THE THEATERS AND THE PLAYERS.

Wilson Barrett Will Open in "Claudian" at the Baldwin To-Morrow Night.

HIS ARRIVAL EXCITES INTEREST.

Crane Crowds the Bush-Street With "The Senator"—Sothern Brings "Lord Chumley" Forward—"Upper Hand" at the Alcazar—Mme. de la Mothe's Concert—Mention.

One of the conspicuous events of our present theatrical season is the first appearance in San Francisco at the Baldwin Theater to-morrow night of Mr. Wilson Barrett and his company of English players. According to those who know the actor and his methods, he has done wisely in deciding to introduce himself to our play-goers in "Claudian," a picture of ancient Byzantium, a city of Greek tradition, flavored with the then distant Orient. The play was made familiar to American theater-goers in the East during Mr. Barrett's tours. A synopsis of the story is annexed. "Claudian" while made familiar to the older cities is, however, entirely new to this part of the world, and not only is the play novel, but the style of the stage mountings and the completeness of all the preparations, both of stage and players, are so unfamiliar that the piece in all its parts will, without doubt, be something of a revelation in dramatic art.

Wilson Barrett as Claudian.

THE STORY.

"Claudian" is a drama in a prologue and three acts. It was written for Wilson Barrett and his company by Henry Herman and W. S. Mills. The story is a simple one. Claudian Andiates, a young Byzantine noble of great possessions and headlong dissoluteness, buys for a slave the wife of a poor sculptor, and is about to drag her from the protection of a holy hermit, to whom she has fled, when, in the act of obtaining possession of his prey, Claudian kills the holy eremite. The dying man pronounces a curse upon Claudian and dooms him to eternal torment and infinite pain, but he can never do good without an evil consequence. Neither friends, happiness nor a hope in the hereafter can console his life. One hope alone remains. A pure and perfect girl may give of her purity and forgiving sacrifice and thus atone for his crime. Claudian rescues a beautiful woman from the machinations of a powerful persecutor, and loves her. But the time has come. His palace is wrecked and rent asunder by an earthquake just as the passionate declarations of affection are upon the lips of the lovers. Amid the ruins the spirit of the eremite appears and announces that the choice of Claudian must be made. By the supreme sacrifice alone can he obtain absolution and the release of his soul. The woman he loves appears, and the conflict between love and the desire for atonement rises to the sublime. Finally the hero, both tortured and inspired, calls upon death and completes his expiation.

A "HAMLET" NIGHT.

Mr. Barrett will present "Claudian" all of this week, excepting Thursday evening, when the first special night performance of the season will be given. This will be his arrangement of Shakespeare's "Hamlet." Barrett has his own idea of the Prince. He never met an actor who was not in the same case. The English actor's conception is said to be not so much of the typical melancholy Dane as of the grief-stricken, but still resolute son of sorrowful duty to a desire for vengeance that permeates his every thought and deed.

BARRETT'S COMPANY.

All of Mr. Wilson Barrett's company are new to the community. They are players of good reputation in their own country, and the majority of them have been associated with their principal for many years. There is not little curiosity here to pass judgment upon Miss Eastlake, who has so long been Mr. Barrett's leading lady, but who severs her connection with the company at the conclusion of this present Pacific Coast tour. There is also some interest felt in George Barrett—whose name recalls that of "Gentleman George," beloved by New Yorkers of the last generation—and to find how he compares with some of our American comedians.

THE "CLAUDIAN" CAST.

It takes a good many people to give a fitting setting to this powerful work, and for the information of our readers we subjoin a list of those who appear in prologue and play.

IN THE PROLOGUE.

Claudian Andiates, a rich noble of Byzantium ..... Mr. Wilson Barrett
The Holy Clement ..... Mr. Austin Clement
Theorus, a sculptor ..... Mr. Cooper Cliffe
Calmus, a scribe-dictator ..... Mr. Stafford Smith
Volpas, a patrician ..... Mr. J. A. Welch
Synachus, a tradesman ..... Mr. Lynd
Sesichon, a slave-dealer ..... Mr. Lionel Belmore
Demos, a gladiator ..... Mr. E. Irwin
African slave ..... Mr. A. Rivers
Serena, a slave, the wife of Theorus ..... Miss Eastlake

IN THE PLAY.

Claudian Andiates ..... Mr. Wilson Barrett
Alma, daughter of Alcares ..... Miss Eastlake
Alcares, a wealthy farmer ..... Mr. T. W. Percyval
Beles, a young farmer ..... Mr. George Barrett
Thariogalus, Tetrarch of the Province of Charay ..... Mr. Murray Carson
Azazi, a blacksmith ..... Mr. W. A. Elliott
Rhamantes, Claudian's steward ..... Mr. Holt
Prince of Hercules ..... Mr. A. E. Field
Goths of the Tetrarch's Guards ..... Messrs. Howard and Belton
Edessa, daughter of Alcares ..... Miss Lillie Belmore
Therena ..... {Peasant ..... Miss Medway; Girls ..... Miss Thompson}
Calma, a tramp ..... Miss Cook
Hebe, her daughter ..... Miss Lila Garth
Sabella ..... {Slaves in Claudian's Palace ..... Miss Woods; Miss Wilde}
Gloris ..... Miss Clayton

The Sothern Engagement.

Mr. E. H. Sothern's "Highest Bidder" closes at the New California to-night, and to-morrow he will present his pet piece, "Lord Chumley," written for him by Dave Belasco and De Mille. He produced the same piece here last year, and throughout the East he has been identified by him with it as his father was identified with Dundreary. The son is, of course, in the "same boat," as regards stage work, in which his father pulled; but, as Jerrold once told a pretentious individual who wished to place himself on the literary thwart with Dr. Johnson, "not with the same sculls." In this play, two American girls their ideas of a few English types; in "Our American Cousin," his father presented his conception of American character. When Lord Chumley" was first submitted to Mr. Sothern, he hesitated seriously to accept it, fancying its success would be jeopardized by the leading character being too much like that which his father had made prominent. As he rehearsed into the part, however, he individualized it so thoroughly that such a comparison was out of the question. The only addition to the company for "Lord Chumley" will be Miss Maud Adams, daughter of Mrs. Annie Adams, now grown to be a very comely young lady, and withal, one of the most interesting ingenues on the stage. She was the original Jessie Deane, but did not appear here with Mr. Sothern last year.

A "CHUMLEY" INCIDENT.

During the performance of "Lord Chumley" in a certain metropolitan city, not long ago, Mr. Sothern's business manager was approached by a benign looking elderly gentleman, who said he had brought some little girls to see the comedian and they were so delighted with his performance that they would never know happiness until they should meet the actor personally. Couldn't Mr. Sothern see them for a minute between the acts? The manager consulted the star, who agreed to receive them on the stage after the performance. The local manager, who was a friend of the gentleman with the girls, agreed to see the party safely through one of the proscenium boxes, and when the curtain fell Mr. Sothern's manager knocked at that gentlemnn's dressing-room.

"The children you were to meet are waiting," said the manager.

"By Jove, I forgot all about them," said Mr. Sothern. "Look at the state I'm in, will you?"

The manager looked and saw the actor in a semi-dressed condition, with half of his "make-up" still on. Mr. Sothern desir-d not to disappoint the children, however, and throwing on the voluminous dressing-gown used in the second act of "Lord Chumley," he asked to be taken to them. His emotions when he beheld them were varied, and his position for a young man quite embarrassing. There were six of them, all girls, the youngest over fifteen. In the eyes of their elderly escort no doubt they seemed children still. But Mr. Sothern was equal to the occasion. He gravely explained that, owing to obvious circumstances, he had neglected to use his "beautifiers." He shook each blushing damsel's hand, and they shortly departed, six embodiments of youthful feminine rapture.

THE "CUTCHEON" CASE.

Adam Butterworth, retired	Rowland Buckstone
Lieutenant Gerald Hughes Butterworth of the Ninety-first, his son	Cyril Scott
Gaspard Sage, a gentleman with an elastic conscience	Walter Craven
Tommy Tucker, stoker on the "Midnight Flyer" Underground Railway	W. B. Royston
Blink Blunk, an authority on jail life in Europe	T. C. Valentine
Winterbottom, reared among the nobility	Tully Marshall
Eleanor, the Queen of Lummy Tum	Charlotte Tittel
Jessie Deane, nicknamed "The Little Red Riding Hood"	Maud Adams
Lady Adeline Barker, forty, fair and fat	Kate Pattison Selten
Meg, the amazon of the attic	Kitty Wilson
Lord Cholmondeley, known as "Chumley"	E. H. Sothern

Looking Forward.

Mr. William H. Crane believes in the American dramatist, as he has reason to do after his experience with Bronson Howard. While, therefore, the success of "The Senator" has been great, not only in the East but also most extraordinary for the opening week in this city, and, in dramatic parlance, is "good" for several seasons to come, the fortunate actor, in pursuance of his creditable policy, has already engaged Henry Guy Carleton to write a comedy on lines that he is almost certain will ensure him a rattling good play. Mr. Carleton is not unknown in San Francisco. He spent his boyhood days here, in fact, and his later career in the East as a literateur has singularly delighted all his friends in California. Returning to Mr. Crane's present success, we have to state that full houses at the Bush have been the rule all the week, and, judging by the continuous demand on the part of the public, the general appetite has so far only been whetted by what has been seen and heard of the play and the players. We have taken occasion to commend Crane's sagacity in surrounding himself by a capable company. The more we see of it the better are we satisfied of its well-adjusted balance and the adaptability of each member to the character assigned. Nearly all of the ladies and gentlemen comprising the company have been re-engaged for the next season, as Senator Hannibal Rivers believes there would be great difficulty in improving his organization were he to make any material change. The call for more promptness in raising the curtain has had its effect, and with a shortening of the waits between acts there is no reason why the audience should not be dismissed in the time to come at 11 o'clock.

From School-room to the Stage.

The ingenue, Miss Jane Stuart, now playing Josie opposite W. H. Crane's "Senator" company, at the Bush-street, may be said to have stepped from the school-room to the stage, and the incident, as told by the New York Clipper, is worth repeating: "It was during the commencement exercises held at Grammar School 36, in East Ninth street, this city, five years ago, that her dramatic talent was detected. She was assigned a simple part in an ordinary school play, which she rendered so intelligently as to call for universal comment and surprise. Shortly afterward she became a pupil of George Edgar, and had taken but four lessons. One day, the late George Fawcett Rowe, in company with Manager Wesley Sisson, visited Mr. Edgar, to ascertain if he had among his pupils a woman who could personate a girl of 15 years, who was to be the heroine of his new Japanese play, 'The Lily of Yeddo.' 'I have no woman,' responded Mr. Edgar, 'who can play the part, but I have a fourteen-year-old school-girl who can fill the bill.' 'Nonsense!' said the author; 'there is no girl of that age, and particularly a girl still at her geography and arithmetic, to whom I would think of intrusting so important a role in the play.' Mr. Edgar reiterated his belief that she could. The girl was sent for, and the manager of the play was handed her. When she finished reading she was told to attend rehearsal the next day. Her parents were opposed, on account of her tender years, to the engagement, but finally agreed to let her to appear for one week. Four days after the first rehearsal she appeared, on April 11, 1886, upon the stage of the Criterion Theater, Brooklyn, as the lily of Yeddo. Her performance astonished every one who witnessed it. At the close of a week's engagement she returned to Ninth-street School to continue her studies. Subsequently she was taken from them to play Ernestine in "Bonnie Radolph," Sylvaine de Serene in Miss Morton's new play 'Helene.' She never appeared again upon the stage until she joined Mr. Crane's present company. Jane Stuart is of slender figure, and is endowed with pleasing, mobile features. She possesses an exquisite voice, so clear and distinct that every word she utters can be heard in any part of the theater."

His Ambition.

Ever since Crane and Robson appeared as associates in Shakespearean work the former has had a longing to identify himself with a prominent study upon the legitimate plane. The annals of the American stage are full of notes and comments, critical, analytical and laudatory, of the methods of Bass, Hackett, Stark, De Bar and others of the old school in the personation of Sir John Falstaff. Mr. Crane, partly by reading and partly by personal observation, has compassed all that is known about the old actors in this regard, and he is already recognized by his admirers as our stage at present his ambition is, in his own proper person, to restore the fat knight to the footlights with all the antic humor that belongs to him. Falstaff is, therefore, one of Mr. Crane's studies at the present time. He is making himself acquainted—getting into the atmosphere, as it were—of the times and manners in which Sir John lived, and is gradually perfecting himself by means of the best authorities in the niceties of detail that are necessary to give the general character of the Knight completeness. We can readily understand that he will devote a course of study and with Mr. Crane's talent, he will be able to make Sir John live again in the mimic world.

What May Be Done.

Some day, when the right man for the purpose appears—if he be not already here in the person of Mr. William Harris—a competent playwright will approach Rhea's "Josephine, Empress of France," and dethrone her dramatically, as the Corsican divorced her from his bed and board. Several meritorious writers have already threatened to rearrange Mr. Haven's work, giving Napoleon the first place and subordinating Josephine. They are looking for a man able to make a great and distinctive Nap—a bouncy part of the Emperor, so to speak; but such a man is difficult to find. Mr. Harris comes very near its requirements, and perhaps might meet them all if he would devote the time to a study of the little Corporal." In the meantime Mlle. Rhea will hold her own with the play as it is, and perhaps in European fields reap by and by more abundant harvests, both in fame and money, than she has done so far on the American stage. She closed a week's engagement at the Baldwin last evening which might have been more profitable in its results. It is a pity this charming woman and picturesque actress cannot overcome in a greater degree the difficulties of our vernacular. With her presence and graceful action she may meet her success where she can not tongue-tied, so far as the English language is concerned. The interest in "Josephine" was varied during the closing performances by the appearance of Miss Madeline Bouton as Marie Louisa. The young lady, who may be considered a debutante, so far as the regular stage is concerned, made a very good showing in the part of the fair but fickle Austrian, particularly in the scene where she happens to meet the discarded Josephine in the gardens of Malmaison—a scene strongly reminiscent of the interview between Mary of Scotland and Elizabeth of England in the wood at Fotheringay Castle. The lady requires additional training in the management of her voice; but, as a general proposition, the debut was a successful one.

"The Upper Hand."

Mr. Oliver Byron, who has been delighting Alcazar audiences by the production at that theater of characteristic melodramas, closes his engagement with what he calls the "latest and best success," the title of which is given above. It is entirely new in this latitude, and from what we hear of it, we are prepared to believe that Mr. Byron has made opportunities therein to show his ability as a melodramatic actor than he had in the pieces already produced. As the Jack Lamar of the cast, he is a happy husband and father in the first act, a convict in the second, an outcast and wanderer in the third and fourth. There are many startling effects in the course of the business. The abduction scene for example, where a spirited team of horses attached to a sleigh dash across the stage at full speed; and, also, the explosion at the prison.

THE CAST.

Happy Jack Lamar	
Convict Jack Lamar	
Wanderer Jack Lamar	Mr. Oliver Byron
Mad Jack Lamar	
Honest Jack Lamar	
Newton Darke	Mr. James Carden
I. Bectem	Mr. Harry Davenport
Dennis O'Rooney	Mr. Thomas C. Leary
Uncle Josh	Master Master Cotton
Jim Green, the Sheriff	Mr. Frank Wyman
Andy Gallagher, a convict	Mr. Charles J. Young
Quimp, a tramp	Mr. Lorimer Johnston
Carrington, a warden	Mr. Scott Cooper
Jenkins	Mr. Leo Cooper
Sarxsmith, a detective	Mr. George M. Baldwin
Paul Stotz	Mr. Sydney Moncrief
Jim Jam, a Chinaman	Mr. Frank Riddell
Maud Lamar	Miss Ethel Brandon
Margaret Darke	Miss Fanny Young
Kittie Kettle	Miss Idalene Cotton
Gertrude Lamar	Isabelle Archer-Davenport
Berdie Lamar	Maud Bowman

The first performance takes place to-morrow evening and will be the occasion of a testimonial benefit to Manager Wallenrod.

The La Mothe Concert.

Mme. Christin de la Mothe will give a grand concert at Irving Hall to-morrow evening, and has assembled quite an array of talent for that purpose. The numbers and their executants will be found in the following programme:

Piano solo {(a) Prelude ..... Bach; (b) Caprice ..... Saimon} — Mr. Alvah Glover Salmon.
Vocal solo, "Ah! Mon Fils" ..... Meyerbeer — Mme. Christin de la Mothe.
Violin solo, Ballade et Polonaise ..... Vieuxtemps — Mr. Herman Brandt.
Guitar and mandolin duo, "Bohemian Girl" ..... Balfe — Misses Theresa and Lily Sherwood.
Cornet solo ..... — Mr. Louis Harrison.
Vocal solo, "Heaven Hath Shed a Tear" ..... Kucken (With violin obligato) — Miss Mary Durkin.
'Cello solo, Kovercle ..... Dunkler — Dr. Arthur T. Regensburger.
Recitation, "A Beautiful Dream" ..... Kruger (By request in German) — Mme. Annie Athern Hilf.
Romanza, "Amo" ..... Mattei — Mr. Alfred Wilkie.
Piano solo {(a) Berceuse, No. 2 ..... Godard; (b) Etude ..... Salmon} — Mr. Alvah Glover Salmon.
Vocal solo, "Ernani Involami" ..... Verdi — Miss Mary Durkin.
Harp solo, "La Source" ..... Blumenthal — Professor Solano.
Vocal solo, "La Reine de Chypre" ..... Halevy — Mme. Christin de la Mothe.
Trio, "Ave Maria" ..... Owen — Mme. Christin de la Mothe, Miss Mary Durkin, Mr. A. Wilkie.

"The Gondoliers."

The first presentation here of Gilbert and Sullivan's latest opera, bearing this title, will be made at the Grand Opera House, the managers of that theater having secured all the rights for this Coast. This announcement has caused something of a stir in theatric and musical circles, and the enterprise of the Krelings in thus measuring swords with the managers of our leading theaters in the production of fresh attractions is widely commented on and universally commended. The score of "The Gondoliers," while following the same author's "Pinafore" in many particulars, has more of the dash and abandon of the French school than of the Gilbert and Sullivan method. After being relaced by Francis Wilson, in some particulars, the opera may be considered a genuine American success, which it was not when originally produced in New York. For the production here the costuming and scenery will be entirely new, designed from the original models, and the cast exceptionally strong. Tickets will be placed on sale at once, as the demand is eager. "Donna Juanita," by Von Suppe, will occupy the time preceding the production of "The Gondoliers."

Stahl's "The Sea King."

This dramatic opera comique, the libretto (in part) and music by Richard Stahl, will be produced at the Chestnut-street Theater, Philadelphia, tomorrow evening, 26th. Mr. Webster C. Fulton collaborated with Mr. Stahl in the libretto. The scene of the opera is laid in Spain, the period of action being the latter part of the sixteenth century. The story is romantic with much legendary charm, and the music strikingly original, it is said, and entitled to the highest rank among legendary compositions. It is melodious, though not of the sort termed "catchy"; it is a concourse of sweet sounds that will delight the ear and haunt the memory.

Pupils' Voices.

Some of the pupils of Miss Marie Withrow gave an interesting and representative recital of songs from modern classic pens, at the Union-square Hall last evening, to a large and musically cultivated audience. Usually pupils' efforts are more of a bore than a pleasure to the musical public. In this instance, however, the efforts were consciously free from amateurishness and proved to be uniformly beyond the limit of mediocrity. The general conception of a method which brings the art of producing tones to a rational basis was distinctly traceable to training founded on principles of nature and common sense. None of the common vices of dragging registers up to unknown heights and forcing the organs into unnatural position made themselves apparent. A certain deft covering of the upper and a smooth roundness in delivery of the lower and medium tones characterized all the work done. As to phrasing and musical quality in general it possessed both unusual intelligence and finish. In Elsa's Traum "Lohengrin" and Non Destarmi "Romeo and Giulietta," Miss Jacquay showed the gift of a pure and brilliant soprano of great compass and power. The Valse, with its difficult cadenzas and trills, was executed with an uncommon degree of distinct articulateness. So much vocal ability and intelligence will command a great deal of interest in future. The grand duo from "Aida" was very creditably sung by Misses Jacquay and Holbron; the latter possesses a good contralto voice, which she used with commendable and dramatic insight in two solos also. Mr. Fitzroy Tobin has a ringing high barytone voice of the most sympathetic and brilliant quality, which he emits easily and with perfect ease and grace. He gave very adequate renderings of "Eri Tu," and "O thou usbline, Swee Evening Star." Miss Elsie Withrow, Miss Charlotta Buhner and Miss Anna Cummings sang in sympathetic style and with musically attuned voices selections from Schumann, Weber, Donizetti, Meyerbeer and Faure.

Personal and Other Jottings.

Weber and Fields' Own Specialty Company will continue their clever performances at the Orpheum till further notice.

At the Wigwam, commencing to-morrow evening, 26th, a sparkling operatic burlesque on Gilbert and Sullivan's "Patience" will be produced with Adeline Brandon in the title role. A grand vaudeville entertainment will follow.

Al Hayman sailed for New York from Queenstown yesterday, 24th.

Miss Minnie Dupree will return to California shortly, for the first time since she went upon the stage. She is with the "Held by the Enemy" Company, playing Prudence Allen.

A. M. Palmer has received word from Lawrence Barrett, dated Kreolznach, Germany, stating that he was willing and hoped to be among those who will appear at the anniversary meeting of the Actors' Fund to be held at Palmer's Theater, June 3d.

Manager Jay Hale, late of the Grand Opera House in this city, is booked for an early attraction at that theater, June 1st, prox. The entertainment promises to be affluent in every way, as the host of volunteers is so great that some difficulty is experienced in selecting from the proffered aid so that all offering may have a place. If Hal is as popular with the public as he is with the profession—and of this there is but little doubt—his benefit will be a bumper.

"Shenandoah" completed last night the most successful dramatic engagement ever known in Los Angeles. This week it is billed as follows: Monday, Stockton; Tuesday and Wednesday, Sacramento; and the rest of the time at Oakland.

Mr. E. S. Bonelli, pianist, of this city, is now in New York, making his headquarters at Steck Hall, where he intends lecturing on his favorite hobby, "Hissing and Professor Dupré's Method of Severing the Tendinous Slips of the Fourth Finger." Bonelli contends that such an operation facilitates the manipulation of the pianoforte keyboard.

Hugo Toland is in New York, seeking.

Charles Eastlake will remain in America after the close of the Wilson Barrett tour. He is a brother of Mary Eastlake.

George Backus is with the "Held by the Enemy" Company, now on its way to this city, playing the large cities en route.

Wilson Barrett will introduce at present his great romantic Isle-of-Man drama of "Ben ma-Chree" during his second week at the Baldwin.

Brady's "After Dark" follows Byron at the Alcazar. Pete Baker, in "Old Jess and Lena," is also one of the coming attractions.

Clara Morris, America's greatest emotional actress, and who is absolutely and unquestionably without a peer in this regard, will make her first extended transcontinental tour early in the coming fall. The tour is under the direction of Mr. Hayman. Miss Morris will be seen here in one or two of her famous characters.

Mlle. Rhea's company, after playing Oakland, San Jose, Stockton and Sacramento, go north to Portland and the Sound country.

Celia Adler, a San Francisco girl, has been engaged by Eugene Tompkins to play in Boston the leading role in "Mansind."

Mr. and Mrs. Augustin Daly and Signor Ravelli, the tenor, and wife were passengers for Europe from New York May 10 by the Daly goes in advance of his company's opening at the London Lyceum.

Milteus Willett has joined F. B. Warde, as leading lady, for the remainder of the season.

Louise Natali (Louise Lester) who recently returned from Paris, has been engaged for Gustav Hinrichs' opera company this summer.

Signor Campanini, the noted tenor and impresario, has been suffering from a serious trouble. He has had a tumor between the vocal chords. Three operations have been performed, and the singer is now happily free from the malady, and is wholly removed. He expects to be able to sing in public in about a month. At present he is delighted with the wonderfully improved condition of his voice.

Agnes Robertson Boucicault, who secured an absolute divorce in the High Court of London in October, 1889, from Dion Boucicault, has brought suit in the Supreme Court, Chicago, to compel the veteran actor and author to pay $30 per month alimony which he was ordered to pay her at the time the divorce was granted. Mr. Boucicault has never paid anything. He is reported lying very ill at present.

Mme. Albani returned to England May 17th. Her opera tour in Canada was a measurable success. At the end of the season in Montreal Stage Manager Carry, on behalf of the company, presented her with a magnificent silver fruit and tea set, subscribed for by every member of the company, from Signor Del Puente down to the chorus.

Laura Bellini has signed a contract with the Andrews Grand and Comic Opera Company.

Joseph R. Grismer and wife (Phœbe Davies) are in New York. Mr. Grismer is stocking his repertory of plays for his Pacific Coast tour.

Samuel Drake, a lineal descendant of the famous English Admiral of that name, and who came very near discovering the bay of San Francisco, has retired to the Home for Old Men at Johnsland, after a long life of professional adventure.

Edwin Booth has obtained permission from the Trustees of Trinity Church, New York, to have the monument to George Frederick Cooke, the actor, in St. Paul's churchyard, restored, and work is now going on. The monument was erected by Edmund Kean during his visit to this country in 1821. Twenty-five years later his son Charles had it repaired, and again, in 1874, it was restored by direction of E. A. Sothern. Each added the date of restoration, with his name, to the original inscription, and Mr. Booth will follow their example. The third restoration of the monument is to be completed by June 12th.

Mrs. Land, the mother of Mrs. Agnes Booth-Scheoffel, and of her sister, Belle, died at Manchester-by-the-Sea, Mass., April 22, aged 79 years.

Otis Skinner, leading man with the Booth-Modjeska Company, this season has gone to Europe to play principal roles with Adelaide Moore, Margaret Mather, whom Mr. Skinner supports next season in this country, has also left for the same destination. She proposes to air "Joan of Arc" for the first time in New York, having failed to get a date at the Chicago Auditorium.

Mrs. Minnie Kauffman (nee Seligman) has procured a divorce from her husband, Eugene J. Kauffman.

"A Texas Steer," by Charles H. Hoyt, which has made a great success, was written by him several years ago under the title of "A Case of Wine." It is a straight comedy-drama in a prologue and three acts, and not a song or other interpolation is in it.

Mr. and Mrs. George Osbourne are summering at Larchmount, N. Y. George is entertaining his mother-in-law, Mrs. Mason.

Carmencita, the Spanish Dancing Beauty, is dancing in the private mansions of the 400 directly after she gets through at Koster and Bial's. It is said that she invariably receives at the former to-day evening what she is paid a whole week at the latter.

Mrs. Churchill-Jodrell, Harry Sargent's proposed star, has vanished from the stellar firmament. Her aristocratic connections in England did not avail her.

Nearly all Richard Mansfield's English actors have returned home. A few have been retained to be used in "Baron Chevial."

Von Suppe, the composer of "Fatinitza," which has just completed one of its periodical runs at the Tivoli Opera House, celebrated his seventieth birthday on the 18th of April last. He was born in Spalatro, Dalmatia, and belonged to a Belgian emigrant family. He has passed most of his life in Vienna as an orchestral conductor. His first composition was a mass composed in his thirteenth year. He still enjoys excellent health.

European Musical Items.

Translated from the Gazzetta Musicale of Milan.

Beethoven's ninth symphony was given lately with great eclat by the orchestra of Bologna under the direction of Martucci.

"William Tell," by Rossini, was recently produced at the opera house in Paris.

Reyer, the composer of "Salammbo," is writing a new opera called "Omphale."

Joachim and Platti have again appeared at the Saturday popular concerts in London.

Saint-Saens' "Ascanio" is, after all, a financial success in Paris.

An electric organ constructed by G. W. Trice will soon be placed in the church of the Immaculate Conception in Genoa.

The Italian version of Wagner's opera by Curti, has been successfully given in Konigsberg.

A new opera called "The Venetian," by A. Cohen, was lately performed for the first time in Paris with a very flattering result.

Metaura Torricelli is giving concerts in the southern part of Italy with great success.

"Hamlet" by Thomas has been received with enthusiasm at La Scala, in Milan.

Gerster is singing as beautifully as of old. She is at present in Bologna and appears in concerts and private musicales.

The first representation of Godard's new opera "Dante and Beatrice" will be given soon at the Opera Comique in Paris.

Cosima Wagner, widow of the composer, has given permission to have "Parsifal" represented at the Royal Theater, in Munich. Until now it had only been performed at Bayreuth.

Edmund Lalo, composer of "Roi d'Ys," is composing a new opera called "Jacqueric."

Annetta Essipoff lately gave two concerts in St. Petersburg. She was called by the press of that city the "feminine Rubinstein," and the best interpreter of Chopin.

The symphony "Francesca da Rimini," by Bazzini, was recently given at the popular concerts in London with great success.

At the musical festival to be given soon in Birmingham the following pieces will be performed: "Oratorio" by MacKenzie, a chorus by Stanford, two orchestral works by Goring Thomas and Dvorak's "Requiem."

Palamidesi, the Italian pianist, has created a furor in London, giving a series of three concerts, in which he played the most difficult music with an extraordinary mechanism and uncommon feeling.

At the last symphony concert of the Russian Musical Society given in St. Petersburg, Anton Dvorak received an ovation. Rubinstein gave a banquet in his honor.

In Berlin a society has been formed called "The Alliance of Players of Wind Instruments." The scope of this society is to perfect and promote the art of playing these instruments, to give concerts and to take part in all patriotic festivals.

THE STOCK MARKET.

Yesterday's market was exciting, with wide fluctuations. Prices were stiff in the regular session, Potosi selling up to $6, Jacket to $3 10, Challenge to $2 35, Best & Belcher to $3 15, and Ophir to $4¾, the rest of the list advancing from 5c to 15c. After the board adjourned the market broke all to pieces and went down much faster than it went up. In a few minutes after four two days' work was all wiped out. Potosi dropped to $4 95, Chollar to $3 20, Ophir to $4¾, Belcher to $1 85, Best & Belcher to $2 90, Mexican to $3 15, Sierra Nevada to $1 75, Challenge to $1 95, Jacket to $2 80 and so on. The close was demoralized.

In local securities the sugar stocks continued weak, Hawaiian Commercial at $15⅞ asked, a decline of $8⅝ since Wednesday. Safety Nitro Powder was weak at $15½ bid.

The Ophir and North Occidental delinquent sales take place to-morrow.

The lowest and highest prices of the leading stocks last week were as follows: Belcher, $1¾@2 05; Best & Belcher, $2 55@3 15; Chollar, $2 45@3 65; Con. Cal. & Virginia, $4 35@4 70; Commonwealth, $3 60@4 05; Crown Point, $2 05@2 60; Gould & Curry, $1¼@1 55; Norcross, $2 35@2 75; Mexican, $2 70@3 45; Ophir, $3 70@4¾; Overman, $2 20@2 70; Potosi, $2 85@6; Savage, $1 45@2; Sierra Nevada, $1 60@2; Union, $2 00@2 80; Jacket, $2 60@3 15; Challenge, $1 70@2 35.

Variations in local securities during the week were: Safety Nitro Powder, $15½@16¾; Electric Light, $21¼@22½; Hawaiian Commercial, $15⅝@24½; Hutchinson Sugar Plantation, $20@26¾.

Vulcan Powder has declared a dividend of $1, payable on the 28th.

Assessments Pending.

The following is a list of assessments now pending:

COMPANY.	No.	Amt.	Delinqnt in the Board.	SaleDay.
Peerless	14	$10	Apr 28	May 27
North Occidental	2	06	May 1	May 26
Ophir	56	15	May 6	June 5
Alpha Con.	4	25	May 6	June 3
North Belle Isle	17	20	May 9	June 5
Navajo	20	15	May 10	June 5
Hale & Norcross	95	15	May 10	June 5
Andes	36	25	May 11	June 3
Hartford	7	05	May 15	June 6
Silver Hill	27	10	May 16	June 13
Del Monte	3	20	May 17	June 13
N. Commonwealth	3	25	May 17	June 12
Con. Imperial	27	05	May 28	June 26
Gould & Curry	64	30	May 29	June 26
Occidental	6	25	May 29	June 30
Belcher	85	25	May 30	June 24
Kentuck	21	30	May 30	June 24
Locomotive	7	05	June 1	June 23
S. Belcher & M.	6	30	June 5	June 30
Mexican (Alaska)	6	30	June 10	July 2
Oak Con.	6	10	June 10	Aug 2
Confidence	16	75	June 10	July 2
Sierra Nevada	97	25	June 10	July 8
Best & Belcher	40	25	June 13	July 8
Mexican	46	25	June 13	July 9
Teresa	6	10	June 13	June 30
Challenge Con.	6	50	June 14	July 8
Holmes	12	30	June 20	July 15
Golden Point	3	15	June 21	July 16
Con. New York	3	15	June 22	July 17
Found Treasure	6	25	June 23	July 17
Bodie Tunnel	10	25	June 25	July 16

NOTE—Assessments of dates not listed on the Board fall delinquent in office.

BOARD SALES.

Following were the sales yesterday in the San Francisco Stock Board:

REGULAR SESSION—9:30 A. M.

50 Alpha	1.30	100 Ophir	4.70	300 Ophir	4.70
50	1.35	500 C Point	2.60	150	4¾
100 Alta	1.15	500 Del M	1¼	100	4.65
100 Andes	1.20	400 Exchq	.35	100 Peerless	.30
445 Belcher	2.00	200 H & N	2¾	1100	5⅞
300 B & B	3.15	100 Iowa	.35	100	6.00
550	3.10	100 Jacket	3.10	400 Savage	1.95
100	3.05	350 Justice	1.40	50	1.90
100 Bodie	.60	50 Kentuck	.85	600 S B & M	1.35
500 Bonanza	.21	100	.20	100 Sierra Nev	1.90
3100 Bullion	.55	50	.30	85 300 S Nev	2.00
100 Chal C	2.35	200 Lady W	.30	50	1.95
100	2¼	250 Meteor	.05	100 Silver Hill	.15
200	2.15	10 N Bisle	1.85	100	.50
200 Chollar	3.65	100 N Comb	1.85	450 Union	2.80
400	3.60	700 Occidt	1.10	250 Yjacket	2.85
300 C C & V	4.65	250 Overm	2.40	50	2.90
300 Con N Y	20	150	2.45	350	3.10

Following were the sales in the Pacific Stock Board yesterday:

REGULAR SESSION—10:30.

600 Alpha	1.30	350 Chollar	3.70	700 Ophir	4.60
400 Andes	3.40	100	3.65	100	4.65
400 Belcher	2.05	200	3.40	25	4.70
250	1.90	300	3½	350 Potosi	5⅞
200	1.85	100	3¼	200	5¾
150 B & B	3.05	200	3¼	250	5¾
600	3.15	500 Exchequer	.65	1450	5¼
300	3.10	700 N Y	.05	700	5⅝
900 Bullion	1½	500 G & C	1.60	200	5⅛
450	1.55	400	1.70	750	5.00
100	1.40	200 Ophir	4.75	500 Savage	2.00
1000	1.45	850 H & N	2.85	250	1.95
300	1.35	200	2.70	200	1⅞
350 Caledonia	.40	100	2¾	100	1.90
400	.45	700 Julia	.15	350 S B & M	1.30
400 C C & V	4.60	50 Lady W	.2	150	1.35
450 Crown Pt	2.60	850 Mexican	3.40	50 S Nev	2.05
250	2.55	400	3.45	100	1.85
600	2.40	200 Mono	.40	100 Silver H	.48
200 Con Imp	4⅞	100	.45	100 Union	2¾
300 Chall C	2.15	500 Occidt	1.10	200	2.70
200	2¼	450 Overm	2.30	300 Yjacket	3.05
100	2.20	450 Ophir	4⅝	450	3.00
300 Chollar	3.65				

CLOSING QUOTATIONS.

SATURDAY, May 24—12 M.

	Bid.	Asked.		Bid.	Asked.
Alpha Con	.25	.30	Kentuck	.20	.30
Alta	1.15	1.20	Lady Washgn	.25	.30
Andes	.85	.90	Locomotive	—	.05
Belcher	1.85	1.90	Mexican	3.15	3.20
Belle Isle	.40	.50	Mount