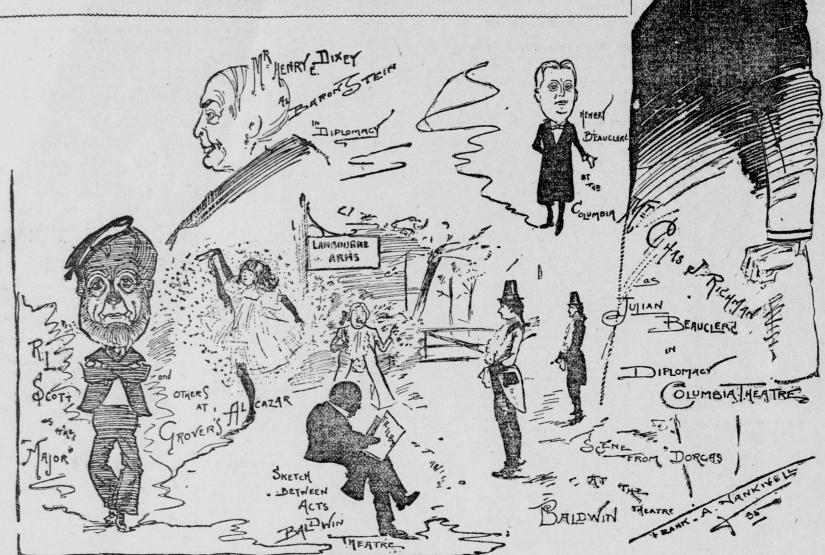
## DRAMATIC THEMES.

New Bills at the Playhouses of the City. Review of the Past and Promise of the Future.



"Trilby" is upon us, and there is no "Trilby" craze will assume during the coming week. The most ominous feature of the case is that San Francisco is nothing if not original, and it would be considered a blot on her escutcheon to rest satisfied with the outward and visible manifestations of Trilbyism which have been invented and patented in the East.

At present there do not seem any new Trilbyisms left to invent, that can be practiced with safety outside an asylum, but the coming week will put local originality to the test. If the play catches on, as it has done elsewhere, Trilbymania may be



Taffy, Little Billie and the Laird.

observations taken in the East have shown that when this is the case it always breaks out in new and unexpected places. The development of the coming week may, the refore, be awaited with interest, not untinged with anxiety.

An exceptionally good performance was that given of "Diplomacy," at the Columbia Theater last week. The leading parts, particularly those of Beach and Richman, were in the hands of actors who made them artistic pictures, and even the minor characters were finished studies. The propertyman made the performance

of "Diplomacy" remarkable by some rather clever compromises, which showed that he desired to give the French coloring and at the same time did not intend to lose his hold on local interest.

For inscance, in the English embassy in Paris the newspaper which the unhappy husband snatched up in his despair and affected to read in the full glare of the footlights was unmistakably a French journal, for the people in the stalls could read the type of that politest of languages, though they were a little staggered to see that the British diplomat was consoling one of the most trying moments of his life by studying Le Franco-Californien. Perhaps the propertyman wished to convey the impression that if Dora's conduct forced her husband to fly to happier climes he could not do better than turn his steps to

foretelling what new and terrible form the Majesty with three large and handsome was a new fad in London, the critics used cuts very little figure in its geographies. unto the present day.

to the naked eve. the staging of "Diplomacy" was fin- answered him in English. The lover freexpected to rise to an acute stage, and ished and handsome, as is always the case quently made his court and gained the at the Columbia Theater.

> Milton Nobles' drama, "Love and Law," is full of thrilling incidents and the interest never flags. Mr. Nobles took the leading part at the Grand last week with ease and naturalness: he also took all the best points for himself and left the other characters without a solitary joke among them. One forgave him, however, he acted so well. Charles Swain, as a Dutch policeman, cut but a sorry figure, and yet as an Irishman he has more than once been the pride of the force. Even his love-making was

ties was so great that he was almost in time to secure the burglar. Les lie made the mildest and gentlest of burglars. It was well for him that he had

an opportunity of becoming honest, for he would never have made his salt at burgling in these days of competition. Edmund Hayes, on the other hand, was a villain of almost too deep a dye. Coulter Brinker, usually so much at home in his parts, seemed ill at ease in the disguise of a wealthy man of noble birth. A life of freedom and action is evidently more to his taste than the part of the walking gentleman Miss Hall looked well as an Italian girl,

possess the complexion and general makeup of a coral-seller at Capri when her parents were English and she was born in London. Miss Thrupp fairly brought the house down with her dancing and singing, and the audiences contributed their share of Italian opera?. The work has been to the performances by enlivening them with plenty of applause.

There was a full programme at the Orpheum last week, and every item, old and new, was good in its way. Among the novelties was the poolroom of Haines and Pettigill, where you are "robbed while you wait' and shot several times before you can get out.

McMahon and King gave some truly wonderful specimens of plantation dancing, especially the lady, whose gyrations, if not very graceful, were so rapid and dazzling as to make the beholder feel that the whole room was going round. Hines and the financial crisis. Michael William died Remington, although new comers, might in peace and prosperity twenty-five years be classed among the novelties as their representation of the "Pawn Shop" was en- in Westminster Abbey bears these approtirely different from their former sketch. Dryden and Mitchell introduced a novelty, to wit: A little dog, which one of them sold to the other for \$50, and then basely stole back again. The audience was as enthusiastic as ever over the clever Weston and Hubert musical item.

There has always been a poetic license about Italian opera which in these days of



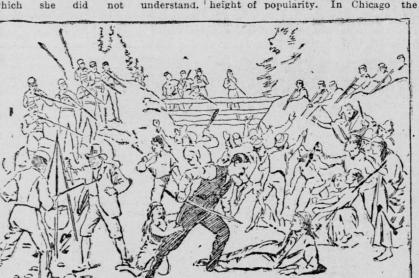
"THROW UP YOUR HANDS!"-GRAND OPERA-HOUSE,

decorate the Parisian office of her Britannic | As long ago as 1709 and 1711, when opera | the Pacific Coast at the Baldwin to-morrow maps of the United States. Great rareties to lash themselves into a state of fury they must have been considered in Paris, over its incongruities; and in spite of it too, for every one who is familiar with that all Italian opera has flourished and its ingiddy capital knows that the outside world | congruities have flourished with it, even

You can buy "France in Provinces," Here are a few remarks thrown off by "France in Departments," "France With Addison in 1711. No one can deny that Railroads" - canals, mountains, hedges except for a few unimportant details and ditches-if you choose, but anything they might have been written about the sidered an impossible one, but he succeeded outside of France is always represented as touching love scenes between Miss Ida of microscopic dimensions, scarcely visible Valerga and Martin Pache in "Ernani" at the Tivoli: "The king or hero of the piece Such little touches of local coloring apart, generally spoke in Italian and his slaves answered him in English. The lover frequently made his court and gained the heart of his princess in a language which she did not understand. "Trilby" has been running for months in New York City, where it is still in the height of popularity. In Chicago the

evening. So many compliments have been paid by the Eastern journals to this production, and especially to Lackage for his portrayal of the bypnotizing Svengali, that considerable curiosity has been felt by the theater-going public in the advent of the

It is said that when Potter first suggested dramatizing "Trilby," his idea was conin making his work a success by taking the hypnotic element and weaving the play about that, preserving as intact as possible the Du Maurier sketches of characters, and infusing the Quartier Latin atmosphere



" ROSEDALE" AT GROVER'S ALCAZAR-THE GYPSY CAMP.

One would have thought it very difficult to | production was equally successful, and the though it was a mystery why she should have carried on dialogues after this manner without an interpreter between the persons that' conversed together, but this was the state of the English stage."

> Is it a digression to mention "The Bohemian Girl' when one is on the subject played successfully in Italian under the name of "La Zingara," though the Tivoli company mean this week to give it to us in English, "free from all adulteration." For the last year and a half sensational paragraphs have cropped up periodically about the writer of this work-"Balfe in a poorhouse," "The composer of the Bohemian Girl' penniless," etc.

The paragraphists really ought to have learned by this time that twenty-five years ago Michael William Balfe went where there are no poorhouses, and where pen nies do not pass current. A Balfe of the second generation has been passing through ago, and the beautiful tablet to his memory priate words, which Pache will sing tomorrow in the "Bohemian Girl":

There may perhaps in such a scene Of days that once have happy been, Then you'll remember me.

But he never expected to be remembered and placed in a poorhouse twenty-five years after his decease.

"It takes a wise man to make a fool" is a saying that some of the performers at Grover's Alcazar might have applied to themselves with inward satisfaction last week. The utter absurdity of the dialogue and situations in "Chip of the Old Block" made the whole thing depend upon the cleverness and wit of the actors, and Miss Plaisted, Mrs. Fanny Young and Misses Scott and Lothian held up the four corners admirably. Fanny Warren and Francis Powers were also quite equal to the oc-

casion. The one-sided love-making of Major and Jerusha was one of the best bits, and the bachelor menage, where the old salt hung his dough on the clothes-line, was received with rounds of applause. In the midst of this comedy run wild, the little pathetic duet between Mage and Pixey was quite touching. Mage's part was only dumb show, but it was just as telling. The dancing was another feature in this b right and frothy entertainment.

The Baldwin Theater. Paul M. Potter's dramatization of Du Maurier's much read novel "Trilby," interpreted by A. M. Palmer's organization, will be presented for the first time on

organization that opens at the Baldwin tomorrow night might still have been in the Windy City had it not been for previous bookings. This organization is one of the bookings. This organization is one of the strongest that have been brought together to present the piece, indeed Wilton Lackaye's interpretation of Svengali was one of the main features of "Trilby" in the East; Edith Crane has also proved one of the most successful of the many Trilbys who



have deluged the stage lately. The cast of characters will be as follows: E. W. Morrison
Ignace Martinetti
E. Romayne Simmons
Victor M. de Silke
Edwin Brandt
William Herbert
Frederick A. Thomson
Morel Beane Pauline Hall and her company give their final performance of "Dorcas" at the Baldwin Theater to-night. They will re-turn to San Francisco early next season to

Columbia Theater. The farewell week of the Stockwell players opens at the Columbia Theater to-mor-

present a new opera.

row night with Pinero's screaming comedy
"The Magistrate." Margaret Craven goes
East with the Stockwell Company, and
will therefore not appear again in San
Francisco for some time to come. "The
Magistrate" will also be the vehicle for the
farewell performances of Rose Coghlan,
Henry E. Dixey, William E. Beach, Maud
Winter and L. R. Stockwell.
Several benefit performances have been
arranged for this week. The opening
night will be devoted to the San Francisco
Nursery for Homeless Children. On
Thursday the California Associated Cycling Clubs will attend in a body.

The Bostonians open at the Columbia
Theater to-morrow week with "Robin
Hood." The production to follow is
"Prince Ananias," an opera written by
Victor Herbert, the leader of Gilmore's
band. Its music is described as bright and
sparkling, and the plot is said to be an effective one. The story replates the edven sparkling, and the plot is said to be an effective one. The story relates the adventures of the King of Navarre, who has never smiled, and whose austerity goes to the length of fining any of his subjects who

the length of fining any of his subjects who indulge in that levity. The court of this austere monarch is invaded by a band of adventurers, consisting of an outlaw, a vagabond poet and some strolling players. The situations in the opera are based on what befalls them at the palace.

Among the singers who will appear during the present engagement are: Henry Clay Barnabee, William H. McDonald, Jessie Bartlett Davis, Helen Bertram, Eugene Cowles, George Frothingham, Harold Blake, Frank V. Pollock, Jerome Sykes, Elizabeth Bell, Leonora Gnito, Cora Barnabee, Peter Lang, C. E. Landis and Josephine Bartlett.

ne Bartlett.
On the opening night of the Bostonians there will be a new drop curtain at the Columbia Theater, representing a scene in

Grand Opera-House.

The second week of the Milton Nobles season at the Grand will open to-morrow evening with "From Sire to Son," or "In the Shadow of Shasta." This is perhaps the best piece of the Nobles repertoire. It is a California story, written by a man who is thoroughly acquainted with his subject, and it possesses a good many of the touches

of nature which have made Bret Harte's Western stories so popular. The entire action of "In the Shadow of Shasta" is not confined to this State. In the third act a tour of Europe is begun, which starts in Venice and ends with the fourth act in Germany, the thread of the story being continued meanwhile without

the ruption.

Three new sets of scenery have been painted for the production. They consist of a fine view of Shasta, an effective Venetian scene and an old castle on the Rhine. A stagecoach, drawn by a team of thoroughbreds, will be one of the features of the California scene. The cast will be as

To-morrow evening will inaugurate the first performance of a romantic drama, under the new management at Grover's Alcazar. The play selected is "Rosedale," which has always been a favorite in San

New scenery is being prepared for this New scenery is being prepared for this play, which lends itself particularly well to scenic effect. Some novel displays of colored light will be introduced into the gypsy camp scene, and careful attention will be paid to all the ballroom accessories. In the cast of "Rosedale' Leonard Grover Jr. will appear as Bunburry Cobb, a part with which he has already been successfully identified. Hereward Hoyte has been selected for the role of Elliot Gray: Miss Jennie Kennark. role of Elliot Gray; Miss Jennie Kennark, the leading lady of the company, will take the part of Florence May, and Miss May Noble will be the Rosa Leigh. The balance of the cast will include Francis Powers, Charles E. Lothian, Mrs. Fanny Young, Miss Lillian Clayes and Miss Ida Park.

Tivoli Opera-House.

The Tivoli company will desert grand opera for this week and give its attention instead to opera of the ballad variety by representing Balfe's ever-popular "Bohemian Girl."

In this production the full strength of the regular Tivoli company will be utilized. The role of Arline, which has been a favorite with so many prima donnas will be alternately sung by Laura Millard and Alice Neilson. Mabella Baker will sing the Gypsy Queen; Martin Pache, Thaddeus; John J. Raffael, Count Arnheim; W. H. West, Devilshoof, and Arthur Mesmer, Florestine. All these artists have before played the same parts throughout the East and in the West with success. Presentable scenery, correct cossuccess. Presentable scenery, correct costumes, appropriate accessories, and a carefully trained chorus and orchestra will tend to make the production as perfect as possible.
On Monday evening, October 7, Verdi's

opera "La Traviata" will be sung, with Mlle. Ida Valerga in the role of Violetta and Martin Pache as Alfredo. As most people are aware the plot is founded upo Dumas' story "La Dame aux Camellias, and the title-role affords excellent acting as well as singing opportunities to the prima donna.

California Theater.

The California Theater will open its season on November 4 with the presentation of "Charley's Aunt." This play has been unusually successful, both in America and Europe, and during its engagement at the Baldwin last season it drew large audi-

ences for three weeks.

"Charley's Aunt" will only remain a short time at the California. Following it will be Jacob Little's melodrama, "The War of Wealth."

At the Orpheum.

The Orpheum's programme for this week will include three "star" features, all imported from Europe, the special stellar attraction being the Sisters Millar, who are well known on the other side of the Atlantic. They are said to be pretty seriocomics, dancers and instrumentalists.

John Higgins, one of the new performers, is advertised as the champion long-

ers, is advertised as the champion long-distance and trick jumper of the world. He holds the championship of the world in a standing hop, two strides and a jump, covering the distance of fifty feet. This remarkable gentleman can jump into a basket of eggs without breaking a single one, and he can clear two horses 16½ hands high, standing side by side, in a standing leap. His act is considered the greatest athletic novelty that has yet been introduced to Orpheum audiences.

Louis Fialkowski, "The Universal Man,"

Louis Fialkowski, "The Universal Man," imitates birds and animals in a manner that has won him great distinction in Mos-cow, the town from which he comes, as well as in other parts of Europe. In addition to the above new performers a num-ber of last week's favorites will be retained on the programme.

Frau Klafsky's Arrival. The New York Herald says: The un-

announced and unexpected arrival in New York of Frau Klafsky, who is to be the principal dramatic soprano of Walter Damrosch's Opera Company next season, has a story back of it, of course. Frau Klafsky will have nothing to do for two months to come, and she is here in defi ance of the contract rights of Mr. Pollini, her manager at the Municipal Theater o Hamburg. Her departure from Germany



was secretly made, and in all probability to prevent legal interference with the projected American visit. It seems that she could not agree with Mr. Pollini on the division of the money which she expects to make here, and so took French leave of him. Since he is a member of the German Society of Managers, whose principal purpose is to punish singers who break their contracts, it seems more than likely that Frau Klafsky's European career is at an end, unless she shall be willing to pay the very stiff penalty which will be assessed against her, and buy her way back into the good graces of Mr. Pollini and his colleagues. She says he wanted half of all her American earnings, and the statement will seem plausible enough to those who will seem plausible enough to those who know the Hamburg manager.

The Tavary Opera Company last week opened the beautiful new Montauk Thea-

ter in Brooklyn, N. Y.

The Bostonians have changed the title of



The Sisters Millar at the Orpheum.

their new comic opera, "Mexico," to "A War-time Wedding."

Sims Reeves, the celebrated English tenor, was remarried last week after a brief period of mourning for his former wife. Mr. Reeves is 73 years of age.

Minnie Palmer's new musical comedy, "The School Girl," written for her by Messrs. Manchester and Maurice, was received with particular favor at Cardiff on its first presentation.

and abounding in those touches of true humanity and real pathos which occasion-ally extract the tributary tear. It is worth noting that "The Widow Jones," the title of McNally's play for May

Irwin, is the name of an imaginary character in "The Love Chase," of whom the heroine, Constance, is made jealous. M. Baduel, the new manager of the Porte

St. Martin, will inaugurate his season at that house early in October with a production of Paul Deroulede's versified drama, "Messire Duguesclin," in which M. Coquelin will play the principal role.

The house was not halffull on Irving's opening night in Montreal because the speculators had bought the best seats and Montreal people refused to buy of them, although the speculators hawked first-class seats about the sidewalk at half prices. Irving did not like the empty seats and refused to make a speech.

"The Widow Jones," says the New York Herald, "is indeed no play at all. It is all by-play and not of the most edifying kind unless Miss May Irwin is on the stage. She and her song, 'The New Bully,' have become as popular here as anybody in town."

An Actor Who Paints.

Joseph Jefferson is a gifted artist with the brush, as well as on the stage. The current number of the Monthly Illustrator contains reproductions of some of Mr. Jefferson's best efforts. The subjects are sylvan and are handled with the gentle grace that would be expected of the genial impersonator of dear old Rip Van Winkle.

Found Unconscious.

Herman Kruss, the driver of a milk wagon, was found in an unconscious condition on the sidewalk, at Pine street and Van Ness avenue, yesterday morning. He was taken to the Reyesterday morning. He was taken to the Re-cefving Hospital, where Dr. Werl expressed the opinion that he was suffering from opium poisoning and the necessary remedies were applied. When Kruss regained consciousness he denied having swallowed opium, but could not account for his lapse into unconsciousness. He lives with his parents at 622 Lombard street.

Whist Club Opening.

Owing to the slowness of the work on the Messrs. Manchester and Maurice, was eccived with particular favor at Cardiff in its first presentation.

Sarah Bernhardt intends to appear in



A COPY OF JOSEPH JEFFERSON'S LATEST THE OLD MILLDAM. OIL PAINTING.

[From the Monthly Illustratore]