WITH THE PLAYERS.

Miss Marie Stone to Appear in the Pretty "Suzette."

"The White Slave"—"The Long Strike"—"Zig-Zag"—The Jubilees—Browne's Concerts.

"The Gold Mine" — Notes.

Nothing of importance has disturbed the even flow of the dramatic current during the week. At the Baldwin "The Bostonians," at the New California Nat C. Goodwin's "Gold Mine," have given a good account of themselves, and the Bush has not been far behind. The two "extras" were the funny bit of amateur experience at the Bijou, and the Actors' Fund benefit on Thursday afternoon at the Baldwin, which ought to have been given at night if a satisfactory financial return was expected. As it is the net amount realized reached between $500 and $600. Managers and actors ought to be broader in their treatment of these benefits, where the good of their own class alone is concerned. They cannot expect people to leave business in the middle of the day and swelter four hours in a hot theater for the especial benefit of the player or anybody else. Seeing it is an actors' charity, the manager of the Baldwin and the company he may happen to have under engagement at the time could well afford to devote one evening during the year to the "peradventure of their own fortune," no matter how well they may be off at present. And the Baldwin having taken the lead, every theater in the city would follow suit with its own company until five or six benefits for the fund had been given, the aggregated amount of the receipts from which ought to make a very respectable draft indeed in favor of the unfortunate. If they cannot do this let the employed player-folk put up a few dollars out of their respective weekly salaries—the best mode of all, probably, that could be suggested. At any rate the matinee benefit ought to be abandoned. It is only acting a charity and not the real thing at all.

Vivacious "Suzette."

The third and last week of "The Bostonians" opens to-morrow evening with Louis Latour's "Suzette," a comic opera in three acts, the libretto done into English from a French source by Oscar Weil. This work has been seen before in this city and much enjoyed, with Miss Marie Stone in the title-role. The distribution is limited to six principals—the Marquis de Toulebranche; the Marchioness, his wife; Gaspard Vlasbec, her cousin; Jouarde, an inn-keeper and the god-father of Suzette; Renee, his son; Dolingo, Marchioness's servant, and the piquant Picard, Suzette herself. The heroine is a madcap, a romp, full of all sorts of tricks and who has been returned to her foster-father by her uncle Michel as incorrigible. The following conversation will "explain" Suzette:

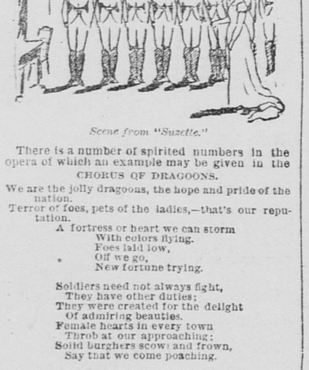
Jouarde—Well, this is a pretty state of affairs!
Suzette—Who's to blame, I'd like to know? I can't bear woman's work. I hate cooking and washing dishes and sewing—anything but wild oats.
Jouarde—You what?
Suzette—I want to be out of doors like a man, and to have plenty of exercise; that's what I like.
Renee—Yes, dad; she's fond of exercise.
Jouarde—Hold your tongue!
Suzette—They made a mistake about me, and I was born all wrong. If Nature only came to it would be all right, for I often dream that I'm a man! A regular jolly, good-looking fellow, you know, with lots of money and a big estate. And I do have such a time! Ah, but it's only a dream!
Renee—Thank heaven!
Suzette—But it will happen for the present to be a woman, I shall insist on your conforming with the customary usages of your sex.
Suzette—Oh, pshaw! Sex be—
Renee—What—sir?
Suzette—Hanged!
Jouarde—Otherwise, miss, some fine day you will find yourself turned out of doors.
Renee—Oh, dad!
Suzette—Out of doors?

In a little couplet that follows afterward Suzette enters more into particulars. She sings:

When a little girl I was created
Some one must have made a sad mistake,
How 'twas managed hasn't been related,
But these petticoats my heart will break,
Collars, cuffs and caps are my abomination;
The se hateful corsets I can't bear;
It makes me fairly boil with indignation
To think I never can the breeches wear.

A sad mistake was made with me,
For I a man should surely be;
A jolly fellow I should make,
Just one of the boys, and no mistake!

Renee is madly in love with Suzette, and she, in her own wild way, returns his affection; but, in order that they may marry, she must produce a dot of 3000 crowns, a task that seems impossible, but which her quick wit and native good sense finally accomplishes, and she "wears the breeches" to her heart's content, too, in doing it.



Scene from "Suzette."

There is a number of spirited numbers in the opera of which an example may be given in the

CHORUS OF DRAGOONS.

We are the jolly dragoons, the hope and pride of the nation.
Terror of foes, pets of the ladies,—that's our reputation.
A fortress or heart we can storm
With colors flying.
Foes laid low,
Off we go,
New fortune trying.

Soldiers need not always fight,
They have other duties;
They were created for the delight
Of admiring beauties.
Female hearts in every town
Throb at our approaching;
Solid burghers scow and frown,
Say that we come poaching.

We are the jolly dragoons, etc.

FOR THE WEEK.

The Bostonians will appear in the following operas during this week, the last of their engagement:

Monday	Suzette
Tuesday	Mignon
Wednesday	Fatinitza
Thursday	Suzette
Friday	Fra Diavolo
Saturday matinee	Suzette
Saturday evening	Fra Diavolo

Bartley Campbell's "White Slave."

Manager Maguire of the Grand Opera House evidently is of opinion that old plays are the best, for of late he has been resuscitating a line of them to the public and testing the endurance of their popularity. He has not been disappointed; the play-goers yet remember and patronize them. His next offer to the patrons of the theater will be Bartley Campbell's "White Slave"—a picture of Southern servile life of the past, which, while differing in composition, is painted nearly in the same colors as Boucicault's "Octoroon." A rather clever and an undoubtedly pretty young actress, Miss Julia Stuart, has been selected for the part of Liza, to which she will impart, no doubt, all the light and life needed. Miss Stuart has had considerable experience on the stage, although young enough yet for an ingenue, or a stage bread-and-butter miss, as the pretty French term may be put in our less euphonious and less sentimental English. She has had a good schooling under such notables as W. S. Gilbert, E. A. Sothern (she was with him here some years ago), Tomaso Salvini, and has played the Liza of the piece to be produced to-morrow evening under Bartley Campbell's personal supervision. William Morris, too, will be in the cast. He was one of the original members of the Grand Stock Company and has just returned from an interior tour with "The Great Metropolis." The tank will be retained for business in the principal parts. It will be useful, besides, for the "plungers" of the company when they wish to take desperate chances with the public. Mr. Maguire, we understand, is strengthening his organization at this theater with a view to its greater usefulness in the future.

Suited to the Times.

At the Alcazar a very significant melodrama, "The Long Strike," opens Mr. Grismer's last fortnight. It is quite as significant of the labor question to-day in this city and elsewhere as in the time of the Manchester cotton-spinners' secession from the factories in 1856, that hinted the vivid drama to Boucicault, and which he has handled in so graphic a manner. The story is summed up in the fact that murder is added to the miseries of discontent and poverty, and the love interest lies with Jane Learoyd and James Starkie, the latter charged with the bloody deed. The efforts made by Jane to establish her sweetheart's innocence are among the exciting features of the drama; and the most dramatic situation is where the lawyer, Moneypenny, attempts to prove Starkie guiltless, for his true lass Jane Learoyd's sake, by bringing back the sailor boy Johnny Reilly from his ship that is sailing out of Liverpool, and in his excitement, after a long wait, he utters the famous line, "That wire was the thread on which the lad's life was suspended, and it falls her." But the answer comes that the pilot-boat will follow and bring him back, and as Jane falls on her knees to thank her "friend in court," the usually crusty old lawyer turns away his head and weeps. The cast will be found below. Considerable care has been taken in its selection. We notice that that excellent actor, Mr. James Carden, is assigned the important part of Noah Learoyd. Mr. Joseph Grismer undertakes a difficult role in Moneypenny, but no doubt will give the eccentric lawyer a good setting. In this part, when "A Long Strike" was produced here some years ago, John H. Stoddard made such an impression on the minds of those who were privileged to see him that his name has been associated with Moneypenny ever since. There is not in the whole range of modern drama so rich an opportunity for a competent character actor.

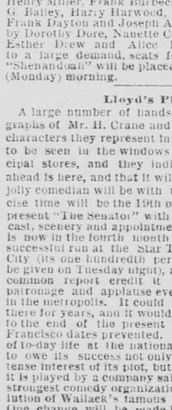
THE CAST.

Moneypenny	Mr. Joseph R. Grismer
Jane Learoyd	Miss Phoebe Davies
Noah Learoyd	Mr. James Carden
Johnny Reilly	Mr. Harry Davenport
Jim Starkie	Mr. Lorimer Johnstone
Richard Radley	Mr. Hugo Toland
Crankshaw	Mr. Scott Cooper
Mr. Armitage, Mr. Asphalt, Mr. Brooke — Manufacturers	Mr. E. H. Bender, Mr. James Sothern, Mr. E. Thompson
Captain Wolf, Captain of Eliza and Mary	Mr. Dudley
Slack, a telegraph operator	Mr. Edgar Weir
Mr. Wigley, a barrister	Mr. Hermance
Sir John Fairfield	Mr. Fld M. Page
Clerk	Mr. Francis
Jack O'Dicks, Old Sharrock, Jack Stubbs, John O'Dick, Tom O'Bills, James Staley — Strikers	Mr. Edwards, Mr. Frank Wyman, Mr. Ernest Vincent, Mr. Robert Vernon, Mr. Southgate, Mr. F. Doutrick
Policeman	Mr. F. D. Riddell
Betsy	Miss Della Macquaid
Telegraph operator	Miss Grace Appleton

The performance is for the benefit of Mr. Mark Thall. Next Monday "Lyons" will follow "A Long Strike" for one week and bring the Grismer-Davies engagement to a close.

The Baldwin Variety Show.

As we suppose Professor Herrmann's "Transatlantique Vaudevilles" must be called in English, in spite of its foreign-sounding name, will be here shortly and take possession of the stage of the leading theater of the city. This is the same aggregation of peculiar talent that kept the Grand Opera House in Chicago so full of society people during Holy Week that the oldest experts on theater-going and the character of theater audiences confessed themselves puzzled to account for the fact, unless on the ground that what the press of the city said of the "Transatlantique" was fully justified by the performance. It was agreed that the show had not been equaled in Chicago; that even the Howard Athenæum Company did not reach the grade of excellence manifested. Without touching all of the many people in the list of Herrmann's aggregation one, in particular, may be mentioned, Mons. Trewey, with whom many of our readers will, no doubt, be pleased to renew acquaintance.



Mons. Trewey.

I hope Chicago papers call him "a wonder, and the most disliked bit of the entire show."

Again "Shenandoah."

This time the "Original Jacobs"—the first-chop article that the New Yorkers have bought so eagerly. We will see it at the California Theater, April 28th, at the close of Nat C. Goodwin's engagement. The run in New York will be broken to enable the original company to fill the time in this city. "Shenandoah" is now known throughout the length and breadth of the land as a remarkable success, even when its fortunes are intrusted to a hastily selected traveling company. How much more, then, are we likely to enjoy it, when it comes with better people and more complete accessories than before. The male portion of the cast will be filled by Messrs. Henry Miller, Frank Bulbeck, E. A. Roberts, W. G. Bailey, Harry Harwood, James O. Barrows, Frank Dayton and Joseph Aldeman; the female by Dorothy Dore, Nanette Comstock, Lilla Vane, Esther Drew and Alice B. Haines. Owing to a large demand, seats for the last week of "Shenandoah" will be placed on sale to-morrow (Monday) morning.

Lloyd's Play.

A large number of handsomely framed photographs of Mr. H. Crane and his company, in the characters they represent in "The Senator," are to be seen in the windows of some of our principal stores, and they indicate that the man ahead is here, and that it will not be long ere the jolly comedian will be with us again. The precise time will be the 19th of May, when he will present "The Senator" with its entire New York cast, scenery and appointments. "The Senator" is now in the fourth month of its wonderfully successful run at the Star Theater in New York City (its one hundredth performance there will be given on Tuesday night), and both press and common report credit it with the greatest patronage and applause ever accorded any play in the metropolis. It could easily, it is said, run there for years, and it would be continued there to the end of the present one but that its San Francisco dates prevented. The comedy is one of to-day life at the national capital, and is said to owe its success not only to the merit and intense interest of its plot, but also to the fact that it is played by a company said to be one of the strongest comedy organizations since the dissolution of Wallack's famous band of Thespians. One change will be made in the company, substituting Miss Mary Penfield for Miss Sophie Karsner, who remains in New York to be married. During Mr. Crane's engagement at the Bush-street there will be no Sunday or Wednesday matinee performance there.

"Zig-Zag."

This three-act musical farce comedy has reverted back to Frank A. Tannehill—its author in collaboration with Van Bronck—by limitation of contract with W. W. Thilotson. Tannehill has leased it to H. Frank Moulton of Laconia, N. H., and under the direction of John P. Slocum the piece will be produced at the Bush-street to-morrow evening. It is called a good piece of its kind, and there are said to be some bright people in it. Two boys, run-aways from home, seeking adventures, furnish the pretext for all the business.

Browne's Symphony Concert Series.

A critic's rehearsal of the J. Lewis Browne Symphony Orchestra Friday morning guaranteed a pleasant surprise for music-lovers when the first concert of the series is given at the Grand Opera House next Thursday afternoon. Considerable doubt was expressed of the possibility of organizing a first-class orchestra of sixty pieces when the first announcement was made, and this was increased when the ambitious character of the programme was published. The numbers chosen are thorough tests of the organization in every way and the rehearsals show the orchestra capable of meeting every requirement from the delicacy and finesse of Delibes' Intermezzo and the brass gymnastics in "Rienzi" to the demands made on the strings by the large from Xerxes and the symphony. The cellos and bassos are given splendid opportunity in the andante of the symphony, and there are six of each, arrayed against ten first and ten second violins.

The box-sheet, now open at Sherman & Clay's, bespeaks a liberal patronage for the initial concert, which will commence at 3:30 instead of the usual matinee hour. The programme is as follows:

Overture, "Rienzi" ..... R. Wagner
"Largo" (solo violin, Mr. Rihzau) ..... G. F. Handel
Intermezzo from "Naila" ..... L. Delibes
"Jewel song" (Miss Sophie Newland) ..... Ch. Gounod
Symphony No. 5, in C Minor, Op. 67 ..... Lvon Beethoven
1. Allegro con brio. 3. Allegro (Scherzo).
2. Andante con moto. 4. Allegro (Presto).

Returned After Six Years.

The Fiske Jubilee Singers, consisting of ten vocalists and a pianiste, after making an extensive tour, including the principal cities of Europe, Australia, India, China, Java, etc., have returned to us via Japan. They have had some solid and expensive printing done for them during their absence, including a handsomely bound book giving the stories of their lives while in slavery in the Southern States, and containing also the words and music of all the songs the colored vocalists sing. The book was published in London, where these sable sufferers were warmly received; but still more warmly were they welcomed in Australia and the Orient. Their music is of the simplest kind, and chiefly remarkable for a natural fervor, where the merely technical critic has no use for his art. The music of the "Jubilees" is not in the head, so to speak, but it knocks at the door of the popular heart, which always swings wide to receive it. One of the songs in their collection is said to have been given to the "Jubilees" by the Hon. Frederick Douglass, at Washington, D. C., with the statement that it first suggested to him the thought of escaping from slavery:

Run to Jesus, shun the danger:
I don't expect to stay much longer here.

These singers have sung before of the Presidents of the United States, five Governors of Australasia and all the crowned heads of Europe. For the citizens of San Francisco they will sing at B'nai B'rith Hall, Eddy street, on Tuesday evening, April 22d.

"The Drum-Maj r's Daughter"

Will be continued at the Tivoli all this week. It is remarkably well mounted, melodious in its music and sprightly in its action.

Three Shows in One.

Walter has captured the dog-faced Russian boy, Jo-Jo, and the white "aboriginal Australian beauty," Unzie—which must be a rara-avis indeed—and they are now on exhibition at the Orpheum. "Nature hath made strange creatures in her time," and the brace that are now shown the public are freaks resulting from the old dame's most frolicksome mood—even greater than those of which Othello told the Venetian Duke he had seen on his travels:

—the cannibals that each other eat,
The anthropophagi, and men whose heads
Do grow beneath their shoulders.

(The Moor must have been a specimen romancer.) This Jo-Jo, as he is called, was captured with his father in the dense forests of Kostroma, Russia, and the old man fought like a bull-terrier before he was taken into camp. He is dead, and his son has become civilized, reads and writes Russian and belongs to the Greek Church. Besides these objects of interest there are also to be seen Lenton's Specialty Company and the Mexican Typical Orchestra.

Mrs. Shortstop Ward.

When Helen Dauvray visited Paris, several years ago, she was interviewed by the Morning News, a paper printed in English and published in that city. The journal's representative met the lady at her hotel, where he found her surrounded by her family, consisting of her mother, a widowed sister, a nephew, and two children of a sister at that time in New York. She gave the following account of her career up to the time of the interview, which, we presume, may be accepted as correct in the main facts:

"I began as an actress," said she, "when I was only five years old, as Little Eva in 'Uncle Tom's Cabin.' I played several subsequent years, always being known, however, as a child actress, and then I became what you may call a star—that is to say, I was the principal artiste of the company; and, moreover, most of the plays in which I appeared were my own property. I was then known as 'Little Nell, the California Diamond,' and I am proud to say that I met with artistic and financial success throughout the United States. Then, accompanied by my mother, I went to Australia, where I made a good deal of money. One day, however, it dawned on me that what I most needed was an education; so I left the stage and began my studies. I worked hard and got on very well indeed, but that is not surprising, for I have loved books ever since I was big enough to hold one on my lap."

"How long did your studies continue?"

"Well, long enough for me to find out that sensible people can learn something new every day of their lives. I studied for several years and when I had educated myself I was at once seized with a determination to return to the stage. I was also equally determined that it should not be through any ordinary but in some original way, and it was not until after considerable thought that I decided it should be through a French theater. At that time I knew nothing whatever of the French language with the exception, of course, of the few hackneyed phrases that one is forever running across in English literature. Fifteen months ago I came to Paris, where I was fortunate enough to secure the services of Mlle. E. Binard as my teacher, and I have studied diligently under her tuition ever since."

"Do you mean to say that you have been studying French only fifteen months?"

"Yes, that is all; but during the whole of that time I worked on an average seven and eight hours every day. I worked day and night until the difficulties of the language and all its idioms became as familiar to me as verbs and other parts of speech."

Miss Dauvray after a world of trouble secured an engagement at the Folies-Dramatiques in a comedy-vaudeville called "Miss Maggie" written for her by M. Paul Ferrier. She made a satisfactory debut. Her name has been a good deal before the American public since, not so much in the role of a successful actress as in that of an unsuccessful wife. Miss Dauvray has essayed the stage again, and resuming her career without divided interest, but with a sole purpose to make a histrionic success, future reports of her artistic ability will no doubt have a warmer and more encouraging tone than those we have heard heretofore.

The Osbournes.

A late letter from New York says Mrs. George Osbourne has written a play (title reserved) which has been favorably passed upon by Daniel Frohman. If satisfactory arrangements can be made, it will be produced at one of the downtown theaters next season.

In a new play by Frank Rothschild called "Babel," produced at the Fifth-avenue recently, for a matinee, under the direction of Mr. Henry Lee, Mr. George Osbourne had a very strong part. It was his first appearance in New York, but he had played in Brooklyn since leaving San Francisco.

Ibsen, the Norwegian.

Although the experiment of producing Ibsen's plays has hardly proved a happy one, the Norwegian dramatist is still decidedly the fashion. "The Doll's House" has just been produced at Dresden and the Grande Porte is desirous of having all of Ibsen's dramas translated into Turkish. A Russian translation of "The Pillars of Society" is being played at St. Petersburg. Its reception by the worthy Slavs is reported to be slightly lacking in warmth. Ibsen is not discouraged, according to New York Mirror, by the repeated checks his works receive. He remarked to an interviewer recently that he thought the proof of their merit lay in their universal unpopularity, his theory being that the judgment of the many must always be wrong, as the foolish in every community are in an overwhelming majority.

Fred Emerson Brooks.

Known as a local poet, who has worked for the two score or more societies we have in this city, in a laureate way, until his name, by newspaper report, has become a household word, goes East shortly to give recitals of his poems, and as a California poet and reciter. The Young Men's Christian Union, assisted by Joaquin Miller and Edison's phonograph, will give him a send-off at the Metropolitan Temple on Thursday evening, April 24th, the admission to which is 50 cents. The musical portion of this programme is especially rich. Mrs. de Seminario is assigned the soprano; Mrs. Charles Coleman, contralto; Miss Lottie Calsing, Professor H. Clay Wyman (Doelimist), Hugo Mansfeldt, George H. Little and Henry A. Tobin. A male quartet, composed of H. M. Breneiss, first tenor; Clarence Howland, second tenor; William Nelsen, first bass; William Stadtfeldt, second bass, will also take part. Mr. Brooks proposes to have his phonograph reproduce Tamagno's tenor solo, the solo stolen from Patti, and "The Bivouac of John McCullough taken in the Bloomingdale asylum," which, in the McCullough case, will be an astounding instance of bad taste.

Leavitt's New Broadway.

M. B. Leavitt has arranged with Charles E. Locke for the Juch Grand English Opera Company to open his new Broadway Theater, Denver, Colo., on August 18th, playing two weeks. The organization will comprise 125 people and will leave by special train from New York, making the jump direct. Several European artists will be added for this special engagement. Among the many attractions booked for this magnificent theater, which, it is said, will be one of the finest in America, are the following: Sarah Bernhardt, Lotta, De Wolf Hopper Opera Company, "Still Alarm," Clara Morris, "Old Homestead," McCaull Opera Company, Professor Heymann, Cleveland Haverly Minstrels, Cora Tanner, "Two Sisters," Minnie Palmer, "Paul Kauvar," Herrmann's Trans-Atlantic Vaudevilles, Mrs. Leslie Carter, "Kajanka," Gus Williams' and John T. Kelly's new comedy, Frederick Warde and Mrs. D. P. Bowers, Jarbeau, Hallen and Hart, "Dark Secret," Corinne, T. D. Marks' International Vaudevilles and the spectacular "Spider and Fly," etc.

Personal and Other Jottings.

E. L. Buckley is busy greeting friends in New York.

George C. Staley, a young character comedian, appeared at the Haymarket, Chicago, last week, in his own comedy drama, "A Royal Pass." Mr. Staley is a California actor who has been starring only the present season.

Ed and George Orrin, who were popular specialty gymnasts in San Francisco many years ago, are now very wealthy property-owners in the City of Mexico, where they have maintained a circus for many years. The Orrins used to be great cards in John Wilson's circus programme.

Managers are turning their attention to the South. The great and unbothered prosperity of that portion of the country has helped out many a struggling attraction.

Mr. Robert M. Eberle, now with the Booth-Modjeska party, intends returning to San Francisco about the middle of June.

The Actors' Fund benefit, at the Baldwin on Thursday afternoon, gave a net yield of $530 25, which was duly forwarded to the treasurer in New York.

Mary Wadsworth Goodwin has written an imaginative story called "Around the World in Seventy-two Days: The Adventures of Nellie Bly; What Might Have Been."

Signor Tamagno, the Italian tenor, sailed from New York for Europe on Saturday, April 5th, by the steam-ship Normandie. Francis Wilson will go to England for a pleasure trip May 3d.

J. C. Williamson, the Australian manager, and his wife, Maggie Moore, will probably inaugurate H. C. Miner's management of the Fifth-avenue Theater, New York.

Minnie Maddern Fiske has a readable and truthful article in the New York Dramatic Mirror of April 12th describing the tricks of the theatrical profession.

M. A. Kennedy and Minnie Greenwald have gone to Charles Frohman.

The London managers and the profession are getting up a welcome for the Kendals on their return to "hold Hingland" from the United States.

The Booth-Modjeska engagement at the Detroit Opera House was magnificently successful. It commenced April 14th.

"The Great Metropolis" Company, under the management of William Morris, has finished its tour of the State. Expectations formed of its success have not, we regret to say, been realized.

Oliver Doud Byron and Kate Byron, the popular melodramatic stars, will follow the Grismer-Davies Company at the Alcazar, presenting their latest successes.

"The Venetian," "Roger La Honte," and "The Adventurer" will shortly be presented on this Coast, with W. A. Whitecar, a well-known actor, in the leading roles, under the direction of George E. Lask.

The Bijou Dramatic Club gave "Woodcock's Little Game" and "Home" at the Bijou Theater, Market street, on Friday evening last. The performance must be considered in the light of an amateur experiment, and without a challenge to criticism.

Francis Wilson was very successful with his "Goodollers" production in Philadelphia, chiefly because he disregarded the rules laid down by Gilbert and Sullivan and popularized his performance by making it funny. Mr. Wilson will close his season in two weeks and sail for Europe on a pleasure trip May 3d.

Arthur B. Chase will sail for Europe shortly after May 10th, when his relations with the Booth-Modjeska company close. He will bring a new star back with him.

Bobby Gaylor, the Irish comedian in "After Dark," and who is to star next season in "An Irish Arab," has invested $30,000 of his earnings in Chicago real estate. He is just as well liked now as he was a dozen years ago, when the Dodge City cowboys applauded his grotesque dancing by shooting volleys of bullets through the ceiling, and he is a good deal richer.

An association, composed entirely of dramatic authors, was organized recently in New York. Among the members are: Captain Alfred Thompson, A. C. Gordon, H. H. Winslow, Duncan B. Harrison, Howard H. Taylor, William Gill, Clay M. Greene, Charles Puener, G. Kerker, Robert Frazer, T. W. King, Sidney Rosenfeld and Leander Richardson. The constitution provides that no member of the society shall do any business with a manager who does not promptly pay any royalties due to members of the society, and also that all royalties due to members of the society shall be paid through the Secretary. Three weeks will be given to a manager in which to pay a royalty, and after that the rules will be enforced against him.

W. J. Scanlan, speaking of his playing abroad last summer, says: "I never knew what it was to feel nervous until I reached Dublin. I tried my best to please my audience, but whenever a line caught the gallery the conservative tradesmen in the stalls would say, 'Hush!' and check the applause. I cannot begin to tell how I felt. At last it came my turn to sing 'Remember, Boy, You're Irish,' and then I had them. One touch of nature was all that was wanted, and stalls and gallery were with me."

Mrs. Tony Hart (Gertie Granville), who died in New York recently, bequeathed her property, amounting to about $20,000, to her relatives. There was no provision in her will for her husband, who is still confined in a Massachusetts mad-house. He was for many years a popular favorite in New York and is thought to be hopelessly insane, while his old friend and partner, Edward Harrigan, another New York favorite, is playing in small towns, his once large fortune having been entirely swept away.

R. D. MacLean, a young tragedian who has made rapid strides in his profession during the past two seasons, will soon be seen in Chicago as "Spartacus," the manuscript of which was recently purchased from the widow of John McCullough. He will be supported by Marie Prescott.

The newspapers will not let Patti alone. Not satisfied with getting her into a row with Mrs. Kendal they are now giving out the absurd report that she has pensioned Campanini.

W. H. Thompson has been selected to play "Mr. Potter of Texas." Mr. Thomson is an excellent actor, but Bishop's Stage News says it is doubtful if his health will permit him to stand the fatigue of another season.

An old lady who witnessed the production of "The Merchant of Venice" many years ago went again recently to see the story of Shylock enacted upon the stage. Upon her return home she was asked how she liked it.

"Well, I'm glad," she said, "Venice seemed to have been spruced up some since the first time I saw it, but Shylock's just the same mean, ordinary thing he was forty years ago."—Harper's Magazine.

Reuben M. Potter, a writer and dramatist who died March 18th at 282 Franklin avenue, Brooklyn, left a will in which he bequeathed his soul "to the mysterious source of life and mind from which it came, and his body to the elements from which it is derived." He said he died "in the faith of the unknown God, of whom Saul of Tarsus knew as little as he did." All his manuscripts and printed matter the testator leaves to General James B. Fry, Vice-President of the Military Service Institution, in trust for that institution. All his personal property he left to his niece, Julia P. Banon, except money enough to erect a monument over his grave.

The relations that have existed for a long time between Henry E. Dixey and Manager E. E. Rice have been dissolved by an arrangement made within the last two or three days. It is said by some that the separation is entirely amicable; others say that, although they have been together so long, they part bitter enemies. Mr. Dixey's new manager will be Barclay Warburton, a young man with abundant capital, but without theatrical experience.

Marie Wainwright has decided not to take "Twelfth Night" to London this summer. A very judicious decision, as far as it goes. She ought to abandon the idea of an English experiment altogether.

Paul Potter is rapidly coming to the front as a successful playwright. His "City Directory" has been running for nine consecutive weeks in New York to overflowing houses, and all of his other recent productions are enjoying prosperity. Mr. Potter has just completed a new burlesque, entitled "A World's Fair," which is to be brought out on a big scale next season under the management of Edward E. Rice.

Miss Marie de Lossy, a handsome young actress, formerly a member of Fanny Davenport's company, died recently at Belleville, N. J.

Actresses have queer ideas about their bill names. The fashion now seems to run in the direction of oddity. Thus a girl who played with Mansfield lately as Miss Spencer is now billed as Josephine Plows Day.

European Musical Items.

Translated from the Gazzetta Musicale of Milan.

A theater is to be erected in Paris costing 6,000,000 francs. It will be modeled after La Scala of Milan.

Gounod has consented to compose a grand opera for the Universal Exposition of 1892 to be held in Chicago.

"Armida," by Gluck, has been revived at the Bellini Theater in Naples with enthusiastic success.

Verdi was lately presented with an album containing eighty-four autographs of distinguished Italian literati and artists.

Elvira Repetto is singing in Pisa.

Virginia Damerini has been specially engaged to sing "Norma" at the Argentina Theater in Rome.

The orchestral concerts in Rome, under the direction of Pinelli, are very successful.

"The Red Egg" is another new operetta by Audran, which has been well received at the Folies Dramatiques in Paris.

"Der Gauneronkig," an operetta by F. Beir, was successfully produced at the Court Theater in Cassel.

The orchestral concerts in Bologna, under the baton of Martucci, have commenced. In the first concert the third symphony, by Brahms, and the overtures of "Parsifal," by Wagner, had to be entirely encored.

"Mala Pasqua," by Gastaldon, will be given at the Costanzi, Rome, for the first time.

"The Fetich," a new operetta by Roger, had a very favorable issue at the Menus Plaisirs, Paris.

The new opera "Mariska," by Orefice, has obtained an enthusiastic success at the Manzoni Theater in Milan.

France gives a yearly subsidy of 2,123,200 francs for the representation of operas and concerts and to the conservatory of Paris. Still the press and public believe that that sum is not enough.

Teresa Stuppock, a niece of Franz Schubert, died recently in Steyr. She possessed a beautiful voice and rare musical talent.

Marcella Sembrich is singing at St. Petersburg and creating a furor.

A Funeral March and Oratorio, by Albert Becker, were lately given in memory of Emperors William and Frederick in Berlin. The court was present and the first artists in the city executed the music.

The Meyerbeer prize for composition (1891) is to be competed for only by German artists. The themes are a double work for a male chorus, an overture for orchestra and a dramatic cantata for three voices, with prelude and orchestral accompaniment.

Dr. Hirschfeld, the eminent musical critic of Vienna, on the occasion of the recent revival of "Armida," by Gluck, at the Imperial Theater in that city, gave an historical illustrative lecture upon the different works existing with the same title. The overture and other pieces from "Armida," by Lulli, the chorus of demons from "Armida," by Sacchini, pieces from "Armida," by Handel and chorus from "Armida," by Sarti, were executed.

THE SUPERNATURAL.

How Imagination Should Be Kept Subservient to Reason.

There is not one case of the supernatural in modern times that has been thoroughly investigated and found to be authenticated. All the strange mysterious noises that have terrified and sometimes rendered insane those of weak nerves have been traced to natural causes or to the machinations of enemies or practical jokers. The weird and ghostly forms that have assumed to the excited imagination the individuality of the loved dead or absent ones upon the cool investigation of reason have proved to be the effect of light and shade, perhaps a little uncommon, but still natural, or the efforts of those who desired to deceive.

The fixed and unmistakable laws of nature cannot be violated without corresponding sufferings to the violator. These laws were made before man was created, and he must be subservient to them or take the consequences. It is infamous to throw the onus of these violated laws upon the Principal One, and call them "visitations of Providence."

Investigation has proved that cleanliness and sunshine are a great preventative to the spread of epidemics in a city; but because the executive powers of a city are neglectful of their duties and disease takes root in filth and dirt, as a plant will in rich soil, the Almighty is blamed for the "breath of his pestilence." It was so of old. No laws of nature were recognized. Every preventative evil was ascribed to "God's wrath," thus portraying him more cruel and vindictive than the worst of the heathen gods.

Look at the Johnstown flood. Was it not infamous to throw the blame of that preventable calamity upon God, instead of on those who violated the laws of nature in constructing such a dam?

If the latest disaster, that at Louisville, were scientifically investigated, might it not show the cause to be devastated forests, perhaps hundreds of miles away, or hills leveled down? When it is said the waves of sound caused by a single uttered word never cease, how great must be the disturbance in nature by causing a change in her fixed plan?

These disasters, though pitiful, were not supernatural, sent to punish those particular cities for their sins.

God has long since withdrawn himself from personal communication with his children. Even so long ago as the captivity, God warned the people against false prophets and the dreamers of dreams. He reiterated his warning again and again, and that warning is as appropriate to-day as it was when first given, therefore we insult God himself when we put faith in every one who says, "The Almighty revealed it to me." There are enough good rules laid down in the Bible that, if properly obeyed, man need have no fear of incurring the anger of God. He has given all that is necessary for our spiritual guidance. He has left with us his still small voice of conscience, which, if obeyed, man can never go wrong.

Instead of foretelling coming disasters, as he did in the infancy of the human race, he has given us knowledge that constantly increases, and by scientific investigation reveals to us many things for our benefit and enlightenment that of old would have been considered direct revelations from God. But the supernatural has ceased.

A. K. C.

ORDER GOLDEN SHORE.

Adjournment of the Supreme Lodge After Electing Officers.

At the meeting of the Supreme Lodge, Order of the Golden Shore, the following officers were elected to serve for the ensuing year: H. W. Mathews, S. P.; F. D. Worth, S. V. P.; Edward I. Wolfe, S. S.; H. C. Sexton, S. T.; Morris Brim, S. C.; H. W. Kirman, I. G.; N. C. Bovee, O. G.; C. A. McCash, S. M. D.

The officers and delegates in attendance at the session were allowed a per diem of $2 each.

The law relative to taking ten per cent from assessments collected for General Fund purposes was abolished and the matter of testing the State law of Illinois in regard to endowment orders was referred to the Board of Trustees with full power to act.

The Supreme Lodge, having completed all its business, then adjourned to meet in this city next year.

Eight Years for Forgery.

Herbert Lathrop, who pleaded guilty of forging General Passenger Agent Goodman's name to a railroad ticket from this city to Los Angeles, was sent to Folsom for eight years yesterday by Judge Murphy.

THE CALL'S QUERY COLUMN.

Trees That Have Places in American History.

X. Y. Z., Mission—Origin of Stevedore—Water Rates and Meters—San Francisco's Police—The Crusades.

THE CALL'S Query Column is conducted with a view to aid all seekers after knowledge of general interest.

Catch questions will not receive any attention.

No opinion will be given in this column regarding the reliability or character of any person or firm in this city or elsewhere.

Questions, answers to which are in the nature of an advertisement, will not be answered.

Every inquiry must have the true and full name of the sender, as well as the correct residence. **Any inquiry that has not the correct name and address of the sender will be treated as if it was not signed, and the writer need not expect an answer.**

STEVEDORE—M. B., City. According to the Imperial Dictionary "stevedore" is from the Spanish "estivador," a packer of wool; from "estivar," to stow, to ram tight; from the Latin stipo, stipare, to ram tight. Again, may not the word be derived from the verb transitive "steeve," to stow, as cotton or wool in a ship's hold? The root is the same as in "stow," from the Dutch "stouwen" or "stuwen," traceable also in Danish, Swedish, Middle High, North High and Low German, also in Anglo-Saxon, Icelandic and old Friese. Steeving is a well-known operation to seamen in loading vessels, and Dana in his "Two Years Before the Mast" very fully describes the process in so far as hides are concerned. The description may help to understand the derivation of the word. Briefly stated, it is that the ballast is first leveled off just above the keelson and then loose dunnage placed upon which the hides rest. "When within four feet of the beams," quoting from Dana, "the process of steeving begins by which a hundred hides are got into a place where scarce one could be forced by hand, and which presses the hides to the utmost, sometimes starting the beams of the ship, resembling in its effects the jack-screws which are used in stowing cotton."

HISTORICAL TREES—A. W., City. (1) There was in connection with the common of Boston, near the "long path," extending southward from Jay street to Boylston street and at the foot of Flagstaff Hill, the "old elm," which in its day was considered to be the very oldest inhabitant. It was believed to have antedated even the time of William Blackstone, an Episcopalian minister, who was the first inhabitant of Boston and settled there as early as 1625 or 1626. When it was finally destroyed in a brief though sharp storm and gale in the winter of 1876, its loss was most sincerely deplored by the people, who had greatly cherished it as a visible link between the present and past. It having witnessed many stirring scenes. Quakers, witches, murderers and pirates had been hanged from its limbs; the Sons of Liberty had adorned it with lanterns in Revolutionary times; duels had been fought under its branches and generation after generation had sought shelter within the broad circumference of its shadow. It was decrepit as long ago as 1775, but protected with great care. A shoot is now flourishing at its place. (2) The old pear tree which stood some eight or ten years ago at the corner of Thirteenth street and Third avenue, New York, had planted by Peter Stuyvesant, the last Dutch Governor-General of New Netherland, some time after arrival in May, 1647. (3) The large elm tree under which William Penn made his famous treaty with the Indians at Shackamaxon, now Kensington, probably on the last day of November, 1682, this treaty with the Delawares, Mingoes and other Susquehanna tribes having been, as Voltaire said, the only treaty "never sworn to and never broken." (4) The celebrated charter oak tree at Hartford, Conn., in which Captain James Wadsworth concealed the State charter in 1687 to prevent its resumption by Governor Edward Andros; this tree was blown down in August, 1856. (5) On the old Post road, now called Broadway, going north from Tarrytown in New York, there was erected in October, 1853, on the spot a monument testifying to the capture there of the spy, Major John Andre, on the 23d of September, 1780; and it is