



Verdi's "Aida." This will be followed on Tuesday night by "Carmen." Wednesday matinee "The Bohemian Girl." On Wednesday night Marie Tavary will be heard in the role of Valentine in Meyerbeer's "The Huguenots." The bill for Thursday night is to be "Mignon," for Friday night "Cavalleria Rusticana" and "I Pagliacci." The Saturday matinee performance is to be "Martha" and in the evening "Lohengrin."

California Theater.

The Kimball Opera Comique Company, composed of sixty people, singing, dancing and merry-making in the operatic extravaganza, "Hendrick Hudson Jr.," will be the attraction at the California Theater for one week, commencing to-morrow night. The leading character is Corinne, who has a good opportunity to display her talents. The several costumes of Hendrick Hudson, ranging from the rakish cap and swaggering high boots of the dauntless explorer to the lace mantilla and crimson skirts of a Spanish coquette, all enhance her beauty. It is said she never before sang so well as this year.

The extravaganza is said to be cleverly constructed and brightly written, and the scenery is new and every costume was made expressly for this season.

The organization contains a number of specialty performers, the most prominent of which are: Ben F. Grindell, Charles Postelle, Lindsay Morrison, Harry Dickerson, J. Henry Mack, Frank Hayden, Otto Craft, the Nichols sisters (Mabel and Luin), Lillian Knott, Fanny Decosta and Georgia Rush.

After its brief season of burlesque the California Theater will offer its patrons a treat in a fortnight of classic tragedy under the most favorable conditions. Thomas Keene, a great favorite here, where his first success was won and his career successfully begun, will come to that house on Tuesday night, February 11, supported by a large company of players selected for their excellence in legitimate roles, for a series of productions, with fine scenic effects and stage accessories, of such plays as "Louis XI," "Richard III," "Richard III," "Hamlet," and "Othello." The opening will be "Louis XI."

Grover's Alcazar.

The play for the coming week at the Alcazar is "The Arabian Nights," by Sydney Grundy.

Arthur Hummingtop, during his wife's absence, reads "The Arabian Nights" and is much struck by the adventures of the

LAST week was a stagnant one, as far as dramatic novelties were concerned. True, the Frawley Company sustained its popularity with a play in which it has not appeared before, though the drama itself is well known here; and at the California Theater "Old Kentucky" showed that it was not old enough to have ceased to attract the public. But the pleasant, smooth acting in "Men and Women," and the alluring sensationalism of "Old Kentucky," backed by "The Editor" at the Tivoli; and the perennial "Ixion" at the Baldwin; even these combined attractions could not dazzle us into thinking seriously that we were keeping up with the march of histrionic progress. In fact, if we compared the latest styles of the season, as displayed in last week's New York theaters, with what was offered us for sale at the theaters in this city, the comparison of a newly decked store to a last season's bargain counter sprang unbidden to our minds. Sarah Bernhardt, in "Izyl," Crane in "Governor of Kentucky," the Daly Company in "The Countess Guichi," Stuart Robson in "Mrs. Ponderbury's Past," "The Strange Adventures of Miss Brown," at the Standard, etc.—they are names to us, these new plays, names and nothing more, but that if we live long enough, and the hope that we can buoy ourselves up with the plays that we see sufficiently lengthy period, we may in time behold some of them.

"The play's the thing to catch the conscience"—say some of the moralists who uphold the drama, and who do not think it a sin to cut Shakespeare off in the middle of a sentence. The conscience catching play was tried at the Alcazar last week, but statistics as to its beneficial moral results are not yet at hand.

The event of the coming week will be the reappearance of the Tavary Company. "Aida" will be the opening performance, and strangely enough the event marks an anniversary of twenty years since the same manager, Charles H. Pratt, first brought "Aida" to San Francisco.

Baldwin Theater.

Grand opera will be the programme at the Baldwin for the next three weeks, during which time we are to witness no less than fifteen different operatic productions, staged and sung by the Marie Tavary Grand Opera Company. The organization has this season equalled its former achievements, and now stands as a complete and strong combination of lyric talent. Its list of artists embraces such brilliant singers as Mme. Tavary, Mme. Lichter, Thea Dorre, Bella Tomlins, Sophia Romani, Annie Franklin, A. L. Guille, Payne Clarke, Max Eugene, A. Abrahamhoff, William Shuster, William Stephens and E. H. Dudley.

Marie Tavary is a singer who has a record of many years of successful work.

The opening opera to-morrow night will



CORINNE AT THE CALIFORNIA THEATER.

pany new to us comes the barytone, Max Eugene, and the basso, A. Abrahamhoff. The favorite tenor, A. L. Guille, will again be heard, as will Payne Clarke and William Stephens. The opening opera to-morrow night will

At the Orpheum. To-morrow evening three new acts will



MARIE TAVARY AS ELSA IN "LOHENGRIN" AT THE BALDWIN.

be added to the bill at the Orpheum, and those sustaining them are all well known in their lines.

Carroll Johnson, the celebrated minstrel; Bill Carter, the well-known comedian and banjoist, and Emmonds, Emmons and Emmonds, a clever comedy trio, will be the new aspirants for the plaudits of Orpheum patrons.

Rachel Walker, who has become a great favorite, will still continue on the bill and will introduce a number of new songs. De Bessell, who proved the greatest novelty last week, will continue his rapid clog modeling.

Bush-Street Theater.

The Cook Twin Sisters' performance of "Uncle Tom's Cabin" will open this afternoon at the Bush-street Theater. The organization is one that has won warm praise for its performance of the play based on Harriet Beecher Stowe's popular story.

Sousa's Band.

John Philip Sousa's band opened at Washington on January 5 its eighth semi-annual tour, which will conclude at Manhattan Beach in July. Sousa's novelties this year include his "Carnival of Nations," in which soldiers and ladies participate, and his newest march, "The Cotton King." The band opens in this City on February 23 at the Auditorium under the management of Friedlander, Gottlieb & Co.

Carr-Beel Concert.

Miss Marion Taylor will be the vocalist at the Carr-Beel Saturday concert on the 8th inst. She has lately returned from Paris and is said to possess a fine and well-trained mezzo-soprano voice. Miss Taylor will sing songs by Grieg and Mascagni, as well as some Russian folk songs.

Paderewski Recitals.

The coming recitals by the great Paderewski at the California Theater, on the evening of Monday, February 10, and the afternoons of Wednesday, the 12th, and Friday, the 14th, are creating a vast amount of interest among music lovers and amusement seekers in general.

A Local Composer.

Richard A. Lucchesi, for many years a music-teacher in this City, announces his

intention of giving a recital of some of his own compositions, including a trio and a quintet, both for pianoforte and strings. The performers will be Messrs. Josephs, Babelow, Neinsen, von der Mehden and Mrs. Emilia Tojetti. The recital will take place at Beethoven Hall February 9 at 3 P. M. Mr. Lucchesi states that he expects the Duke Degli Abruzzi and the officers of the Cristoforo Colombo will attend his concert.

A GHOULISH PLAY.

But It Pleases Gay and Careless Paris. Some of the plays now running in Paris pile horrors on horrors. "Une Mere," a translation from the Swedish of Mme. Ellen Ameen, wrestles with the problem of whether deformed children should be destroyed, and settles it with a Spartan affirmative.

This horrible play is, however, anodyne when compared with the one that succeeds it, "Les Plaigneurs," by Charles Van Lerberg, a Belgian, who calls it a "symbol." It is impossible to imagine anything more lugubrious, more terrifying, than this nightmare of a play, the whole action of which passes in one and the same scene—a miserable garret room, in which a poor, wretched old woman is lying at the point of death on a mattress, with a young girl, her daughter, at her side.

The Plaigneurs are the precursors of death; the bearer of the water and sponge to wash the body, the man with the shroud to clothe the same, and the man who brings the coffin; they call for their prey, the dying old woman. They come knocking at the door, one after the other. The terrified young girl refuses to open and throws herself against the door to keep out the intruders, while the old woman sits up in bed and opens her eyes wide with terror. In the midst of a dreadful, unearthly noise, and as midnight is striking, the door suddenly opens and they all enter, unseen, however, as they are but symbols with them enters death (personified by a ray of light, like that of spring, in the Valkyrie) who with his icy breath blows out at the same time, the two candles, and the life of the old woman. Never has the terrible been more strikingly portrayed, with more art, intensity and violence than in these symbolic scenes, which are full of



BILLY CARTER AT THE ORPHEUM.

the horror of death, of the dread of the unknown. Maurice Maitterlinck has already, in "L'Intrus," tried to similarly express the atmosphere of death; with an art, however, less violent and more refined, he does not produce the same impression of its horror.

HIS LAST WISH.

How the Berkeley Faculty Will Start a Rosewald Memorial Fund.

Every one remembers the touching incident connected with the late J. H. Rosewald's death. He was to have delivered a musical and illustrated lecture on "Descriptive and Characteristic Music" at Berkeley for the benefit of the Poor Students' Loan Fund on the very night on which he died. Mr. Rosewald was so desirous to help the good cause and so anxious not to disappoint his audience that he did not realize the grave character of his brief disease and died while expressing a hope for his immediate recovery for the evening's work.

The Berkeley faculty is desirous to honor his memory by starting a Rosewald memorial fund in connection with the students' loan fund. It is believed that this fund ought to be the result of the musician's last effort, and so his lecture, which he did not live to deliver, will be given under the auspices of the university faculty at the Columbia Theater on Friday, February 21, at 8:30 P. M. Messrs. Beel, Jaulus and Coffin and the Misses Morey and Weigel have promised to carry out the musical part of the programme, while the text will be read by one of Berkeley's most popular professors. The lecture and the death of the writer are so pathetically interwoven that they cannot fail to appeal to the friends of the worthy charity to be benefited as well as to the many friends whom the genial and liberal-minded musician left to mourn him.

Dramatic Brevities.

"A Milk White Flag" comes to the Baldwin next month.

Hoyt's "A Texas Steer," with Tim Murphy, is booked for the Columbia Theater.

Frederick Warde and a large company follow the Tavary Company at the Baldwin.

John L. Sullivan and other pugilistic heroes will shortly be seen at the Columbia Theater in "A Wicklow Postman."

Jessie Bartlett Davis is suing a Western publishing house which put her portrait on the title page of a sensational novel.

Richard Mansfield is one of the Baldwin's attractions for April as is also Augustin Daly's company, headed by Ada Rehan.

Fay Templeton is composing a companion song to "I Want You, Ma Honey," which she will sing this week in "Excelsior Jr.," in the theater part of Hammerstein's Olympia.

A PLUCKY LITTLE WOMAN.

Mrs. Cornelia Burbank Arrests Mrs. Hawley Alias Jane Simpson.

Eighteen Months Ago Mrs. Hawley Stole Her Seal Skin Jacket and Disappeared.

A woman who has been wanted by the police for the past eighteen months, was captured yesterday afternoon on Mason street by Mrs. Cornelia Burbank of 1111 1/2 Leavenworth street, one of her victims, and taken to the City Prison.

In October, 1894, the woman called Mrs. Burbank's lodging-house to engage rooms. She said her name was Mrs. Hawley, and her husband was a sea captain. She had been living in Australia, but, as her husband had procured the command of a ship trading along the coast, she had decided to live here. She had arrived by the City of Puebla from Victoria, and her baggage was on board the steamer. The rooms suited her and she made herself at home.

She told Mrs. Burbank that she had nothing but English money, which the landlady refused to take, and to accommodate her till she got the money changed she gave her \$125. Then she complained she had no food and asked Mrs. Burbank to lend her a wrap till her baggage arrived. Mrs. Burbank gave her a seal skin jacket, which cost \$75, and she left the house with it to buy a few things, but she never came back.

Mrs. Burbank reported her loss to the police, and about the same time the police received complaints from several other ladies about the same woman, who had told them much the same story and had taken her departure with some articles of value belonging to them.

Mrs. Burbank met Mrs. Hawley on Mason street yesterday afternoon and, recognizing her, demanded her seal skin jacket. Mrs. Hawley at first denied her identity, but Mrs. Burbank was persistent and finally she suggested they should go to her room and talk it over. Mrs. Burbank refused, and, although a little woman, Mrs. Burbank compelled Mrs. Hawley to walk with her to police headquarters. On the way they met Policeman Gaynor and he rang in for the patrol wagon.

At police headquarters Sergeant Colby remembered that several complaints were registered against her and ordered her to be locked up on the charge of embezzlement. Mrs. Burbank being the complaining witness. She gave the name of Jane Simpson, a native of Australia. She did not deny she was the woman Mrs. Burbank had been looking for, but said she had received the seal skin jacket as a present, and it was a "moth-eaten thing by how," which was emphatically denied by Mrs. Burbank.

It is likely that other charges will be preferred against Mrs. Hawley, alias Jane Simpson.

YPA ADDIS' APPEAL.

Her Ex-Husband Has Moved That It Be Dismissed. C. A. Storke has filed notice of a motion to dismiss the appeal of Yda Addis Storke from the decree of divorce which her husband sued for and which was granted to him.

The motion to dismiss will be made upon the ground that the decree of divorce orders the plaintiff to pay sufficient alimony to the defendant, and that, as the alimony has been paid, she cannot complain of any errors in the court below, as she has respected the fruits of such judgment, whether right or wrong. The motion will be made on the further ground that the defendant moved to set aside the judgment and decree appealed from, and she cannot therefore appeal from a judgment which she is attempting to have set aside. The divorce was granted to Storke by the courts of Santa Barbara on January 14, 1895. Mrs. Storke is the authoress known as Yda Addis.

At California-Street Church To-Day. Services of unusual interest will be held to-day in St. Paul's Episcopal Church, California street, near Steiner. At the morning service Rev. Canon Good of Nantuxo, B. C., for many years an Alaskan missionary, will preach, and in the evening Right Rev. William Ford Nichols, Bishop of the diocese, will deliver the sermon. A special musical service will be given at each service by the vested choir of mixed voices.

New Lick Trustees. Judge Sanderson has appointed three trustees to care for the Lick Free Baths. Of the original four trustees only one—John C. Earle—is alive. The three new ones—Judge Sanderson, Henry E. Mathews, formerly secretary of the Lick trust, and Jacob Stern of Levi Strauss & Co.

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