



To-night and to-morrow night at the Clunie Opera-house the newest musical extravaganza and burlesque on New York life high and low, "Gayest Manhattan." The libretto is by T. Hasley and the music is by W. H. Batchelor. The leader in the troupe, which is large, is Miss McMilloye, represented to be as clever a soubrette comedy character actor and specialist as any of her set on the stage.



Jean McMilloye in "Gayest Manhattan." new act in the march line, in brilliant costumes. The piece is mounted with new and special scenery. It had the longest run at Koster & Bial's, New York, of any extravaganza ever given there, and was very successful recently in San Francisco.

On Wednesday and Thursday of this week at the Clunie Charles E. Blaney's extravaganza success "A Boy Wanted," a comedy in three acts, by a strong company. The first act represents the interior of a country newspaper office, showing the press in full operation, the second shows the exterior of the Starview Hotel and during this act a number of specialties are introduced. It is represented as a great laughter provoker, played by a dozen bright comedians and a bevy of lively soubrettes. There are fine costumes by De Loro of New York, and trick scenery, mechanical effects and specialists carried by



SCENES FROM "A BOY WANTED."

the company management. In the troupe are Louis Martenit, acrobatic comedian; Eva Tanquary, petite singing and dancing soubrette; Knox Wilson, German dialect specialist and musician; Fed Walz, character actor; E. S. Mawry, eccentric comedian; Amelia Bernard, the original "Coal Black Lady"; Bickwell & Haight, novelty team; Lillian Ordell and Julie Taylor, chansonettes, and a strong chorus.

Friday night at the Clunie will be presented Callahan's new production "A Romance of Coon Hollow." It comes from the Fourteenth-street Theater, New York, where it is represented as scoring a decided success, as also in Boston and Philadelphia and the West. All the scenery and effects in large quantity are carried by the company. In the troupe is a group of colored singers and dancers, "The Coon Hollow Serenaders." The plot is said to be natural, vigorous, with a deal of sentiment and humor and many well sustained characters.

January 19th has been taken as the date, and the Clunie as the place, when Sig. Abramoff, basso-cantata, will give an operatic and concert entertainment. The talent employed will be his Sacramento pupils in concert work, with Sig. Abramoff, Sig. Michelena, the operatic tenor, and Mile. Ida Valera, operatic

soprano, one of Patt's lead soprano corps. These will give in costume and with appropriate scenery an act from "Romeo and Juliet," and the fifth act from "Faust." The first has never been sung in Sacramento.

San Francisco Music and Drama: Players whose work on the stage creates no excitement, if, indeed, it is noticed at all by the critics of the daily press, have only to resign or be discharged from a company to have their private affairs floridly embellished and printed by the ubiquitous reporter. It is a dangerous thing to refuse to give the reporter any information, for he can generally write a story so much worse than the truth that the victim would do better to make a clean breast of it at once.

Gerome Helmont, the famous boy violinist, although only 14 years of age, is one of the musical wonders of the day. Since his fifth year, when he first began to scratch upon an old violin, his happiest moments have been spent in practice and study. His family was distracted by his constant work until he was placed with Musini, the celebrated virtuoso, who has made young Helmont the greatest player of his years. Victor Thrane, who is always looking up musical wonders, and has brought many great artists to this coast, secured Gerome, and he is now one of the leading musical attractions before the public. The wonderful violinist will be assisted by Lillian Apel, the noted pianist, and Grace Preston, a fine contralto vocalist.

Willie Collier is said to be supported this season by a stronger company, and his production of "The Man From Mexico" a bigger winner than ever.

The pleasing announcement is made that A. W. Pinerio has promised to write a new farce, which will be produced in London in due season by Mr. Chudleigh. Of course it will find its way across the Atlantic sooner or later, and some hours of genuine amusement may be confidently expected.

Appropos of the success which Mme. Calve has recently gained in "Sapho," somebody has unearthed the criticism written of her on her debut in Brussels as Marguerite, on September 22, 1851. She was recognized as a promising artist, but she was accused of "gaucherie," and evidently was an inexperienced actress. She was said to be best in the garden and at her feebler in the church scene. The facts are now just the other way.

A recent attempt to revive the old Greek classic drama at the Paris Odon appears to have been a failure. The piece was the "Dejanire" of Louis Gallet, with special music by Saint-Saens. Writing of the performance, a correspondent of an English paper says: "With the exception of Madame Second-Weber, who undertook the part of Iole, and whose fine features and deep toned voice are well suited for the delineation of tragic characters, the actors and actresses engaged were scarcely up to the mark, and the miscel scene left much to be desired. It may be that we expect more in classic than in ordinary drama. But this cannot be helped. The men who impersonate heroic characters must look like

Myron W. Whitney, Jr., son of America's famous basso, has returned from Italy after a three years' course of instruction under his father's teacher, Vannuccini, and will devote his talents to concert and oratorio.

Julie Opp is winning golden opinions in the English "provinces," where she has been acting with George Alexander's St. James' Theater company the showy and attractive "L'Amant Beauvedere" in "The Ambassador," by John Oliver Hobbes. The "possibilities" of Miss Opp are great, and she has not lacked recognition, either in England or her own land.

A new farce by H. V. Esmond, called "Cupboard Love," has just been produced in the London Court Theater, where it succeeded the "When a Man is in Love" of Messrs. Hope and Rose.

Miss Eleanor Calhoun was the Portia in the recent production of "The Merchant of Venice," by the London Elizabeth Society. Recently she has been playing Cleopatra to the Antony of Mr. Benson in Newcastle and elsewhere.

The recent operation for cataract undergone by the popular English comedian, John L. Toole, has proved completely successful.

Hall Caine will return to England early in December to resume work on a play which he hopes to complete within a few months.

Mrs. Owen Marlowe, whose daughter, Ethel, died suddenly on the stage of the Knickerbocker Theater, November 10th, is still prostrated, and, it is feared, may never play again.

Joseph Jefferson has gone to Old Point Comfort to recuperate, his sons, Thomas and William, playing his roles in the Jefferson Comedy Company, now touring.

Blanche Seymour has been specially engaged to play the title role in the new version of "Jack Sheppard."

Camille d'Arville may go to Germany soon to join a stock company under the management of Gustav Amberg.

The author, actor and symbolist, M. Lugne-Poe, is directing the preparation of a French version of "Measure for Measure," which will shortly be presented in Paris by the Theater l'Oeuvre.

Toistov's historic drama, "The Tsar Feodor Ivanovich," which was written in 1898, and has been forbidden by the Russian authorities until recently, has proved a big success in St. Petersburg.

George Elbers is said to have left a comedy which will be published before it is acted.

Wanted—A well fitting shoe for the foot of a mountain.

houses. Many structural changes are to be made in the auditorium.

Liszt appeared in his Hungarian costume, wild and magnificent. He told Mendelssohn that he had written something special for him. He sat down, and, swaying right and left on his music stool, played first a Hungarian melody, and then three or four variations, one more incredible than the other, and at last Mendelssohn, who everybody had paid his compliments to the hero of the day, some of Mendelssohn's friends gathered round him and said: "Ah, Felix, now we can pack up. No one can do that; it is over with us."

Mendelssohn smiled, and when pressed to play something in return, he laughed and said that he never played now, and, this, to a certain extent, was true. He did not give much time to practicing then, but worked chiefly at composing and directing his concerts. However, Liszt would take no refusal, and so at last Mendelssohn, with his own charming playfulness, said: "Well, I'll play, but you must promise me not to be angry." And what did he play?

He sat down and played first of all Liszt's Hungarian melody, and then one variation after another, so that no one but Liszt himself could have taken the difference. We all trembled lest Liszt should be offended, for Mendelssohn could not keep himself from slightly imitating Liszt's movements and raptures. However, Mendelssohn managed never to offend man, woman or child. Liszt laughed and applauded, and admitted that no one—not he himself, could have performed such a bravura. —From Max Muller's Recollections.

A good story is related of the French composer Leo Delibes, best known in this country for his opera "Lakme" and the "Coppelia" ballet. One day he met the late Charles Monselet, who was on his way to a restaurant where, once a fortnight, a well-known champagne merchant gave a dinner to prominent authors and journalists. These dinners were prepared by one of the most noted cooks in the chef's kitchen, who served. Delibes on this occasion invited his friend to dine with him, but Monselet said he was already invited to meet some friends, and, inspired by a mischievous thought, he said, "Come along—it's a table d'hote at six francs (\$1.20) a cover; we will pay our own bills." Delibes accepted, and when the viands and the wines were brought on, one course after another, his eyes opened wider and wider. Monselet had informed his friends of the joke, and at the end the waiter passed around a tray on which each diner deposited six francs. Delibes, who had muttered to himself repeatedly, "Six francs," added half a franc as a fee to his little pile of silver, and afterwards he called the waiter aside and informed him of his sotto voce that he would take a month's abatement tickets for that table d'hote.

New York Times: Mrs. Whiffen, who in "Trelawny" plays Mrs. Mossop, the affable landlady of the theatrical lodging-house, in those storied "early sixties" was known as Blanche Galton, and used to sing contralto and mezzo-soprano parts in the famous "Ladies' troupe" of which her sister, Susan Galton, was prima donna. She married a young tenor singer in the company, Thomas Whiffen, who was not much of a tenor singer, but developed in time into an exceedingly good comedian. Folks who have no memories at all of the sixties, early or late, can well remember Mr. and Mrs. Whiffen, as Sir Joseph Porter and Little Buttercup, in "H. M. S. Pinafore," at the old Standard Theater in New York. Mrs. Whiffen has several times appeared upon the Sacramento stage.

New York Post: The English conservatories train thousands of singers every year, and thousands of others are trained by private teachers. Yet London "Truth" complains that the retirement of Mr. Lloyd from public life will leave Ben Davies the only tenor of the first rank in England. Who is to blame for this state of affairs—the pupils or the teachers?

Referring to his own career, Sir Seymour Haden said, quoting the poet Laureate: "Science was exact knowledge, exact knowledge was the foundation of all the arts; and no man had ever achieved real greatness in any of them who had not the firmest grasp of the permanent facts and unalterable laws that underlay them." Again, "the greatest artist, sculptor, painter or poet was he that could compel the largest amount of material to be subservient to that supreme end." These were admirable dicta, and deserved to be recorded. He himself had been accused of leading a sort of dual life—of playing with science and art. As a fact, however, he had never found his scientific calling interfere in the least with his art practice, such as it was. On the contrary, science was at the bottom of all of it, and, in his opinion, of all good art. He would go further and say that his own position as a student of medicine and surgery had been singularly in his favor.

"Young Mr. Dabster says that he is wedded to his art." "Indeed," replied Miss Cayenne. "I shouldn't have judged by his pictures that he was even engaged to it."

President Jordan of Stanford University has announced that an art studio for the accommodation of the University classes in drawing and painting is to be erected at once on the campus. It is the gift of Mrs. Edward Barron of Mayfield, Cal. It will be a one-story building, built of wood and a somewhat antique style of architecture. One side will be almost entirely glass, to give the proper light for art work. It will have all the appliances desirable for a department of drawing and painting.

The Chalk and Chisel Club of Minneapolis has just held a very successful exhibition of arts and crafts. The origin of this organization of ladies is very instructive. Three years ago, a few ladies, interested in art handicraft, formed a club for mutual help in wood-carving and design. The first year's work embraced a careful study of historic furniture. An illustrious talk by one member upon a given style was supplemented by original designs from other members. The following year was undertaken the study of Mohammedan art in Egypt, Persia, India, and Turkey. The third year was devoted to a study of plant forms and different flowers being considered with regard to their possibilities in design. The members desire to make the exhibition a nucleus for an arts and-crafts association, and according-

ART GLEANINGS.

HOME AND FOREIGN NOTES OF ARTISTS AND ART WORK.

Criticism—Exhibitions—Galleries—Disclosures—Painting—the Salon.

The ancient notion of having an exhibition of pictures refused or "declined for want of space" by the Royal Academy is again mooted in London. This time the Imperial Institute is proposed as the refuge for the rejected. Refusals of the selecting committee have been this year more than ever.

An effort is being made to preserve the fine medieval belfry tower of the Cathedral at Avella, which is a ruin which has been condemned as unsafe. No rebuilding of the tower is contemplated, but it is estimated that about £100 is required to prevent the old tower being a source of danger and to reopen its original windows, several of which have been broken at a recent sale last two centuries. The Italian Government will contribute in proportion to the sum which can be raised by voluntary contribution; but Ravello is so poor a place that no money can be raised on the spot beyond a small sum collected by the local clergy.

"Those who are led to purchase French furniture, girandoles, candelabra and clocks, imagining them to be of the time of Louis XV. or XVI. will be interested," says the "St. James' Gazette," "to hear that at a recent sale in Paris of the effects of the Marquis Beurdelay, which occupied several days, the principal makers of old French furniture bought at high prices the models for the bronze work for which these pieces are so notable. A commode by Leconsneur from the Hamlet sale, which may be given as one instance, fetched 5,000 francs; and even a candelabra Venus and Cupid, Louis XVI. style, reached 1,500 francs; a Louis XVI. clock, after Carlin, the original Windsor Castle, 2,500 francs. How was this copied?"

A friend of Arnold Rocklin relates that when that eminent artist—was quite a young man he married a Roman girl, beautiful and accomplished, but as poor as the young artist. Their daily meal often consisted of a pot of beans. Yet the artist would not sacrifice his ideals for any sum of money. One time he painted a landscape for a wealthy German merchant, who, as the prospective owner of the picture, asked him to make certain changes in it. This the bean-eating painter refused to do, though the price offered for the altered picture was nearly \$1,000.

An amusing and ingenious person is the French critic, M. Arsene Alexandre. He has been writing in what we may call his happiest manner about the sale of French pictures in America. He informs his public that when in the early weeks of the war "there was talk of boycotting French dressmakers and milliners, artists felt a little shiver run down their backs. Luckily for France," he adds, "the story amounted to nothing." And the reason for this he seems to find in the fact that when Americans bought anything in French shops, or were served at restaurants, they received back the exact change and money. "Give l'Espagne, s'il te plait," he adds, "the story amounted to nothing." "Neither London nor Berlin nor Vienna can ever supply the wants of American shoppers." "Nos propres elegances" belong to Paris exclusively. What would become of us, asks this daily meat often consisted of a pot of beans. Yet the artist would not sacrifice his ideals for any sum of money. One time he painted a landscape for a wealthy German merchant, who, as the prospective owner of the picture, asked him to make certain changes in it. This the bean-eating painter refused to do, though the price offered for the altered picture was nearly \$1,000.

Lincoln, Nebraska, is to have an art exhibition during February, under the auspices of the Hayden Art Club, of which N. S. Harwood is President and Mrs. F. M. Hall is Corresponding Secretary.

Charles Lock Eastlake has retired from the post of Keeper of the British National Gallery and Secretary and Accounting Officer to the Trustees, and the Treasury has appointed Hawes H. Turner to that office.

The authorities of the Prussian museums have received the Sultan's permission to undertake excavations in the town of Milettus. They are expected to begin next autumn, under the supervision of the Museums-director, Dr. Wiegand.

Among the works likely to attract attention in the Paris Salon is a large picture by M. Jean Paul Laurens which is ultimately to fill a panel in the Hotel de Ville. It has occupied the famous artist for many months, and represents the "Arrest of Broussel." It will complete the series of pictures concerned with the history of Paris. It is crowded with figures, prominent among which is the commander of the men-at-arms who arrested Broussel. M. Clairin will send two pictures which he has recently completed in Egypt, "L'Entree de la Vallée de Thebes" and "La Grande Vague." M. Detaille contributes "Le Revue de Chalon, 5 Octobre, 1896." M. Harpignies "Souvenir du Dauphine," M. Robert-Flcury "The Arrestation sous la Terreur," H. Wateline "Le Marais de Bover, Somme," and M. E. Sain a dance.

The Greek Archaeological Society will begin a campaign of excavations before long at Chalcis in Euboea, on the site called Psilais Kamaras, where traces of an important temple have been detected.

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