo to such a performance.

Of the women, Grace Elliston appeals to me. Not when she is silent. She does not suggest the ragged and beaten and heart hungry days of the slums—not in the least, but when she speaks, a cadence of her voice compels me to believe in her absolutely.

Miss T.—Will you please reprint some verses you wrote long ago on “The Stage Garden”? Certainly. It is so much easier than writing new ones.

THE STAGE GARDEN

Knowest thou the land where the azure pinks
Hang six on a twig from the jasmine vine?
And the blood-red pansies “rubber-neck”
And with peach blossoms intertwine?
Thither, O thither, love, let us flee,
And eat blue dates from the cherry tree,
And there if we tarry we soon shall see
The picture completed—a yellow ass
And a purple cow on the corinave.

Knowest thou the land where the rootless
Trunk,
Sends branches atwill like a diadem,
And all of the flowers are color-drunk
On sap from a wire stem?
Thither let’s hasten. Arie! arie!
Together we’ll wander and botanise.
We’ll gather the seed-pods hand in hand,
And study and labor to understand
The wonderful gardens that grow in stage-land.

MARGARET ANGLIN

There is a melody in her heart yet unsung. More’s the pity. She is the slave of her parts but never their dupe. Such as she must know that most of them are not worth being an actress about. In somebody’s else hands they might all have been passionless and blonde to the vanishing point. The charm she lends them does not alter the central fact of their weakness and smallness. Even the worst part, seen across a temperament, becomes tolerable. They are good enough for small fry. They are meat for little people and fools, but they will never keep talent from lying about loose. If they were attempts through which one passes on the way to a knowledge of one’s thoughts and style, the critic might keep silent, but what is Margaret Anglin doing with them?

The Lady Ursula has been her one summer opportunity. To be sure, Ursula is froth, but it is such beautiful, silvery froth. Her performance of the part brings her well to the front, a star.

Now, that is just it. Why is she not starring? Tall and slim and pale, nails and mystic, fanciful, sweet, subtle and original, she stands, I suppose, waiting a play and an opportunity. It seems to me, were I a manager with power I should see that both were forthcoming, and very soon.

She has the eyes of a great dreamer but a saving air of common-sense. Aspiring, intelligent, wissome common-sense, I mean, which is something apart from materialism. Suppose it is this that bids her play all parts sincerely, when at least two or three of them deserve the emphasis of murder.

I think she is very good to act at all, under the circumstances. If I were she, I should go out on a strike, though strikes are not the custom of the acting household.

Yes, there is more than one melody in her heart yet unsung. Though the songs that live in silence are very beautiful, yet so few can hear them they are hardly worth while.

Hurry up, Mr. Frohman, and give us an opportunity to see Margaret Anglin in a big play at the head of a picked company. Surely she has long since proven her fitness for the honor.

C. T.

Openings

All companies opening this week report big business. The Elliott-Bacon Sapho Company opened the 3oth at Gilroy to fine business.

The Dailey Stock Co. signalized their Seattle opening by playing to an immense house last Sunday night.

Under Sealed Orders opened at San Jose Sunday night, at the victory, to a record breaking house. After the show the company was banqueted by the management.

The Jessie Shirley Company opened Sunday at Marysville and report comes in that they have been playing to big business.

Conditions point to a great season in the theatrical business.
Truly Shattuck, a Californian girl, who graduated from the Tivoli chorus, then won acknowledgment from the East with her beauty and voice and then laurels in London and Berlin, is in New York after fresh triumphs at the Winter Garden in Berlin. Speaking of her Berlin engagement, Miss Shattuck said:

"This was my second appearance at the Winter Garden. My first engagement was not so successful, but it taught me a good lesson. I did not know what the audience wanted. I did not want to hear."

"On the last trip I studied my audience. I found that the Berliners wanted a taste of sentiment in his songs; not the gushy sort, but just enough to make him think, with his beer, that the girl beside him was the only one in the world. Of course, he wanted the girl to think he was the only man.

"I sang them songs of that style and they went immensely. I tried once or twice to use negro melodies, but they wouldn't grasp the dialect or the fun, so I gave them up. But I sang Sousa's march songs, wearing boy's clothing, and the stirring music caught their ears."

"My gowns caught the women and my—well, the men seemed to be satisfied with some of my costumes."

"It wouldn't be a rash assertion to say that it was in a costume like the above that Truly caught the fancy of the male Berliners.

Troubles of the Jubilee Singers

Fannie E. Stewart, colored, has brought action against Thomas H. Crump and the Metropolitan Lyceum Bureau of Chicago, in the Justice's Court. The plaintiff alleges that on June 19, 1900, she entered into a contract with the defendants to join their company. One of the conditions was that all hotel and traveling expenses of the plaintiff from Chicago and return were to be paid by the defendants. On August 11, 1900, it is alleged, the plaintiff was dismissed without cause, to her damage in the sum of $800. Some of the troubles arising in the affairs of the colored troops of Metropolitan Jubilee Singers were aired Tuesday in Justice of the Peace Kerrigan's court. E. H. McCormack, the advance agent, had brought suit for damages in the sum of $299 for personal injuries received in an encounter with T. H. Crump, the proprietor. The two men had trouble about money matters, but the Court decided that the plaintiff was not entitled to damages and the suit was dismissed.

Comic Opera in Los Angeles

Harry Wyatt is to give Los Angeles comic opera in December. He will put on the Boston Lyric Opera Company at Hazard's Pavilion and play them indefinitely.
Santa Barbara Elks

At Santa Barbara last Saturday night, the Santa Barbara Lodge, No. 619, of the Benevolent and Protective Order of Elks was instituted by District Deputy Grand Exalted Ruler Dr. W. F. Kennedy of Los Angeles, assisted by 150 Los Angeles Elks and fifty baby Elks from Redlands. The installation of the local lodge was one of the grandest affairs of the kind ever witnessed in California.

After the installation ceremonies were over, all of the Elks marched to the Arlington Hotel, where an elaborate banquet was given at midnight. The dinner was strictly Spanish and a tempting one. The menu cards were splendidly got up in a souvenir form. When the coffee and cigars came, Exalted Ruler John G. Mott of Los Angeles addressed a few appropriate words of welcome to the brotherhood, to which Exalted Ruler S. E. Crow of Santa Barbara responded. John Llewellyn of Los Angeles followed with a song; Frank B. Finlayson spoke on the "Eleven O'Clock Toast"; Colonel B. F. Crawshaw of the new lodge made a few remarks on "Fraternity"; J. Rush Bronson of Los Angeles on "Bohemia," and O. C. Bennett of Redlands on "Our Baby Lodge." Dr. J. C. Bainbridge of the local lodge chose for his subject "How it Feels to be a Baby Elk." His speech was lively and witty.

The membership of the new lodge is 150, which is the largest charter list of members ever instituted in the United States. The officers of the new lodge are as follows:

Exalted Ruler, S. Eugene Crow; Esteemed Leading Knight, Henley C. Booth; Esteemed Loyal Knight, James C. Bainbridge; Esteemed Lecturing Knight, William A. Wilson; Chaplain, John T. Johnston; Secretary, Charles H. L. Irwin; Treasurer, Neal Callahan; Esquire, George A. Black; Inner Guard, Edward A. Diehl; Tyler, Robert C. Curran; Organizer, A. Manuel Carrillo; Trustees—William S. Day, Benjamin T. Williams, Charles W. Rasey, Charles E. Sherman and George A. Black.

Carl Hermann, has brought suit in the United States Circuit Court against Thomas J. Clunie and George W. Flicks of the Clunie Opera House in Sacramento to recover the profits of six performances of the opera. The Beggar Student, given without the owner's permission at the Clunie Opera House during the recent engagement of the Lyric Opera Company, organized by Manager Flicks.

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A weekly record of Dramatic and Musical Events

No. 26—Vol. II
SAN FRANCISCO, SATURDAY, SEPTEMBER 1, 1900

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TOM GREENE
Threatened Trouble in Vaudeville

It appears that the vaudeville syndicate is to have a fight on its hands in spite of the report that this combination had secured all the best vaudeville talent of America. There was recently organized a society of vaudeville artists calling themselves the White Rats of America, and the fact that "Kats" is only a transposition of the word "Stars" is symbolic. In the signatures to the statement issued by this allied body were the names of many of the most famous vaudeville stars. It is now announced that they united for the purpose of fighting the syndicate, which threatened a reduction of salaries. If these actors make a determined stand, the row of the syndicate's boeing will not be entirely easy of cultivation. In view of the fact that the syndicate is going to have one of its fights in Pittsburgh—the new theatre and Harry Williams clashing—this is interesting, and Manager Williams may not find it so difficult after all to fight the syndicate.

—Pittsburg Dispatch.

New Play by Oscar Wilde

Mrs. Brown Potter and Kyrie Belwew will produce a play by Oscar Wilde next winter.

Wilde is now in Paris. Beliew recently found him in Genoa on the verge of starvation. He took him to Paris, gave him money and set him to work on the play, which promises to be a brilliant success.

Drama in Coytesville

Last Saturday night they had a show in Coytesville, and it beat anything that New York has done in the amusement line all summer long.

The show resulted from the efforts of the citizens of Coytesville to organize a fire company. The hat was passed around among the natives and money enough subscribed to purchase a hose cart. The next thing to do was to get the uniforms.

So one of the firemen went to Maurice Barrymore, who is a resident of Coytesville. He isn't raising pigs and chickens, but he spends his summers there. So do Henry V. Donnelly, George D. MacIntyre, Miss Dorothy Donnelly, John Jennings and quite a number of other dramatic folk. Wouldn't they give an entertainment as a benefit for the hose company? Barrymore said he would if Donnelly would help. Donnelly said he'd help, so it was on.

Barrymore emerged from Coytesville long enough to go to the Lambs' Club and corral a bunch of actors and actresses. He secured a dozen and made them promise to go over Saturday night and do their best stunts. There was no stage and no scenery anywhere in that part of Jersey, but the firemen, under Mr. MacIntyre's direction, turned Cramer's picnic grove in Fort Lee into a passable place. They rigged up a shed into a stage in front of the dancing pavilion, put an arc light in front of the stage and made a drop curtain out of a lot of red, white and blue bunting. Scenery enough to make half an octagonal room was brought over from New York. All the chairs in Coytesville and Fort Lee were borrowed. A piano, a violin and cornet were obtained for an orchestra.

By 8 o'clock Saturday night there wasn't a seat left. There were more bally spectators than any of the New York players had played to before. Baby carriages were scattered all over the ground, with their occupants cooing and crying "papa" and "maama" with unrestrained freedom. There were lots of pretty girls, some Jersies and some New Yorkers. It was a real nice homely gathering, and when a baby howled at the most inopportune time it didn't cut any figure.

Barrymore was the whole show. In addition to appearing himself in A Man of the World, he was in "the front" of the house as the head of the "claque."

"I must lead all the laughs," he announced. "Ha! ha! ha!" he gaily roared at every good joke, and the Coytesville contingent followed up rousingly.

"Bravo! bravol he shouted singly, and the firemen behind him echoed "Bravo!"—a form of appreciation they would hardly have undertaken under a less distinguished leader. But the show really didn't need a claque. It was plenty good enough to stand on its merits.

The entertainment netted several hundred dollars to the uniform fund, and within a very few weeks Coytesville will be absolutely safe from fire.

—N. Y. Sun.

Camille D'Arville Married

Within a bower of blossoms the ceremony was performed Monday noon that changed the name of Camille D'Arville and gave her the name of Mrs. Ernest Willard Crelin. The ceremony was performed in St. Paul's Episcopal church in Oakland, and was witnessed by relatives and a few intimate friends. The entire house was transformed into a maze of flowers and trailing vines interspersed with ferns and palms, the work of the decorator's art reaching its climax in the window where the ceremony was performed, for here the mass of lilies banked in walls of green hid every semblance of wall or window and showed but the living beauty of nature's adornment. Attired in a costume of lace and carrying rare flowers, the bride seemed a part of the surrounding beauty as she spoke the words which took her from the mimic stage and placed her on that of real life.

At the conclusion of the beautiful marriage ceremony of the Episcopal church, the banquet-room, decorated in pink and white, was thrown open and the guests vied with each other in complimenting the groom who had won from the public and held for his own one of the popular idols of the stage.

Camille d'Arville, or, as she was known in private life, Neelie Lyon, was first known in this country as one of the prima donnas of the Bostonians, and later as a star attraction on the vaudeville stage. Her success has been pronounced from her first appearance in New York, and wherever she sang she made admirers.

Ernest Willard Crelin is a well known capitalist and society leader, and when he first heard the voice of Miss D'Arville he determined to make her his wife.

Under Sealed Orders

This is typical of the way the critical Sacramento papers received Under Sealed Orders last Saturday and Sunday. "It was played by a company of very even capability. The piece is extremely sensational and extravagantly dramatic. Interswoven with the main story is a pretty love tale in comedy, in which Jennie Kelton, a pretty soubrette, Harry Lewellyn and M. J. Hooley, comedians, carry the burden. Ray Whittaker is the leading man of the troupe, a young and capable actor. Miss Omeda Raymond, leading woman, is fully equal to the demands of the foremost female role. The young woman has fine spirit, a good presence and reads well and intelligently. The support by Mr. De Camp, Mr. Ogden, Mr. Lyn- ton, Misses Baxley and Murdock and others is quite equal to the calls of the play. William Brewer, well known here, and who for a long time belonged to the first Clunie Opera House Stock Company, has the heavy role, Sansom, the criminal and hypno- tist—a difficult and trying persona- tion, and well sustained by Mr. Brewer.

Members of the Clement-Stockwell Company in town who will support the two stars during the four weeks engagement at the Columbia are Mrs. Clay Clement, Charles King, Charles Canfield, H. G. Lonsdale and Alice Lonnan.
Bell's Broadway Dramatic School

The third year of the Broadway Dramatic School, Denver, Col., opens Sept. 2. The training given in this school in every branch of the dramatic profession has won for it an enviable reputation. Mr. Bell's twenty years of practical experience on the stage have enabled him to map out a course of study far reaching in its results, and his success as an instructor is evidenced by the large number of graduates from his school who are holding responsible positions in first-class companies.

The excellent standing of the school is indicated by the fact that Mrs. John Elitch, Jr., owner of Elitch's Gardens, and Mr. Wm. Cooke Daniels, the most prominent merchant and social leader of Denver, have each offered a gold medal to Mr. Bell to be presented to the young man and woman, respectively, who shows the greatest progress during the coming term.

Baker City Theatre

"The Baker," as it will be named, when completed and furnished, will have cost not less than $30,000, and will be the finest opera house in the State outside of Portland. Its seating capacity will be between 1,100 and 1,200. Part of the material is now on the ground, the foundation having been finished some time ago, and work will be commenced at once. The building will be 60x100 feet, the space from floor to ceiling being 50 feet, making the structure about 60 feet in height.

The Baker has been leased for a term of two years, with privileges of five years renewal, to George L. Baker, of Portland, formerly of the Marguerite Grand. He is having special scenery prepared, which will make it one of the most attractive playhouses in the West.

The Nome Field

One indication of the change for the better that has come to Nome is the business being done there by the theaters. When Robert Blei, who is known all over the United States as a skyrocket theatrical scammer, failed to make a success of the Columbia Theatre there, it was predicted that such an institution could not be supported. Shortly after Blei & Spitzel sold out the Columbia, however, Frank Simons arrived from Dawson and opened the Standard. He has been doing a good business, particularly in the last week.

The presentation of The Masqueraders will be the most costly ever seen at the Alcazar.

Dailey Co. in Seattle

EDITOR REVIEW: We arrived here Friday night and opened Sunday night to packed house. Play and company going big, giving the best of satisfaction. And despite the fact that the weather here is greatly against us, there has been no noticeable decrease in business. On the contrary, it is increasing with every evidence of it continuing during our engagement, which closes here Sept. 1st. We open Vancouver the 2nd, one week. All are well and look forward to a happy, prosperous season. The "boys" desire me to remember them to The Review.

Most sincerely yours,
Edward F. Nannary.
8-23-10.

Guests of Walter Morasco

About one hundred and twenty little waifs from the West Oakland Home were the guests of Walter Morasco last Saturday at his beautiful country home on the Redwood road, beyond Fruitvale. The children took the 8:20 local train in the morning for the end of the line, where Mr. Morasco met them with private conveyances and took them to his place. It has been the custom of Mr. Morasco for the past eight years to give the children of the home such a delightful outing on the last Saturday of August.

New Copyrights

Griselda, the Peasant Duchess, has just been copyrighted by Virna Woods of Sacramento, the author. My Old Southern Home, by Oscar Lamar Allen of Los Angeles, is a recently copyrighted play.

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ADDRESS, PRESS CLUB, SAN FRANCISCO
Juliet Crosby Talks to The Review

Juliet Crosby, (Mrs. Fred Belasco), who returned last week from her Eastern and European visit, chatted pleasantly last Tuesday with The Review editor concerning the impressions she gathered while away from home. She was in London ten weeks and in Paris about three weeks. During her stay in London, Miss Crosby was a member of Mrs. Carter’s Zaza Company, and on the fourth week had the pleasure of playing before his royal highness, the Prince of Wales, who was good natured and looked very little the Prince in his free and easy demeanor. Miss Crosby noted a great difference in the theatres of London from those we have. There they are nearly all extremely narrow, it being impossible to see from the sides. There are no ushers, but women attendants, who seat you and then sell you a program for sixpence. The English theatres make a great feature of their lobbies and between acts, the audiences precipitate themselves into these flower bedecked places and chat with and visit their friends. Miss Crosby noticed that it was particularly difficult for an American to make an impression on an English audience, but when they do, it is perhaps, some compensation for the reluctant acknowledgment. As to the well dressed English actress, Miss Crosby declares she never sets eyes upon her. They are the most impossible dressers in the world. What with peculiar taste and a straight up and down figure, the result in dressing must necessarily be something fearful. E. D. Price, who was a member of the Belasco party, declared one night, after a survey of an English audience and stage, that there should be a weight limit to all persons appearing in evening dress, as is the English custom at theatres. He thought that the human figure should at least show signs of a certain amount of flesh before it should be allowed to exhibit itself. Miss Crosby found in Paris the French sentiment against the English to be something extremely violent and a great many Americans who were taken for English suffered many slight injuries in consequence, to say nothing of suffering in their pocket books, for all prices were raised 100 per cent. during the fair.

In conclusion, Miss Crosby said she was glad to get home; that Paris women were chic and bright, but there was a great monotony about their clothes that is never seen in American cities, and as far as gowns were concerned New York and San Francisco were certainly every bit as well situated.

In London, she found great pleasure in looking up old historical places. The cut below shows her with Mrs. C. Cook, wife of David Belasco’s London manager, in the vicinity of the Parliament buildings. On the left is Mrs. Cook, on the right Miss Crosby.

During the race riot last week in New York a mob surrounded the New York Roof Garden, where William and Walker were playing, and assaulted Walker when he came out. A mob also chased Ernest Hogan, the negro who wrote “All Coons Look Alike to Me.”

Tom Greene

Saturday night Tom Greene acquitted himself of a feat of which he may well be proud. He had been spending his vacation in Los Angeles and was just preparing to mount his wheel for a ride when he was handed a telegram from the Tivoli saying that Avedano was ill — could he sing Tannhäuser and if he could when could he leave? Tannhäuser was billed for Saturday night. Here it was Thursday, Mr. Greene wired back he could and would. He would start that night. He got the book of the opera, took theowl Thursday night, locked himself in a drawing room and studied all night. Got here Friday morning and had a short rehearsal Friday afternoon. Studied all Friday night and came on Saturday night perfect — and made one of the most substantial hits ever made at the Tivoli and certainly one of the biggest in his career. The audience gave him a magnificent reception, never dreaming of the circumstances under which he appeared. When we consider that Mr. Greene had never sung the part before and had only seen the opera once, ten years ago, the undertaking and achievement will appear in its true light. Tom Greene, with a magnificent tenor voice, can sing comic opera and grand opera and is one of the most reliable singers before the public. His ability to quickly memorize such a part as Tannhäuser, one of the most difficult of operas, is one of the features of his success. He will later be heard during the grand opera season, and has been engaged for the regular season following the present run of grand opera.

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FRANK McQUARRIE
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RICHARD MANSFIELD is rehearsing Henry V. The May will star in a Kerker-Morton opera within the season.

RHYTHOM will come here as a member of Frank Daniels' Company.

JESSIE BARTLEY DAVIS has announced her intention of staying in vaudeville.

CONSTANT COGDELL, the famous French actor, was recently prostrated by the heat and his theatre is closed.

ALFRED NIELSEN is still in this city, but goes East directly to open her season. She comes here in November.

OLGA NETHERSOLL contemplates producing a dramatization of Ouida's novel, Under Two Flags.

JULIA COTTE is doing some splendid work in Ship Ahoy during the rehearsals, and will be certain to make a hit in the coming production. The popular piece opens at the Alhambra next Thursday night, Sept. 6.

GEORGE OSBOURNE, who was engaged to play Simonides in Ben-Hur, has been forced to retire from the cast through temporary illness. Emmett Corrigan, who played Iderim, and later Ben-Hur, last season, has been engaged to play Simonides.

IDA HAWLEY will be remembered as an attractive member of Morosco's last musical organization. She will have an important part in the musical comedy, A Million Dollars, which will inaugurate the fall season at the New York Theatre, N. Y.

FERRIS HAYMAN has been unusually fortunate in securing such clever people for his support in the coming production of Ship Ahoy at the Alhambra. Harry Cashman and Tom Guise, especially, will give a great deal of strength to the production.

L. R. STOCKWELL, who is cast for the part of Joey Ladle in A Great Obstacle, which opens at the Columbia next Monday evening, appeared in the same role when Charles Focht starred in No Thoroughfare in the seventies. The part is a humorous one, of which Mr. Stockwell makes the most.

MARY ANDERSON (Mrs. Antonio Navarro) admits that she is not as young as when playgoers knew her, but she has confided to having received a shock at a bazaar held in Broadway, Worcestershire, England, the other day, when the rector of a religious community told her she was a mother to them. She made a little speech, in which she remarked: 'I am somewhat overwhelmed by the clerical compliment, but he might have said 'sister.'

TOM GRISE, who is cast for the part of the Commodore in Ship Ahoy at the Alhambra, is already well known to theatre-goers of this city. For four seasons he was with De Wolff Hopper, making his last appearance here at the Baldwin Theatre, playing the French general in Wang, and the insurgent chief-tain in El Capitan.

EUGENE W. PRESSBERRY's new play, in which Joseph Brooks and Ben Stern will star Blanche Walsh the coming season, has not yet been named. It will be produced in Philadelphia at the Chestnut Street theatre the week of Sept. 24th, and will follow Ben Hur at the conclusion of its five weeks at the Broadway theatre, New York, October 8th.

LOUIE FEAR, the English soprano, has been awarded $4,000 damages by a London court against George W. Lederer of the Casino. It will be remembered that a season ago she refused to appear on the Casino roof, saying her contract did not contemplate that performance, and the Court said so, too.


EDWARD MARBLE, who recently died in Brooklyn, was born in 1846. His first appearance on the stage was in Chicago in 1860, when he took the boy part in The Stranglers. He subsequently played with Mr. John Drew's company at the Arch Street Theatre, Philadelphia; with John McCullough at the California Theatre in San Francisco, with Willie Edmonia at the Boston Museum, with Salisbury's Troubadours, with Lotta and with Edward Sothern. In 1884 he joined Thatcher, Primrose and West's combination as interlocutor. He wrote songs, too, and was for a long time stage manager of The Black Crook.
The Columbia

It's the closing week of the long and profitable engagement of the Henry Miller Company at the Columbia. The Only Way was continued this week. It proved a drawing card and filled the house nightly. Mr. Wills' dramatization of Dickens' Tale of Two Cities, is a very excellent reproduction of the fascinating story. Dickens so possessed the faculty of comming with the inner nature of the common people that his portrayal of their life is always a character study of actualities. As Sydney Carlton, Henry Miller does some of his finest acting, a finished performance which stands out in memory as clear cut and perfect as a cameo. Mr. Stoddart is a charming actor whose individuality adds much to the play. Mr. Worthing's love is not as fiery as we might expect. Mr. Morgan plays De Farge with the same careful, painstaking manner which characterizes all his work. Mr. Morgan is ever Morgan in whatever he does. Clarence Montaine did much with the small part entrusted to him. Grace Elliston as Mimie does the character ample justice. Margaret Robinson and Grace Day as Lucie Manette and The Vengeance, respectively, were well up in their parts.

Grand Opera House

The Grand this week is like it was in the good old Morosco days when the gallery hissed the villain and applauded the triumph of virtue. After the first act, Harrington Reynolds, the spider, at each entrée has had to wait for the storm of hisses to die out as he and his confederates concocted their diabolical schemes. Mary Van Buren is better suited to a part like the Lame Girl than to the heavy emotional requirements of Nellie Denver, but she is always pleasing. Wilson Lackaye is not an ideal Silver King. While it would be almost impossible for Mr. Lackaye to give us a badly acted character, yet some, of course, must by comparison be happier creations than others. This week the Silver King is one of the others. Mr. Roberts made a very sympathetic Jaikes, and Wallace Shaw an excellent Father Christmas. The other roles met with general approval and the unusual length of the performance has not seemed to tire the large audiences.

The Alcazar

FROU FROU, (a soft rustling sound), a French play, produced in 1869, is the closing play of the Florence Roberts Company engagement at the Alcazar. In her beautiful blue gown, sprinkled with the daintiest pink roses, Miss Roberts is an ideal Frou Frou. Her engagement at this popular, home-like theatre has been, as it always is, a great success, for she is a great favorite with our pleasure-loving people. A versatile actress of many good parts, she is as good and perhaps better in this charming little play than in any of her previous productions. White Whittlesy, as Henri, has a part perfectly suited to his gentlemanly bearing and character. His strong reading of the character of this husband of a giddy, thoughtless wife, is so well done as to enlist the hearty sympathy of his audience from the very start. We are sorry that this week closes his engagement at the Alcazar, but we wish him bon voyage and hope to see him here often in the future. Geo. Webster's Brigard is very strong and shows what a wonderful versatility the man has. San Franciscans are proud of the development he has shown this past year. Edwin Emery's De Valera is well done. Clarence Arper, as the Baron is a success, showing excellent judgment. Carlyle Moore's Vincent is good. Lorena Atwood is a sweet Louise, showing strength and power in the character. Marie Howe, as the Bar- rone, makes a hit and shows once more what she can accomplish as an indefatigable worker. Lillian Armysby, as Pauline is an excellent maid, filling the position with care and conscientious regard to detail which has been so noticeable during her engagement with this excellent company. As re- voir, Florence Roberts and Company. Come again, come often and soon.

The Tivoli

TANNAHouser was such a great success last week that the management concluded to give four nights this week to it. Avedano being taken suddenly ill, Tom Greene, our old standby, was wired for, and with but a day's notice, sang his part to the en- tire satisfaction of the house, receiving quite an ovation Saturday and Thursday nights on his return to the Tivoli stage. In the last act his Tannahouser is particularly good. We don't have to send abroad for tenors. Arthur Boyce as Walther is adding laurels to his name. Verdi's historical opera, The Masked Ball, alternated with Tannahouser this week. The orchestra is especially catchy and taking in this fine act opera, which is given very effectively. Don't think for a minute you don't get excellent music at this opera house because it's low-priced. Not so! You will never get as good elsewhere for the same price. Russo was Ricardo—the governor of the Boston Colony 200 years ago—much in love with his secretary's wife, Anna Lichter (Amelia). Russo's sweet tenor was in good form and brought forth many bravos and encores. Anna Lichter is a great favorite and sang sweetly this sad story of love and love's mistakes. Ferrari, as the Secretary, is forceful and sung with spirit and graceful gesture, his solo in the fourth act bringing out the best of applause. Repeto is very sweet and pretty, and as Oscar, the page, sang with much beauty several charming solos. The male chorus in the second act was especially well rendered. The quintette in the fourth act is beautifully and effectively given.

The Alta Theatre

The Alta theatre is succeeding beyond all expectation. It promises soon to become the most popular "family theatre" in the city. East Lynne has been the bill this week, and its production brought out several surprises. In the first place, the excellence of the stock company was at once noticeably pleasing. There have been several clever additions to the company, one of whom, Florence Lyons, gives unmistakable evidence of much dramatic talent. This is her first professional performance, and she only had the small character bit of Wilson, but her work was so unaffected and so natural that it was most favorably commented upon. Louise Carter, as Lady Isabelle and Madame Vine, was particularly charming, and her excellent work in the difficult characters, gives her standing as among our clever leading women. Another clever, young and pretty actress with the very difficult part of Barbara Hare, was Mabel Carmichael. She demonstrated her ability to interpret any role that may be given her. Mrs. Horace Ewing showed the performance of Wednesday Miss Cornelia Carlyle. Her characterization shows a thorough understanding of dramatic art, and she is a valuable addition to the company. Helen Nelson was particularly bewitching as Joyce, and her beauty and cleverness were most favorably commented upon. Clark McFarlane was very effective as Archibald Carlyle; Willis Marks, made a good Sir Francis and especially enjoyable was the week of Frank C. Thompson as Lord Mount Severn. Bert Van Cleve made a hit as Mr. Dill, and Chas. Thurstorn as the Officer. Edward Swasey, as Justice Hare and Little Ribble, as Little Willie completed the cast. The play was elaborately mounted and the handsome costumes were all commented upon by the ladies. There was a good attendance throughout the week, and a crowded house greeted the performance Wednesday evening when a benefit was given for the widow of the late Colonel Duboce. Manager Ewing promises even better things for the Alta.

Florence Roberts' Tour

The projected tour of Florence Roberts, under the management of Belasco and Thall, has been abandoned. Miss Roberts will go out in November under her own management, playing a strong repertoire of plays and being supported by a carefully selected company. Early in the tour an engagement will be played at Honolulu, after which the company go eastward.

News of Companies

Daily's Comedians left last Wednesday night for their opening in San Diego.

Under Sealed Orders Company sailed for Seattle, Wednesday noon.

The Josie Shirley Company packed 'em to the doors all last week in Marysville. Same this week in Woodland.

Daily Stock Co. in Seattle, did a wonderfully good business, and the local papers treated them wonderfully well. The company and players made an unqualified hit.

The Elliot-Bacon Sapho Co. are drawing big houses at 25, 50, and 75 cents.
The Orpheum

Our vaudeville house this week presents for beginners the holdovers, Bruno Armim and Bertha Wagner, in their operatic travesty, followed by two of last week’s features, Caroline Hull and Macart’s dogs and monkeys. Lavender and Thompson, comedy sketch artists, do a neat little sketch that serves principally to show the wonderful acrobatic abilities of the male member of the team. Lew Hawkins tells a few new stories and sings some of the old parodies. The Newsky family of Russians are on for a second week. The Tobias, instrumentalists of a high order, are new, and can beclassed as among the best features ever brought here by the Orpheum. The Yoscaray Troupe, at the tail end of the program, do a sensational acrobatic turn that is the star feature of the bill. They are simply wonders and should not be missed. New biograph views complete an enjoyable evening’s entertainment.

The Olympia

The Hungarian orchestra under the leadership of Contractus Dirke Fenster, are giving some excellent numbers this week. A Strauss waltz —The Apple Feast, a Sousa march—Cecorcan Cadets, and an overture, Tambour of the Guard, Till, are all good and greatly enjoyed by the crowds that throng the Olympia nightly. It’s the first appearance of Kalacratus, the novelty juggler, who is pleasing in his performance. The holdovers are all doing good work. Amateur night was a great success. The living stature is still the great attraction.

The Chutes

This Chutes has the usual good program this week. La Lista, with her beautiful mirror dance, is a great and perhaps the most fetching attraction of the excellent program. Weston and Herbert do a very pleasing musical act with their various musical instruments. The Malcomss first appearance is a success, presenting On Dangerous Ground. Baby Ruth’scoon songs are very taking. Lord and Rowe, the acrobatic comedians, are as funny as can be. Silvia Puerari, the operatic prima donna, sings with great effect, selections with which we are all familiar. The moving pictures are very enjoyable.

Fischer’s Concert House

Monday night the new bill at Fischer’s Concert House was received with the usual favor by a good audience. Brooke Eltynm, a young singer with a very promising voice, a pupil of S. S. Parrotto, was a particular favorite and her songs were greatly enjoyed. John Delmore gave a number of coin songs and dances. Hadley and Hart with some musical instruments made a hit, as did little Verna Felton, a child performer. Children take well at Fischer’s, the dainty tots who have appeared there always being sure of rapturous applause. Wonderful things were done by Vic W. Gojon, juggler and equilibrist, and Maud Stiel and Endora Forde were successful in vocal numbers. Moving pictures continue an attraction.

Vaudeville Notes

Moulton and Moll open at Pain’s Fireworks Sept. 2nd. Basco and Rice will shortly play the California circuit. Jolly Hamilton opens in a local Music Hall Sept. 3. Wm. De Boe, the up-side-down man, opens at the Chutes Sept. 9. White and Harris will soon be seen on the Coast again. The Morgans open at the Olympia Sept. 3rd. Sullivan and Gaynell open at the Chutes Sept. 3rd. Waldo and Elliott are heading this way, and will soon strike this city. The Kramers are still features at the Savoy, Victoria. Orlando and Oro go East the latter part of the month. Garden and Hunt will play this city in the near future. Alice Raymond will be an attraction at the Eureka Fair. Josie Congliu opens at the Tivoli theatre, Stockton, September 3rd. The Hayes Sisters open at Kapp’s Grotto, Sept. 3rd. The Black Bartons play the Orpheum theatre September 3rd. Aigle and her Roux open at the Grand Opera House Sept. 10th in Prawley’s production of Quo Vadis. Dave Marion and Walter Reed open at the People’s Theatre, Seattle, next week.

Stone and Edwards open at the Vienna Buffet, Los Angeles, next week.

Dutch Walton and Minnie Wainwright play at Fischer’s Concert Hall next week.

Gates and Clark will be seen at the Tivoli, Stockton, for four weeks, commencing next week.

Flossie Schaefer, Reta Everett and Maud Raymond open at the Casino Theatre, Sacramento, next week.

Oro and Gerald Olsen and Juenger, Edith Gerald, Eva Raymond and Wilton Sisters play at Oakland Park tomorrow.

The Leon, Chas. Stanley, Le Clair and Zoyaar and Paul La Croix will be seen at the Sacramento Fair.

Perry Sisters are very attractive features of a very attractive bill at the Mascot, Seattle.

Geo. N. Wilson is causing a great deal of comment with his work at the Mascot, Seattle.

Fairbanks Bros., king pin jugglers, are playing a return engagement at The Savoy, Victoria.

The Mohring Sisters and the Morrison Sisters, direct from the East, will shortly appear in the local Music Halls.

Sacramento State Fair will be rich in attractions. Besides the typical fair features, there will be a Midway that will be a corder.

George Johnson, the “color plaques” man was shot about 8:30 o’clock Thursday of last week by Dave Batton, the colored cake-walker, who, with his wife, are well-known performers in vaudeville. Johnson got a bullet hole in his left leg for paying too much attention to Barton’s wife.

Side Lights

Vita Oil is really the actor’s friend. For sore throats or sprains or sores it is a wonderful and quick relief.

The benefit at the Alta Theatre Wednesday night in aid of the Dunloe fund realized $199.00, a generous gift from the theatre management.

In the dagger scene in A Great Obstacle, which will be seen at the Columbia next week, Clay Clement uses the same weapon employed by the late Charles Fechter when he starred as Jules Obernerie in No Thoroughfare. The weapon was highly cherished by Mr. Fechter and is now the property of the property man of the Columbia, to whom Fechter presented it as a memento shortly before his death.

He’s Getting His Reward

Lou Elliott, the busy man, who has been haunting Streeter’s for the past two months from 6 a.m. to 6 p.m. finding plenty to do, where others could see nothing, is being amply repaid for his hard work by the magnificent business his Sapho show is doing. Lou is one of the most systematic and best equipped managers operating in this western country.

George Mooser

Promoter of Street Fairs

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Captain John Martin

102 O’Farrell Street

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Previously teacher at Olympic Club and at Santa Clara College.

The San Francisco Dramatic Review

September 1, 1900

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THE SF DRAMATIC REVIEW

THE ACADEMY

Dr. H. H. Slocum has returned to San Francisco from a visit to the East. He is the author of a book on dramatic history, and is now working on a series of lectures on the history of the theatre. His lectures will be given at the San Francisco Academy of Music next month.


the ACADEMY

In a recent article in The Dramatic Review, Dr. H. H. Slocum has expressed his approval of the new production of "The School for Scandal," directed by Dr. H. H. Slocum, and has expressed his hope that the production will be successful.


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**PROFESSIONAL CARDS**

**GEORGE COOPER**
Director, California Theatre Orchestra

**LAURA CREWS**
Alcazar Stock Company

**MARION S. BARNEY**
With Tlie Frawley Company

**NOAH BRANDT**
Director, California Theatre Orchestra

**BERNARD R. LADA**
Director, Alcazar Theatre

**MARIE HOWE**
Alcazar Stock Company

**FRANK MATTHIEU**
Frawley Company

**GEO. E. LASK**
Stage Director, Tivoli Opera House

**JEFFREY D. WILLIAMS**
Alcazar Theatre

**GERALD L. DILLON**
Press, Agent, Grand Opera House

**ERNEST HOWELL**
Characters and Light Comedy, Alcazar Theatre

**FORREST SEABURY**
Alcazar Stock Company

**CARLYLE MOORE**
Alcazar Stock Company

**Benjamin Howard**
Leading Business, James Neill Co.

**EDWARD S. WILLIAMS**
Scenic Artist, Alcazar Theatre

**J. R. AMORY**
Prawley Company

**GEO. P. WEBSTER**
Alcazar Stock Company

**W. H. DAVENPORT**
Characters, Dally Stock Co.

**SYDNEY PLATT**
Characters and Comedy

**Frances Graham**
Contralto, Tivoli

**WILLIAM COOLEY**
With Frank Cooley

**GEORGE BLOOMQUEST**
With the Nell Co.

**CLAIRE MONTAINE**
Leading Woman

**ANNA LICHTER**
Tivoli Opera House

**GEORGE ELLIOT**
Leading Woman, Australian Comedy Co.

**DAN CROUSE**
From the Tivoli Opera House

**CARLYLE MOORE**
Alcazar Stock Company

**GEO. P. WEBSTER**
Alcazar Stock Company

**Helen Davenport**
Comedienne

**MAE KEANE**
Alcazar Stock Company

**MAY EVELYNNE**
Old Ladies—Nurses

**MAD MILLER**
Leading Woman

**HELENE DAVENPORT**
Comedienne

**MAY BLAYNEY**
Leading Juvenile, Alcazar Stock Company

**TOM GREENE**
The Tivoli

**W. F. WHIPPLE**
Characters, DeWey Theatre, Oakland, Cal.

**Geo. M. HERMANE**
Stage Manager, Macdonough Stock Co.

**FRED B. ESMELTON**
Juveniles and Harlevis, Vinton Stock Co.

**F. F. O'Malley**
Stage Director, DeWey Theatre, Oakland

**MISS GEORGE WOODTHORPE**
Alcazar Stock Company

**LUCILLE ULMER THORNDIKE**
Comedv and Character

**CORAL THORNDIKE**
Ingenue and Soubri
t

**HAMILTON ARMOUR**
Harlevis With Frank Cooley

**ARTHUR BOYCE**
Tenor, Tivoli Opera House

**TEDDIE L. GAMBLE**
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The Boy with Many Identities

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**HARRY LEWELLYN**
Jerry, in Under Sealed Orders

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**FRANK DE CAMP**
Stage Director Under Sealed Orders

**OMEGA RAYMOND**
With Under Sealed Orders Co.
Pacific Coast Correspondence

LOS ANGELES

Special Correspondence.

LOS ANGELES, August 25.—A fairy business at both Orpheum and Bijou, at the rate of this week's anniversaries. J. Rush Bros-son, who has piloted the Orpheum Theatre through seem to an extremely high degree of success, will leave this city the 19th inst. to take the management of the Orpheum Theatre at Omaha. Mr. Brothers has built up a magnificent patronage for the Orpheum and made hosts of friends who are extremely sorry to have the genial manager leave. The Oliver-Leslie Company will arrive from New York the 31st inst. and will commence an extended engagement at the Barbak the 4th proximo. The company has been rehearsing in New York for the past four weeks. The Oliver-Leslie Company derives its name from the promoters, Oliver and Leslie Morcos. * Len Behymer, the popular ticket man of the Los Angeles Theatre, writes from Chicago that big productions are being procured for the Los Angeles Theatre this season, among which are Way Down East, Bernhardt, Frank Daniel, Alice Neilson, Bontoni and the Maurice Grau Opera. * Erle Pollock, the new Orpheum manager, has arrived to the city and is busy taking hold of the ropes of the new venture. Los Angeles theatre-goers will welcome Mr. Pollock. He takes hold of the ropes in a way that gives assurance that he understands the business. George Cohan, the young playwright and actor, is the proud father of a baby girl. The family has been spending the summer in this vicinity, and the young father is one of the happiest now.

At the Barbak Theatre the Neil Company put on Mr. Barnes of New York for week of 26th. The piece proved to be an immense hit. In this piece Mr. Neil has the title role and it is just suited to his style of acting. Edythe Chapman does remarkably well as Marian Palou and the rest of the parts are well taken. The piece is excellently staged and on the whole the best they have put on this season.

At the Orpheum another bill that is almost faultless furnishes the entertainment. The biggest coup on the bill is given to the four juggling Johnsons, who certainly do a very clever turn. They are closely followed by Sam Minoff & Co., Moe. Doris, John Nash, Bennett and Hanlon. Giselda Vincent, Meker Baker, Trio, and Hooker and Davis. HERBERT L. CORNEH.

SACRAMENTO

Special Correspondence.

SACRAMENTO, Aug. 25.—We are to have the much talked of Sophie at the Casino with Edith Lumentt in the title role, assisted by Frank Bacon, a Sacramento favorite, and a strong company, August 30, to Sept. 2, inclusive. * September 3 to 8 inclusive, with the exception of September 5, the Alabama Colored Minstrels. September 5 Henry Miller in The Only Way. * Much sorrow is felt in this city on account of the death in San Francisco, of the beautiful and talented young cellist, Miss Leo Beckhusen. Miss Beckhusen appeared in concert here and also in ladies orchestras which played at the State Fair just a year ago.

STOCKTON

Special Correspondence

STOCKTON, August 27.—Never before in the history of Stockton has any company played to such houses as the Elledge Company on this visit. Manager Hall of the Yo Semite says the like has never been known. Every night the theatre has been packed, and many turned away. People seem to have gone theatre-mad. Manager Elledge has played his company to $5000 during one week, breaking the record for any interior city on the coast at popular prices. The American Girl started the rush. Geo. Vaulis made the record for house capacity. The Fatal Card and Charity Ball were both phenomenal drawing cards. The runs didn't leave a seat in the house. Carl Berth, Mr. Elledge's new leading man, is a polished and consistent actor who has won great favor in Stockton. Mabel Wiertz is one of the most beautiful young women on the stage and an actress of rare ability who seems seen with a popular price. Both are new to Mr. Elledge's company and have much to do with its success. Will Watson is a promising young actor, new to local audiences, and Albert J. Watson has been cast in parts that fortunately fitted him to a "T.", Adelaide Laird, Miss Cornish and Frank Wyman give excellent account of themselves. Jessie Norton, the clever soufflette, remains as popular as ever. Much of the success of Mr. Elledge's attractions is due to the favorable publicity given them by his advance man, peninal Tom Rates.

Business Manager L. Henry of the Yo Semite is elated over what promises to be the best season in the history of the city.

Henry Miller is the next attraction after this week of the Elledge Company.

GEO. E. MCLAUD.

FRESNO

Special Correspondence

FRESNO, Aug. 25.—If the season continues here as well as is pronounced for the first month, this will be one of the most enjoyable winters known in this city. It would appear that Manager Barton will make the standard of the stagings in his house superior to any other season, though Fresno is satisfied with what has been in the past. I enclose the program for the month of September, which, it must be remembered, is the first month of the season. I may add the fact that the first year of THE DRAMATIC REVIEW has been a successful one as far as this city is concerned, and it is now looked upon here as the leading theatrical per of the Coast. The September bill is as follows: Week of the 3d, Elledge; 10th, James Neil and Company; 15th, Sophie, with Edith Lamont; 21st, Kelly's Elida; Oct. 1, Hoyt's A Texas Steer.

HONOLULU

Special Correspondence

HONOLULU, August 17.—A few of the members of the last McAdoo Minstrels who toured the Continent for a year are engaged at the Orpheum for an indefinite period. The company is not large enough to do justice to the public, although the turns done by them are very good. The Orpheum needs vaudeville artists to bring it back to the time of crowded houses, it having had quite a run of opera and the minstrel line having been well worked out by Hogan and his company during their long stay.

Arrivals at the Langham

Among the week's arrivals at this theatrical headquarters were: David McCartney and W. R. Ogden and daughter.

Sterrett Printing Company has just completed a full line of paper for the Clement-Stockwell Company, that reflects great credit on the leading show print house of the coast.

SILVA TUBERARI OPERATIC SOPRANO

Address 357 Geary Street

BILLY FLEMEN

With Dalley's Cornelia
THE COLUMBIA

The regular combination season of the Columbia theatre will be in- augurated Monday evening with an elevated Thursday. Monday's production of A Great Obstacle, an adaptation of Charles Dickens' great play, No Thoroughfare, by the Clay Clement and L. R. Stockwell Company. The two well known stars are prime favorites in San Francisco, and their appearance in Dickens' great play will no doubt result in exceptionally fine business during their engagement. Mr. Clement will appear as Jules Oberreizer, the part in which the tragedian, Charles Fethcher, scored such a hit some twenty-five years ago. Mr. Stockwell will be seen as Joei Ladle, a role he created when he was in Mr. Fethcher's support. Matinees will be given Wednesdays and Saturdays.

THE GRAND

Great business continues the rule at the Grand Opera House with the Frawley Company, where The Silver King is drawing immense audiences. This play will have its last performance on Sunday night, and the following week, which is Wilton Lackaye's last, will be given up to revivals of the two plays in which he has been most successful, namely—Children of the Ghetto and Triby. The former will be given for the first time on Monday afternoon at a Labor Day matinee, and will hold the boards until Thursday night, during which time Mr. Lackaye will be seen again as the tender, lovable and genial Jewish priest, "Reb" Shemuel. Miss Van Buren will appear as Hannah Jacobs. From Friday to Sunday night with Sunday and Saturday matinees, Triby will be presented with Mr. Lackaye again playing Svengalli, and Miss Van Buren will be seen as Triby. After Triby Mr. Frawley announces a big production of Quo Vadis in which Adgie's lions will be a feature.

THE TIVOLI

The Tivoli Opera House will put forward a remarkable bill for the sixth week of the grand opera season, commencing Monday night, the operas to be given consisting of Ernani and Carmen. For Monday, Wednesday, Friday and Saturday nights the opera will be Verdi's Ernani, and for Tuesday, Thursday and Saturday nights the Saturday matinee, the offering is Bizet's Carmen. In Ernani, the bandit chief will be sung by Russo, while Ferrari will be heard as Don Carlos of Spain. Nicolini is to sing the role of Don Silva, and Zanii is to sing Don Ricardo. Effie Stewart sings Elvira, Carmen will be alternately sung by Frangesca Graham and Lila Polietti, while Anna Lichter and Italia Repetto will alternate in the role of Michela. Salassa will be heard as the Toreador, Baron Berthaald is to be heard as Don Jose. William Schuster, Signor Zanii, A. Messner, and other favorites will be heard in Carmen.

THE ALCABAR

With this Sunday evening's performance the repertoire season of Florence Roberts and White Whittlesey-Peabody will come to a close. Beginning Monday, Sept. 3, the Alcabar's new stock company will make its debut in a gorgeous scenic and costume production of The Mountebank. The services of Howard Hall and Dorothy Dor will have been secured for leading roles and their support embraces several new faces and a careful picking of the old favorites. The Girl I Left Behind Me, follows for Admission week.

THE ORPHEUM

The new bill at the Orpheum should be as strong in attractions as any entertainment ever offered at this vaudeville house. Howe, Wall and Walters are instrumental comedians, and their act is said to be the funniest in the business. Gertrude Mansfield and Caryl Wilbur are old Orpheum favorites. They came here directly from London, and will appear in a comedy sketch, A Bird and a Bottle. Westmar and Wren, comedians, will present In Hayin' Time, a rural playlet. Little Frances Keppler is a clever juvenile performer who has been wonderfully successful in her character impersonations. The holdover will be: Lew Hawkins, the Tobins, Lavender and Thomson, the biograph and the wonderful Yossery troupe of acrobats. The big attraction for the week beginning Sept. 9 will be Jessie Bartlett Davis. Matinees Wednesday, Saturday and Sunday.

THE NEW ALHAMBRA

Everything is now in readiness for the opening of Ship Ahoy at the Alhambra. After rehearsing day and night for the past week, the company is about perfect in every detail. The big chorus is especially good. There is every indication that the popular piece is on for a run. The advance sale does not open until Monday, but already large blocks of seats have been engaged for the first week. These have mostly been secured by Native Sons' parliors in various parts of the State who desire to attend Ship Ahoy some night during their stay in this city. Hartman has prepared a supply of gags and jokes on the Native Sons that promise to be the talk of the town when he springs them.

THE ALTA

East Lyne closed a successful week at the Alta Theatre this Sunday evening's performance. Beginning Monday evening, the Alta management will present a braun new play by Capt. Jack Crawford, the post scout. He and Buffalo Bill were old 'pals' of the plains, and each have won an enviable record for all lovers of the sensational. Capt. Crawford, for a time has left the trail, and during the time has written and dramatized his life on the plains in a play thrilling with adventure, etc., entitled On the Trail. Matinees Saturday and Tuesday.

G. O. McFARLAND
Manager Grand Opera House
BUTTE, MONTANA

OLIVER MOROSCO
Manager BURLINE THEATRE
Los Angeles, Cal.

J. P. HOWE
Manager SEATTLE THEATRE

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PROPRIETOR AND MANAGER
DEWEY THEATRE, OAKLAND

FISCHER'S NEW CONCERT HOUSE
123-124 O'Farrell Street
H. A. FISCHER, Proprietor,

COMMENCING MONDAY EVENING, SEP'T. 3.
Miss clip vaude, soprano; Miss Pearl Eckman, mezzo-soprano; Mrs. Stebbings, contralto, Miss Grubich, soubrette; Miss May Stockton, young soprano; Miss Elsie Stockton, a mezzo-soprano. A double triplet repertory; Harriet Wiskerdt, soprano; Miss Edith Hurd, contralto; Misses Minnie and Mabel Hurlbut, soubrettes. A grand musical and dramatic school. The latest and the most popular songs and choruses.

ALHAMBRA
PHONE SOUTH 790
ALPA KLAUSSUNG, Manager
ALP A. KLAUSSUNG, Manager and General Manager
OPENING OF THE REGULAR SEASON
THURSDAY EVENING, SEPTEMBER 6th, 1900
Every Night. Matinees Saturday and Sunday, Special "Holiday" Matinees, Tuesday, September 11. All Elfinbow in cooperation with Ralph Price, by special arrangement and through the courtesy of Mrs. Ernestine Kerling, prima球

FERRIS HARTMAN
in a Grand Revival of the National Favorite Success
SHIP AHAY
UP TO THE MOMENT
POPULAR PRICES—15c, 5c, 3c and 6c
Sale of Seats begins Monday, September 3rd

COLUMBIA

MOROSSO'S

GRAND OPERA HOUSE

MOROSOC'S

GRAND OPERA HOUSE

WALTER MOROSCO, Proprietor & Manager
THE NEW FRAWLEY COMPANY

 commuters with their Joint Showing
Time on
MONDAY, SEPTEMBER 3rd
By Presenting—with Inspiring Scenic Environment—an Amazing Collection of Charlie Dickens and William Collins No Thoroughfare, entitled

THE GREAT

Obstacle

Priced—$2.00, 75c, 5c, 3c and 5c

Tivoli Opera House

Commences this night at 8 sharp!
To Night—THE MASKED BALL
Sunday Night—TANNAHAUSER

WEEK OF SEPTEMBER 3rd

ERNANI
Kresi, Ferranti, Nicoletti, Julli and Effie Stewart
Tuesday, Thursday, Sunday, Thursday Matinees

CARMEN
Lichter, Ketelbo, Grahame, Polietti, Salowsy, Schueler, C. V. Barnes, Berthaard, Bette, etc.
Popular prices, 20c and 10c cents.

Telephone for Seats. ROOM 27.

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BELLACOS & THEATRE, MANAGERS;
"PROV" MAE 24,
BEGINNING WITH LABOR DAY MATINEE;
SEPTEMBER 5th
OPENING OF THE NEW STOCK SEASON
Dorothy Dorrr

and

Howard Hall

In an Elaborate and Costly Production of
THE MASQUERADERS

Regular Matinees Saturday and Sunday
TO FOLLOW—The Girl I Left Behind Me

Orpheum

BOWE, WALL AND WALTERS
MANIFEST AND WILBUR; FRANCIS KRIEGER
LAWRHART; DOROTHY MILLER
LOW HAWKINS, THE THIBONS.
THAYER, RAY AND THEOMON; THE BIOGRAPH
THE VOSCARD TROUPE;

Reeved seats, 25c, Balcony 10c, Opera Chairs and Box Seats, 5c.

MATINEES, WEDNESDAY, SATURDAY AND SUNDAY

Alta Theatre

FORMEROY STREET

WESTERN AMUSEMENT CO., Inc., Lessors
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Every Night. Matinees Wednesday, Thursday, Sunday Matinees.
CAPTAIN JACK CRAWFORD
in a grand revivial of the National Favorite Success
SHIP AHAY
UP TO THE MOMENT
POPULAR PRICES—15c, 5c, 3c and 6c
Sale of Seats begins Monday, September 3rd

TIZED IN THE PHOTOS.

ON THE TRAIL

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THE SAN FRANCISCO DRAMATIC REVIEW
LOCAL NOTES

IMPRESSIONS SERVICES

At the Temple Beth Israel last Sunday an excellent choir was in attendance, including, Misses Grace Davis, Alma Burgland, Lillie Roeder, Edith Hanks, Mrs. Friedberg, J. F. Vezac, D. Lawrence, J. C. Hughes and S. J. Sandy. Franklin Palmer was the organist.

CORNIA CLUB

At the last meeting of the Cornia Club the hours were pleasantly passed with an interesting program. Miss Claire Cole, the pianist of the club, accompanied the singers and rendered solo, Smith's Tamara. A recitation was given by Gertrude Brown. A piano solo was rendered by Miss Dorf. Mrs. W. C. Graves, a pupil of Alfred Kelleher, sang the lovely song Bobolink with violin obligato by Marie Abell, her encore being Whispering, I Shall Hear. A charming lecture on Venice was given by Rev. Rader.

GREAT SOCIETY

Joseph Greven's Choral Society will give the Beggar Student soon. It ought to be a success from the interest that is being shown by Mr. Greven and the young people, for the first opera, with all the charm of costume and stage effects, is to be an event. Miss Kitty Burns and Louise Hester will take the leading soprano roles, Mr. Greven and Hugh Callender tenor parts and Ermi Happ contralto. There will be a chorus of at least 70 voices. Next Monday the society will have an evening at Union Square Hall with a minstrel performance followed with a dance. Three social evenings will be given each month.

A TREAT IN STORE

Next November the music loving people of San Francisco will be on the tips of their toes with the arrival of the brilliant array of artists under Maurice Grau's management who will give twenty-five performaces of grand opera at Morocoo's theatre. The company comprises 275 people, all the principals being singers of worldwide reputation. The company will come direct from a brilliant season at Covent Garden Theatre, London, the press there declaring it to be one of the finest operatic companies Europe has seen. There will be two distinct companies, for German and Italian opera. Gaddi, Norma, Meto, Suzanne Adams and Fritz Scheff will be the prima donna sopranos. Schumann Heinl, Louise Homer, Carrie Bridewell and Allitzka, contraltos; Alberto Salea celebrated in French and Italian roles, Von Dyck, the Wagnerian artist, Inbet, de la Tour, Dippel de Lucaia, Bovard and Bar, the tenors; Scotti, the great Italian opera singer, Campanari, Bertram, Muhlmann, Pini Corai, Du Fricke and Gobillot, the baritones. The bassos will be the celebrated Edouard de Reske, Pol Piacon, Journets, Robert Blas and Pringle.

MARIE RICHARDSON COMPLIMENTED

Miss Mabel Richardson, the young reader of Vallejo, was chosen to read at the unveiling of the first Berkeley fountain, which was dedicated on Saturday last with fitting ceremonies. The fountain is named in honor of Mrs. Chloe Heurt, whose generosity in every good cause has made her the idol of the Berkeley people, the resident's turning out in full force to enjoy the pleasant occasion. Miss Mabel Richardson made a bright picture reading the Town Pump, her rendition with applause. She is a magnetic little lady and very popular throughout the interior, and as she is a strong advocate of temperance, the selection of her as the reader was a fitting compliment. Rev. Geo. Swan of St. Mark's Episcopal church opened the ceremonies with a prayer and President Benjamin Ibe Wheeler delivered a short address. Two little girls, Miriam Pond and Grace Edgar, representing water nymphs unveiled the fountain when the pure crystal stream was turned on by John E. Boyd. The audience sang America at the close of the exercises. Harry C. Burrow was one of the designers of the fountain.

MUSICAL ECHOES

A child's night was given in Mission Masonic Hall by Mission Chapter Order of Eastern Star, last Saturday that was a very well attended and enjoyable affair; an attractive program of literary and musical numbers being given by the little folks.

Paloma Schramm, the little pianist, will render her latest composition, Impromptu de Venceslas, at her farewell concert today. Assisted by her sister Karla she also gave a performance on Wednesday.

Miss Marion Barrington of this city gave a farewell concert at the First Unitarian Church, Tuesday evening, before her departure for New York, where she will study for a year. She has a wonderfully effective contralto voice. She expects to be heard in grand opera next season.

Mr. Oscar Franck, well known in musical and society circles, will make his professional debut as Toddes, in Ship Ahoy at the Alhambra next week. Mr. Franck's musical baritone has been heard frequently at concerts and entertainments, and was cultivated by Lottie Seigel, considered one of our leading vocal instructors. The popularity of Mr. Franck will doubtless draw many of his admirers to witness his success.

Miss Alice Dippel, the dramatic reader and sister of Claire Dippel, the young pianist, who studied with Otto Bendix, has been visiting the city for a few days from her home in the interior. Miss Alice Dippel is desirous of devoting her talents to the dramatic stage, and her ability, fine physique and zeal should entitle her to success, should she secure a proper opening. She has frequently been heard at entertainments here and in other towns and is always well received.

Miss Agnes Freed created a splendid impression at the meeting of the First Mental Science Temple at Golden Gate Hall last Sunday, her solo meeting with such appreciation that she generously consented to appear again. Bach-Gounod's Ave Maria, was a gem, Miss Freed's voice being clear and smooth and very sympathetic. Other numbers were Believe [Rosey]. The Sweetest Flower That Blows [Hawley], with Mr. Heinrich Arnold as her accompanist.

The thousands who for years have thronged the picturesque spot at Golden Gate Park near the old music stand will have a new centre of attraction in the beautiful structure erected at great expense as a gift to the people by Claus Spreckels. Seats for 20,000 people have been provided, and the orchestra platform will accommodate one hundred musicians. It is said to be the finest music stand in the world, and will be an ornament to the park and can be seen by visitors to the park from every direction.

The Von Meyerinck School of Music has issued some very dainty circulars for the new term, each year having marked rapid strides towards the success of Madame Von Meyerinck's Conservatory. Franklin Palmer is teacher of the organ, and Miss May Cullen will be a new assistant in the vocal work. Arthur Ficken- scher's piano department is doing well, and Mrs. Mary Fairweather has built up a fine class in dramatic work, and the lectures are attractive features of the school. The department of Physical Culture is in charge of Miss Corett, a pupil of Hattie Jeanette Elliott, one of the finest teachers in the State.

—Mary Frances Francis.
Personal Mention

Carol Marshall has recovered sufficiently from her late severe illness to leave for Los Angeles next week. Howard Scott is back from a vacation spent in the Santa Cruz mountains and at Santa Barbara. Selby Oppenheim left last week for the north with his Brownie show, which will travel as far East as St. Paul.

John Corday left for Portland last Tuesday night, after a busy stay in San Francisco.

George Soulé Spencer was married Aug. 23. at Denver, to Lillian White, a non-professional.

Baron Berthold, an old Tivoli favorite, will arrive to-day from the East to join the opera company.

Wilton Lackaye and wife and Thomas Phillips leave for the East next week, after their Frawley season.

Helen Merrill will be with Dunne & Rykel next season, left Tuesday to report in New York.

George Lask, who will be general stage director for Dunne & Rykel leaves next week for New York and possibly a short trip to London.

Tom Greene sings the sweetest little ballad ever written, Kitty Dear. It’s beautiful. Ask him to sing it for you. He will do it.

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In “Jack’s Thanksgiving” ORPHEUM CIRCUIT

September 1, 1900
And in his ravings, by mistake
A solemn truth the madman spoke.

The summer is dead or nearly so, and no ordinary obituary should follow it to its grave. Not that we have any personal ill-will toward our winters, only sometimes they are horribly in the way. I can remember a few that made me believe in a personal devil and witches and robbed me of every human feeling, but the desire to fight. In regard to the coming winter, I am not orthodox, in the sense that I do not know. We have been told so many fairy tales about the Fiskes and Netheroses and Adams and Mansfields and Grand Opera headed our way, that our faith is a little shaken. But don't stop telling us those tales. It would be unspeakably brutal to give us the hard, cold facts.

From the beginning of the Neill Company to the end of the Miller Company and Florence Roberts, it is many weeks and I notice a marked improvement in the way the san does his duty. He works better to the sound of our songs than to the friction of our sighs. Good-bye, summer, good-bye, and let us be brave about it.

Let us remember how it has kept us from losing the capacity of knowing what art is; how it has looked carefully to that which pleases the sight, and respects the nerves. I have seen no Sunday Examiners in London, no Town Talk in Paris; no Tucubos on the golf links, no colored bordered handkerchiefs after nine P.M. Let us sharpen a fresh pencil and say that one always knows the time of day on Henry Miller's stage without the aid of a program.

This may not be necessary to the success of a play, but in comedy or tragedy of manners it is so desirable. It is so desirable to be in harmony with your lines and situation. It is so desirable to know.

Let us remember the simplicity and correctness of scenery; no badly designed grills with bits of silk wound through—as though angels, in haste to escape the horror had left their robe ends dangling; no clash of color and century in furnishing, no carelessness in properties.

Let us keep in mind the stage management that makes humanness its foundation, that knows something above “cross right,” “group left” and “dress stage.” Mr. Miller says that any man with common sense can manage a stage. I have great respect for Mr. Miller's opinions, but he is as far from the truth when he says that as I am from my future hopes (earthly). There is a dashes of something that must season that common sense and that something has never been labeled.

I know a lovely quotation that just fits the case, but since the composer wrote something about “beer and spittle,” I have concluded that quotation marks were not invented for our use. (His and mine.)

If we have not seen the most wonderful plays ever written, at least we have had an opportunity of drawing our own conclusions of New York intelligence and giving our frank opinions of its judgment—of realizing how fearfully dependent the playwright is upon the actor to give his efforts value. Even the twaddle we have heard is acceptable because real actors conceived to speak it.

But never mind the twaddle and the gone-grown. If one summer holds real, The Country Girl, A Marriage of Convenience and The Only Way, we have no right to complain.

I have seen The Only Way more times than I can count, and its beautiful, wonderful, simple lesson makes the heart ache with an indescribable gladness. Each time I leave meaning not to go again, and each night finds me slipping in for some scene or act.

But I am drifting from the summer as a whole. It has been well worth staying in town for. It has been a perfect sanitarium—a cure for the awful ills of the past winter. Think it over, strike a sum total and see if awful is strong enough. There have been health periods but—

FLORENCE ROBERTS

In my book of future prophesy, I have caught things about her that this summer's work brings close to realization.

Two years ago, to the world who knew her, she was Marguerite in Faust. So identified did she become with the character that in the minds of many she can scarce be separated from the Faust impeachment.

No, I am not going to say ugly things about it, for what brings fortune and an easy mind calls at least for outward respect. When the doors are closed, we have said things of Marguerite that even Goethe would resent.

But that is past. With singular wisdom she refused New York offers to play in plays current, came out to San Francisco with parts that made demands and gave opportunities, and went to work with reputation her goal. In a single year she has accomplished what society drama of the ordinary sort might have made possible in ten. It has meant total abstinence from anything but work, but it has been worth it.

She stands today the most popular woman in San Francisco. To the Alazar, this summer, all classes of people have gone, and although she has appealed most to the better and more intelligent class, yet she has a happy hold on them all from the box to the last row in the gallery. She has caught the trick of amusing and interesting the world that yawns.

What the end of this season holds, I do not know. Rest, I hope, for nature is despot and will be heard.

The future is my chief interest. The metropolitan arm has reached for her, and next year, under New York management, with a picked company and a new play, she goes a staring as she should.

With one play as a year's study, she can develop the beauties of a character, in a way not possible when a new part is rehearsing, while the old one acts. Time and the chance for thought are what she has most needed and now they are hers for the taking. Whatever New York may say to what we send, (she is ours, we discovered her) of this it may be sure—she will play no part that is merely gowns and pose, no part that is not worth it. When the curtain rises, there will be some acting back of it.

As a rehearsal, Florence Roberts is a disaster, the very worst promise I have ever seen. She speaks her lines and punctiliously gives the cues, but beyond that she is impossible. Ah, but she is thinking and has in perfection the Mary Manning trick of striking the key to a character, the very first night. She may elaborate as the days go on, but the central idea is fixed as the stars. She never takes her characters up piecemeal. They are to her a theme and carried along as such.

Any author who falls into her hands may consider himself thrice-blessed. If there is anything worth acting in his play, it will see the light and be given a chance to grow. Her cow fat is cutting and she does it with a master stroke. When a part is given her, she looks it through, not to see what she may say, but what she may, with a saucy pencil, prevent herself from saying. In her enthusiasm she overdoes at times, but pencil can be erased. From what I hear of Charles Frohman, he and Florence Roberts should be blissful friends. I wonder if he too buys pencils by the gross.

In her heart lie all the emotions. If environment and the right part will collaborate with these emotions, her future development is certain. In her own soul she bears her destiny and in the simplicity of her life she banks for future strength and endurance.

She does her studying at first hand and never a marked character passes her way but she makes herself a gatherer of its values. That is why humaneness is an attribute of all she

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becomes. That is why she never overacts, is never theatrical.

* * *  

The work she has done here this summer calls for acknowledgment from every honest pen and to our credit as journalists be it said the acknowledgment has not lacked. If the road to New York be paved with good criticism, then is hers well paved.

* * *

She has one serious fault. She is stubborn. She says she is not a comedienne. Now I know that in her new play, comedy and emotion must run hand in hand to a strong third act scene, if New York is to see her at her best.

It is not well to be too agreeing. It is so interesting and developing to argue. Whatever sort of play she choose, I want to see the curtain rise and fall on her success. I want to be there to say, "I told you so." Goodbye. Who knows when we may meet again. Who knows how soon you may be fenc'd in East of the Rockies. C. T.

P. S. I hope it will be a moral play. O, author! O, man! wherefore art thou dust, and if dust, why make mud of thyself and spatter the moralities of thy neighbor. C. T.

Personal Mention

Howard Hall and Dorothy Dorr are the Alcazar's new leading people who will open in The Masqueraders Sept. 3d. Frank Opperman, who announces in another column that he will be at liberty after October 1, is a reliable and experienced actor and above the average as a comedian and character man.

White Whittlesey leaves next Monday morning for his home in Connecticut, where he will rest a couple of weeks before reporting for rehearsals with Ada Rehan. Mr. Whittlesey has done some of the best work of his career this summer and has demonstrated that he is entitled to a high place in the profession.

J. Rush Bronson, who has been the most successful manager the Los Angeles Orpheum ever had, will take charge of the Omaha house next week. Eric Pollock, an Eastern man, will be the new resident manager of the Los Angeles Orpheum.

T. Daniel Frawley filed his answer Monday in the suit instituted against him by the Doris Amusement Company and Louis Harrison to restrain him from producing the comedy, In Paradise, in which he asserts that he purchased the right to produce the play from B. B. Valentine, and assumes that Valentine was the lawful owner of the play, thus placing the proof of ownership on the plaintiffs.

Mazie Trumbull, the beautiful little soubrette who made a big hit in a prominent New York production two years ago, is making a great success this season in Charles H. Hoyt's revival of his most successful farce-comedy—A Brass Monkey. She is playing the part of Baggage, the daughter of the village Jonah. This piece will be presented on the coast this season. It is one of the most meritorious and important productions to be seen here, and Miss Trumbull's success in the part of Baggage will prove of more than passing interest to theatre patrons who delight in pure fun.

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Side Lights

The Alcazar's new stock company opens Sept. 3d in The Masqueraders. The Forest Lovers will be dramatized for Charles Frohman by Edward Rose.

Captain Jack Crawford's new play, On The Trail, will have a try out at the Alta on Sept. 3. Capt. Jack will be in the cast.

Dickens' interesting story of No Thoroughfare has not been staged here in some time. William Florence was the last to appear in it here. The play will be given by the Clement-Stockwell Company under the title of A Great Obstacle.

The Casino Girl has proven so great a success in London that George Lederer is said to have been offered $50,000 for the provincial rights. The offer was refused, as Mr. Lederer intends to play The Girl through the country himself. If we could only believe all we hear!


John H. Havlin, of Cincinnati, now controls the Imperial, Havlin's Theatre and the Grand Opera House in St. Louis. William Garen will be the resident manager of the three playhouses. Mr. Garen has proved himself to be an excellent theatrical caterer, and while installing him as manager of the Imperial Theatre will make him a very busy man, yet he has the brain to keep the three wheels going. Havlin's and the Grand will have the popular traveling attractions. The Imperial will be opened in October with the best popular priced stock company ever seen in St. Louis.