THROUGH THE OPERA GLASS

"Led Astray," from Octave Feuillet's "La Tentacion."
"The Shaughraun."
"Formosa."
"The Jilt."
"The Tale of a Coat."

Outside of the forty-six plays in the above list there may be others from his pen, but they have been pigeon-holed as soon as tried. Boucicault had his failures with plays sometimes, as Beau Brummell had with his cravats.

Gorgeous Spectacle and Funny Farce-Comedy in Order This Week.

THE TINY CRYSTAL SLIPPER,

Theatric Glories to Be Seen on the Grand Opera House Stage. "The U. S. Mail" at the Bush—"The Privateer" at the Tivoli — Meredith's "A Man From Maine" at the Alcazar. Liberati's Band at the Orpheum To-Night.

The "Crystal Slipper" Spectacle.

There cannot exist a doubt but that the Grand Opera House will be crowded to its utmost capacity to-morrow evening to enjoy the dazzling, almost bewildering, brilliancy of this celebrated triumph of the machinists' and painter's art. In its production the Kiralfys, who formerly were unquestioned in their claim to be considered masters of stage effect, will be dethroned, for according to all accounts, the theatric glories of the "Slipper" exceed the best work of the brothers in their palmiest days. Much stress is laid upon the ballet to be assembled on the stage, especially as regards its premiere,

Louise Montague, in "Crystal Slipper."

Fraulein Qualitz, who is said to possess the butterfly lightness of Bonfanti and the grace of poise and firmness of pose of Schlke, as we used to know these dancers in years past. Qualitz lately captivated all theater-going Chicago and completely as the Spanish woman Carmencita captivated New York, if we are to believe the journals of the respective cities. Newspaper accounts are to be taken in evidence for these graceful enslavers, we presume.

A CURIOUS ERROR.

It would be an interesting fact, now, to find how many, who have been familiar with this old nursery fairy tale from babyhood up to manhood, and have seen it presented in both lyric and spectacular shape on the stage, are aware that "Cinderella and her little glass slipper" were the victims of a mistranslation when it was changed from Charles Perrault's French to its present English text. Cinderella never wore such uncomfortable things as glass slippers—called "crystal" in the spectacular version to be given at the Grand Opera House—she had too much respect for her pretty little toes. What she did wear, according to the old French original, were "pantoufles de vair," or, freely translated, "fur-lined slippers." Vair, as any one may find, is the skin of the squirrel, much used in the fourteenth century as fur for garments, and frequently mentioned by writers of that period in describing the costly dresses of kings, nobles, and prelates, and therefore comes properly in for the dainty footgear of the fairy godmother's protege. "Vair" is represented in heraldry by a series of small shields placed close together, and alternately white and blue. That "vair," by the translator's slip, should have come down to us as glass can only be accounted for on the ground that his ear was deceived by its similarity of the sound, in French, to "verre" (glass), and that he wrote from dictation, and not after personally scanning the original text.

The Work of a Vanished Hand.

Mr. Dion Boucicault's death was not unexpected, as, by common consent of newspaper paragraphs, he had been committed to the attention of the undertaker for some years past; but this did not prevent him making a good deal of dramatic history before he shuffled off his mortal coil. Notably, he wrote "The Jilt," while the papers were talking about his failing powers, a most exquisite comedy, and full of delicate touches, worthy of the best days of his dramatic authorship. Boucicault is a loss to the stage from an intellectual standpoint; from a moral point of view his passing away is a gain. No one dare dispute the man's mental altitude in all matters concerning the dramatic art. He had as thoroughly nice a knowledge of every part of it as a skillful demonstrator of anatomy has of the human system, and never made a wrong cut with the scalpel of criticism in his hand. His moral derelictions will be settled at the great account. We have nothing to do with them. The life and times of Dion Boucicault are so well known to the reading public, that it seems supererogation to review them; but it may be of interest to glance at the work of this active-brained man during his life, and accordingly we have listed in their order some of the principal plays he wrote or prepared for the stage during his sixty-eight years of life, as follows:

"London Assurance."
"The Irish Heiress."
"Alma Mater, or a Cure for Coquettes."
"Old Heads and Young Hearts."
"A School for Scheming."
"Confidence," adapted from the French.
"The Knight of Ariva."
"The Broken Vow," adapted from the French, L'Abbaye de Castro.
"The Queen of Spades," an adaptation of the libretto of "La Dame de Pique."
"The Vampire."
"The Prima Donna."
"Genevieve, or the Reign of Terror." Adapted from MM. Dumas and Maquet's "Le Chevalier de la Maison Rouge."
"The Fox Hunt, or Don Quixote the Second." A version of "Louis Onze," of M. Casimir Delavigne.
"Eugenie."
"Janet Pride."
"George Darville."
"The Colleen Bawn," drawn from Gerald Griffin's Irish story, "The Collegians."
"The Dublin Boy," a version of Vanderburch's "Le Gamin de Paris."
"The Life of an Actress."
"The Cricket on the Hearth."
"The Relief of Lucknow."
"To Parents and Guardians."
"The Trial of Effie Deans."
"The Fox Chase."
"The Streets of London."
"Fraud and Its Victims."
"Pride and Poverty."
[Both taken from a seven-act French drama by MM. E. Brisebarre and Eugene Nus, entitled "Les Pauvres de Paris."]
"The Streets of London."
"Arrah-na-Pogue, or the Wicklow Wedding."
"The Parish Clerk."
"The Long Strike."
"The Flying Scud, or a Four-legged Fortune."
"Hunted Down."
"After Dark, a Tale of London Life."
"Presumptive Evidence."
"Paul in Farge."
"A Dark Night's Work."
"The Rapparee."
"Jezebel, or the Dead Reckoning," founded on "Le Fendu."
"Night and Morning," from "La Joie Fait Peur."
"John Bull," a version of Colman's comedy.

W. S. Daboll, in "Crystal Slipper."

prominence is given to that horrid den of Andersonville, where fourteen thousand brave boys in blue died as prisoners between the months of April and September, 1864. The play is strong in every sense of the word—situations, dialogue and military pictures—and will be thoroughly well cast, as the following names show:

Carroll Snow	William Beach
Patrick Cork	James E. Wilson
General Richard Golden	Leo Cooper
Blind Paul Merriwether	George H. Trader
George Maitland	Herbert Harndon
Captain John Howe	Leonard Huey
Lathrop	George S. Fleming
Lucy Snow	Miss Idalene Cotton
Abigail Determination	Miss Fanny Young
Marie	Miss Fannie Bowman
Absolom Bates	L. R. Stockwell
Ruby Golden	Miss Ethel Brandon

Miss Granger's Cora.

When "The Creole," Miss Granger's own version of "Article 47," was produced at the Bush-street, it was expected the auditorium would be crowded. There was a large attendance, but nothing like the number anticipated. The performance was a good one in its main features; but the principal figure upon which the eye rested, and the one who thrilled every heart by her speech and action, was the olive-cheeked daughter of the Atlantic tropics, the adventuress personated by Miss Granger. One of the most difficult episodes for an actress in this exciting play is the mad scene, where George Duhamel, the Creole's dupe, curses and quits her. Few actresses, although dramatically accomplished in other respects, can sustain the unnatural condition of madness. There may be a spasmodic attempt, but it lacks the reality that Granger gave to the mental horror; the wild and at times gibbering laugh, the frenzied manner, and, anon, the cunning of the crazed, that made one shudder. We felt in her presence as if near the actual inmate of a madhouse, with her mind really out of tune, "like sweet bells jangled."

An Old Friend to the Fore.

When "The Midnight Bell" has ceased ringing at the California, the old San Francisco favorite, Mr. Thomas Wallace Keene, will come before the footlights, and begin a brief engagement in the strictly legitimate. This will be on the 29th inst. Mr. Keene needs no introduction to our public. He was a San Francisco favorite long ago, when, yielding to the temptation of versatility, he boxed the dramatic compass, running from grave to gay, from lively to severe in his personations — and remained poor. For several years past, he has called a halt in this dissipation of his stage talent, confined his attention to one line, the legitimate—and grown rich. The public must place an actor before they begin to appreciate and reward him. It is needless to say that since we last saw Mr. Keene he has had his usual measure of success, a full one, and that he personates a group of characters not attempted by any one else in the theatrical world with the same certainty of making the histrionic picture complete in all its parts. He will open his engagement with "Richard III." In this difficult part the actor was a little shaky at the outset of his legitimate career, but his natural flexibility and dramatic aptitude soon settled the question of the "crook-backed tyrant" in his favor. It is now considered by good critical judgment the best part he has at command.

AS "LOUIS XI."

Last season Mr. Keene added "Louis XI" to his repertoire, and he made a great hit with his portrayal of the crafty, cruel politico-religious bigot. He has mellowed to the part now, and his friends claim that it is a companion piece for his "Richard." Mr. Keene is, in short, one of those who believe that the higher form of the drama is worthy of the best patronage of all true lovers of English literature and art.

Miss Clara Morris

Will, to-morrow evening, begin her Western tour under the management of Mr. Al Hayman. This emotional actress, really the greatest on the American stage at the present time, has recovered her health to a great extent. In fact, it appears that the dura-

Barbette Rodney, in "Crystal Slipper."

tion of her invalidism was owing to this that from the first she was the victim of a wrong medical diagnosis. A degree of importance is attached to the lady's present tour that will ensure her more than usual attention. E. D. Price, the manager, has surrounded her, it is said, with the best company that she has had in years, and her repertory is strong and select, consisting of "Camille," "Renee de Moray," "Miss Multon," "The New Magdalen," Sardou's beautiful "Odette," and possibly a new emotional drama that Manager Price is now negotiating for. Miss Morris will certainly be welcomed in this city, where her presence will be a relief from the "trifles light as air" that have constituted, with but few exceptions, our sole theatrical entertainment for some time.

Its Last Tones.

"The Midnight Bell" enters on its third and last week at the California to-morrow evening. It has proved one of this lucky theater's principal mascots in the many fortunate engagements recently made by the management, and will no doubt maintain the same drawing power shown since the first night it was presented in its revised form. Its good points are mainly the grasping of salient features in New England society and making them do duty with the necessary dramatic exaggeration. Hoyt's skill in this respect is as peculiar as its compensation is liberal by an appreciative public.

"The U. S. Mail"

Is the title of the latest farce-comedy success to be presented at the Bush this week. It has made an unqualified hit in Chicago, St. Louis and other Eastern cities, and comes to San Francisco in all its original freshness. The advertisements describe it as "an amiable satire on the postal service," and an exceptionally strong company interprets it. The plot of the play is not its most important feature, though a slender and coherent thread runs through its entire course. A fourth-class postoffice is chosen as the theme, and a dozen characters incidental to the office and the village in which the office is located are given every opportunity to extract laughs from the audience. The postmaster has had a rival in the person of Major Gunning, an Irish druggist, who seeks to oust the fortunate candidate. He is assisted in the scheme by Hi Hand, a tramp printer, and from start to finish one laughable incident is said to succeed the other. The postmaster's daughter, an Irish domestic and a Swiss maiden lend feminine cleverness to the scenes, while a bevy of girls add an attractive feature. Catchy music of the most popular variety, much of it composed by William Jerome, the author of "Down Went McGinty," is to be found. The specialties are said to be extremely entertaining. Among the scenes shown are the interior of a country postoffice and a country newspaper's composing-room. Frank David, a comedian who has achieved quite a reputation in the East as an operatic buffo, takes the part of the tramp printer. Samuel Reed, last seen here with "Zig-Zag," of which he was by far the most important part, is John Moneymaker, the postmaster. C. B. Hawkins, Ezra Kendall's successor as Dr. Mulo Medicus in Mestayer's "We, Us & Co.," and last season Sergeant Brackett in "Shenandoah," is Major Gunning. Georgie Parker, a clever soubrette and wonderful dancer, has the pert role of Jack, the postmaster's daughter. Marie Bockell and Maggie Fielding, the first as Christine, an Alpine Blossom, and the second as Norah O'Flynn, a housekeeper, are said to be especially clever. William Jerome is also included in the cast. "The U. S. Mail," before its return East, plays the entire Pacific Coast. On its way back Salt Lake, Denver, Omaha and Kansas City are played. It is booked for Christmas week at Pike's Opera House, Cincinnati.

The Lucchesi Concert.

Professor R. A. Lucchesi will inaugurate the new Steinway Hall on Friday evening, September 26th, with a Serata musicale, assisted by the following eminent artists: Mme. Emilia Tojetti, Hermann Brandt, L. A. Ritzau, H. Siering, Th. Mansfeldt, F. G. B. Mills, F. Lombardo and S. Martinez. The principal feature will be the professor's original quartet in C major, opus 47, performed by the composer and the Hermann Brandt String Quartet. Mme. Tojetti has for one of her numbers the grand aria from Meyerbeer's "Le Prophete." It is often sung by contraltos a few tones lower. Mme. Tojetti will sing it in the original key as the composer wrote it for Mme. Viardot-Garcia, who was a soprano-dramatico.

From Se of Good Music.

Some admirable music may be expected at the Spanish Church, "Yglesia de Nuestra Senora de Guadalupe," on the 24th of Sep-

Edwin Foy, in "Crystal Slipper."

tember inst., when the ceremony of the consecration of the chapel of Our Lady of Lourdes will be held by Archbishop Riordan. The grand mass to be celebrated will be that by the Spanish master, Senor Eslava, with orchestral accompaniment. The following soloists take part: Mrs. E. Ponton d'Arce, Miss M. Ponton d'Arce, Messrs. A. Mesmer, A. Portello and Napoleone Galliani. At the Offertory an "Ave Maria," written expressly for the occasion by the organist of the church, Mr. S. Arrillaga, and dedicated to the memory of the donor of the chapel, Mrs. I. de Laveaga, will be rendered by Mrs. A. de Yguier and Mrs. E. Ponton d'Arce as soloists, supported by a grand chorus and orchestra. At the Elevation, Mr. A. Mesmer will sing a Salutaris, with violin obbligato by Mr. G. Saldierna, also composed by organist Arrillaga. Mr. W. Van Brunt will preside at the organ.

The Emma Juch Opera.

Correspondence from Milwaukee mentions that the Emma Juch English Opera Company has had a very triumphant week of it in that city, where it has been the initial attraction of the Davidson Grand Opera House, one of the most elegant theatrical structures in America. Miss Juch is in splendid voice and health. Her notable successes were made as Marguerite in "Faust" and as Elsa in "Lohengrin." It is doubtful if Miss Juch has a superior living in either of these roles. As a rule Chicago critics are very chary of their praise and yet during the recent engagement of the Juch Company at the Alhambra there the Daily News thus spoke of one of its performances: "Miss Juch as Elsa, Franz Vetta as Henry I. and Charles Hedmondt as Lohengrin divided the honors of the evening, and it was the talk of Wagner enthusiasts between the acts that the various roles had never been more excellently sung and acted before a Chicago audience. Each of them appeared to better advantage than on previous evenings, with the exception of Mr. Vetta's artistic Mephistopheles in "Faust" on Monday evening. Otto Rathjens as Frederick, Mme. Januschowsky as Ortrud, Eva Walton as Duke Godfrey and E. N. Knight as the herald were well received. The latter gentleman made his first appearance in the part, and beyond a slight hesitancy and embarrassment, did fairly well. The stage settings and costumes were unusually gorgeous and the ensembles artistic in arrangement. The finale of the first act, thought by many to be Wagner's masterpiece, occasioned such continued applause that the entire cast was brought before the curtain."

William T. Best.

This is the name of a young English organist hailing from Liverpool, and who is expected to arrive by the October steamship from the Colonies. Best is recognized as an expert concert organist—the best, in fact, of the present period. He has expressed a desire in a letter to his friend Clarence Eddy to try publicly all the principal American pipe organs in all the chief cities of the United States for a consideration. Mr. Eddy will organize the tour and accompany his visiting friend—Marcus M. Henry going along to attend to the outside business. Best appears to be well and favorably known in all the musical centers of Europe. His large instrument is in St. George's Hall, Liverpool, and the object of his trip to Australia, like that of Eddy's recent journey to San Francisco, was to dedicate the new organ lately put up in a church in Sydney, N. S. W.

The Tivoli.

Robert Planquette's opera, the scene of which is laid in the port of Salem, Mass., will be presented at this theater to-morrow evening with the following cast:

Paul Morand	Francis Gaillard
Kerbyner, a rich merchant	Fred Urban
Father Bernard, an old tar	Henry Norman
Little Pete, a cabin-boy	Jenny Metzler
MacFarlane, Governor of Nassau	Arthur Mgssmer
Captain Thompson	Richard Valerga
John Mark, an old privateer	George Harris
Fowler, an inn keeper	N. B. Cantor
Lila K. Fowler's ward	Lou Royer
Arabella, his wife	Alice Gaillard
An English Officer	George Coombs
Mme. Fowler	Lottie Walton
Ship-carpenter	D. Smith
A Sailor	William Strachan

The first act shows a public square and a view of the port of Salem; the second, the interior of a store; the third, a salon in the American major's house; the fourth, deck of the corvette Richard—the battle, panoramic effects, the return home, tableau. The incidents are of the war for independence, and turn on the fortunes of the wealthy Kerbynew family, who lived at the time the story opens, 1772, in the old town of Salem.

Liberati's Great Band.

This Sunday evening, September 21st, Liberati's Military Band of New York will inaugurate a series of four concerts at the Orpheum Theater, Monday afternoon matinee, Monday evening, September 22d, and Wednesday afternoon matinee to follow. The band, numbering fifty, is accompanied by solo singers, Mme. Anna Parepa heading the list, and instrumental soloists. Signor Liberati will also be heard at each concert in solos for cornet. Liberati's organization has been making a sort of triumphant progress across the continent. It was everywhere well received and its performances elicited the highest commendation. The numbers, an overture from Beethoven and Liszt's "Les Preludes," are particularly well spoken of. At Detroit Signor Liberati was presented with a gold-mounted baton in public by some friend.

Theatricals in New York.

Strewn with anything but successes is the opening of the autumn theatrical season in New York. The Casino has a quasi failure in "Madame Angot"; "The Tale of a Coat" has been received with marked chilliness at Daly's; the Bijou's "Canuck" has not been sufficiently attractive to fill even that tiny theater; "One Error," the title of the new play at the Fifth-avenue, now under H. C. Miner's management, "is well named," said the critics after the first performance. The public evidently think it full of errors. The Madison-square Garden has, in professional vernacular, proven the most gigantic "frost" known in the annals of theatricals in America, the loss since its opening a little over three months ago being enormous. The only real substantial financial successes thus far have been the Hanlon-Voltar and Martinetti Pantomime and Novelty Company at the Academy; "The Merry Monarch" at the Broadway and John L. Sullivan in "Honest Hearts and Willing Hands" at Niblo's. Mansfield's season at A. M. Palmer's Twenty-fourth Street Theater has been fairly successful and is near its close, and Marie Tempest and Duff's "Red Hussar" is in the fourth week at Palmer's Broadway house; "The Senator" has returned to the Star, and "The County Fair" has just begun its season at the Union-square.

The Mendelssohns.

This Quintet Club, Thomas Ryan director, started on a lengthy tour September 15th. It is composed, says the American Musician, this season of exceptionally fine artists. A very large number of engagements are before the club, chiefly repeats left over from last season. There is everything in a good old name, and this club, now in its forty-first year, is a sine qua non for reliability and artistic worth.

The names of the artists are: Mr. Isidor Schnitzler, violin virtuoso and concert master; Mr. Samuel W. Jennison, violin; Mr. Thomas Ryan, solo clarionet and viola; Mr. Paul Hennebergs, solo flute and viola; Mr. Paul Jennison, solo violoncellist, and Miss Marie Barnard, prima donna.

Disbanded.

The Duke of Saxe-Meiningen has been forced to dissolve the celebrated theatrical company which bears his name, and which, for many years, has been recognized as one of the greatest dramatic forces in Germany. The reason of this step is that he fears the further cost of its support will make him bankrupt. The Duke, who contracted a morganatic marriage with Fraulein Franz, an actress, in 1873, has dropped a million marks, about $250,000, in the management of the company, losing money from the time of its starting. It depended for its monetary success on its drawing powers in outside and foreign cities, derived from the prestige which it acquired at home. Lately, however, the Saxe-Meiningens have been unable to draw paying audiences in any of the outside cities, and the Duke has been compelled to mortgage his private resources in order to please his wife, who acted as business manager of the organization, and who was anxious that the enterprise should not be abandoned because of the influence it exerted on dramatic art throughout Germany.

On the Old Site.

The architects are busily engaged, says the Inter Ocean, perfecting plans for the reconstruction of McVicker's Theater, and the public may rest assured that the new edifice will in many respects excel the one destroyed. Iron trusses and girders will enter largely into the reconstruction, and the new building will be thoroughly fire-proof throughout. The preliminary steps for the formation of the stock company are well advanced, and subscriptions have already been received from several prominent professionals, among whom may be named Joseph Jefferson and Lotta. The only privilege accorded the holders of stock will be participation in dividends, no right of admission to performances being granted.

Personal Items From New York.

Correspondence DAILY MORNING CALL.

NEW YORK, Sept. 15.—Robert M. Eberle is paying me a short visit here en route from his present home in Philadelphia to Milwaukee, where the Booth-Barrett combination open their season September 6th, minus Booth for the first four weeks, with Barrett in a repertoire of eleven plays.

Hugo Toland has made quite a hit as Anstruther in "Mr. Barnes of New York." The Boston papers are dividing their attention between Miss Rigl, Mr. James Neil, the new "Barnes" and Mr. Toland.

Charlotte Tittel plays the wife in the Frohman road company, playing Belasco and De Mille's successful play, and Kate Best will be one of the leading members of the Lyceum home stock company.

I met Ellie Wilton the other evening, looking as young and charming as ever. She inquired kindly after all old California friends, and also did old Tom Maguire, whom I have met several times. All the California colony seem to have very weak spots for the little city by the side of the Pacific.

Will A. Brady is very busy managing his four companies, all of whom are doing very well.

"The Whirlwind," Helen Dauvray's new play, with which I am associated, rehearses splendidly, and with an excellent cast and the exquisite mounting it will receive will doubtless score a success. G. E. L.

Hotel Imperial, Broadway and Thirty-second street.

Personal and Other Jottings.

Following "The Midnight Bell" at the New California, comes Mr. Thomas W. Keene. He will be supported by an excellent company. "A Still Alarm" is next in order.

Mr. Charles Hoyt's new farce-comedy, "A Trip to Chinatown," was produced on the 18th inst., at Decatur, Ill., and achieved an undoubted success. The author was called before the curtain. The company is an excellent one. Frank McKee wires Mr. Charles W. Thomas, in this city, that he may "rest easy" on "the trip."

All "cuss words" have been eliminated from "The U. S. Mail."

Mrs. Karl Formes will have charge of the vocal part of the concert to be given at the new Steinway Hall, on the 29th of November next.

On next Friday evening, the 26th inst., Bay City Lodge, No. 117, K. of P., will give an entertainment and dance at Saratoga Hall. By special request, the Sheridan Dramatic Club have kindly volunteered to produce "My Partner," which they rendered some few weeks ago. The stage directions will be under the supervision of K. C. and L. R. Levy.

Mr. William H. Rieger, whose sweet tenor voice is well remembered on this coast, is the recipient of well-deserved praise from the Eastern critics, whom he has been delighting with a series of concerts. Mr. Rieger since his last appearance in San Francisco has given his vocal organs a thorough course of training under competent instructors, and is now devoting himself to the concert stage in New York City. It is among the possibilities that his voice may be heard in local halls ere long in the old, familiar ballads with which he was wont to delight his hearers.

Mr. J. K. Pryor, owner of the original Panorama Building, corner of Eddy and Powell streets, proposes to convert it into a theater. He has sold the panorama picture of the "Siege of Paris" to parties in Australia.

Harry Meredith, author of "A Man From Maine," was a prisoner at Andersonville for one year.

Baldwin of parachute notoriety will jump no more. He has settled down in England on $400,000, gained in half a dozen years.

A good man has started business in London as a "ballet-girl evangelist," and devotes himself to awakening the moral sense of the airy-costumed coryphees who pirouette about the stage to the delight of the bald-headed contingent in the front rows.

Neil Burgess seeks to enjoin Frank B. Chapman from infringing his patent racing scene in the presentation of "The Flying Scud."

John McCann, an alleged theatrical manager, is languishing in a Chicago jail charged with having obtained a sum of money from a footlight-smitten youth named Toledo for the purpose of starting a traveling dramatic company on a Western tour to begin at Sterling, Ill. The show did not materialize.

The annual report of the Actors' Fund, just issued, shows that its total assets foot up to $72,575 40, and that the total disbursements for the year ending June 4th amount to $30,522 55.

A younger brother whom Marie Tempest had not seen in ten years was among the spectators during a recent performance at Palmer's Theater. Miss Tempest saw him from the stage and nearly fainted from emotion.

Maurice Mayer has secured the rights of "Rhoda," a comic opera produced some twelve months ago, which had a run of ten weeks at the Comedy Theater, and has had two successful tours in the provinces. The opera is by Walter Parke and Signora Antonio Mario. Mr. Mayer has purchased the opera for Miss Pauline Hall.

The Gilbert and Sullivan quarrel is ended. Mr. Fischer, the counsel for Mr. Gilbert, applied August 20th for a postponement for a week of the dispute between him and D'Oyly Carte for the accounting of his share of the net profits derived from the comic operas, the texts of which were written by him, and which were produced at the London Savoy, and also for the appointing of a receiver for the takings of "The Gondoliers," now running there. Mr. Fischer said that he desired to file further evidence, and to add Sr. Arthur Sullivan's name as a defendant to that of Mr. Carte. The application was granted, and the case was adjourned. Last week it was argued and decided. Mr. Gilbert won his suit against D'Oyly Carte upon all points. Mr. Carte must pay over £1000 and present in three weeks a full statement of accounts to and including July 4th. During the trial it was shown that both Gilbert and Sullivan received £30,000 as royalties during the last eleven years.

Romualdo Sapio, the new vocal director at Mrs. Thurber's Conservatory of Music, is the first principal of the school that can speak and understand English as well as the Continental languages. He is a thorough musician, and has had large experience as a teacher in Milan.

An American dramatic agent is suing M. Gounod for breach of contract to conduct concerts in America for 1,000,000 francs.

A London cablegram says: Henry E. Abbey has offered to Anton Rubinstein, the composer and pianist, $100,000 for a tour through America. Rubinstein is undecided whether to accept or not, as he is afraid of the fatigue of the long journeys. He is about to resign the post of director of the Imperial Conservatoire at St. Petersburg. Mr. Abbey has also completed his arrangements for the engagement of Sarah Bernhardt, who will tour the United States under his management. The play on which she will rely is the new drama "Cleopatra," by Emile Morceau and Victorien Sardou.

Manager Al Hayman announces his retirement from the proposed tour here of the London Gaiety Company. It is said that George Edwards has demanded a guarantee against loss. Besides, it was certain that Letty Lind and Sylvia Grey would not come over, and Mr. Hayman decided to cancel the contract. The names of the new managers have not yet been disclosed.

Henry E. Abbey has gone to Craig-y-Nos to induce Patti to make another tour in the States. It is understood that fabulous sums have been offered, but the diva fears to further tempt the sea or the fickle temper of the American public. Colonel Griffin, the father of Mary Anderson, now Mrs. de Navarro, has entered into negotiations with Mr. Abbey for the settlement of the claims against his daughter for the non-fulfillment of her professional engagements.

Nat Goodwin says he was quite a favorite with the pit in London. The last night of his engagement he had to make a speech. At its close some one called out: "You're all right. Don't stay away too long. We want you back."

It is thought Sardou will come to the United States with Bernhardt next January.

Nellie McHenry is in Denver.

Clara Morris will have "Odette" in her repertoire next season. Her manager, Mr. E. H. Price, has secured the rights to the play from Sardou.

After a brief season of yachting and fishing Mr. W. H. Crane has resumed playing "The Senator" at the Star Theater, New York, and the audiences are reported to be larger than those in the early summer.

Eudoxie Laurent, who was once accounted one of the prettiest actresses in Paris, is dead at the age of 50. She was the wife of Amedee de Jallais, the vaudeviller, and had been in retirement twelve or thirteen years. During her career she had obtained much success.

European Musical Items.

Translated from the Gazzetta Musicale of Milan.

Lamperti, the son of the great singing master of Milan, is also the successful vocal teacher at the Conservatory at Dresden.

Verdi's "Otello" will be given in Bergamo.

"Hiarne" is the title of an opera by Bronsart which will soon be produced at the opera in Berlin.

Beethoven's opera "Fidello" obtained a brilliant success in Hamburg.

"La Danza," a ballet by Paul, will be produced in Vienna next October.

"Gwendoline," an opera by Chabrier, will be given at the Court Theater in Munich.

Mascagni's "Cavalleria Rusticana" has obtained an enthusiastic success in Leghorn, with Stagno and Bellincioni in the tenor and soprano roles.

Spiro Samara, the composer of "Flora Mirabilis," has been commissioned by Choudens of Paris to write an opera for the Grand Opera House of that capital.

Drury Lane Theater in London will soon be torn down and a handsome building erected in its place.

"The Veiled Prophet" is the title of an opera-ballet just completed by Signor Vincenzo Ferroni.

Gilda Ruta, the Neapolitan pianist and composer, obtained the first gold medal for composition at the recent "Beatrice" Exposition in Florence.

Massenet is at present in Switzerland hard at work at his new opera, "Le Mage."

"Lohengrin" will be given at Nantes and Lyons.

"Mireille," by Gounod, will soon be given at the Opera Comique in Paris.

"Tannhauser," with De Reszke in the title role, will be given at Covent Garden in London.

Goldsmith's "Reine de Saba" was given with success in Dresden.

"Count Ory," "Cenerentola" and "L'Italiana in Algeri," operas by Rossini, will be represented at the National Theater in Rome.

Rubinstein, who has been spending his vacation in the Black Forest, has returned to St. Petersburg.

Sixty representations of Italian opera will be given at the Khedive Theater in Cairo this winter.

Signorina Bellonno, a graduate of the Rossini Lyceum of Pesaro, is said to possess a wonderful dramatic soprano which will soon be heard in opera.

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THE CALL'S QUERY COLUMN.

A Brief History of the Frigate Independence.

Anthony Burns Riot—Opal and Moonstone Tariff Rates—April Fool's Day. Political Questions.

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 firms 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.**

RECEIVING SHIP INDEPENDENCE—F. D., City. (1) James Fenimore Cooper, in his "Naval History of the United States," has this: "The Guerriere, 44, the first frigate that had been put into the water on the seaboard by the American Government since the year 1801, was launched at Philadelphia on June 20, 1814. It was intended that the Independence, 74, should have gone off the same day at Boston, but she stuck on the ways. She was got safely into the water on the 20th of July, however, and was the first two-deck ship that ever properly belonged to the American Navy, the America, 74, having been given to the King of France while yet on the stocks. (2) It is remarkable that the Q. C. has been unable to find any record that this frigate of olden time, the oldest afloat with the exception of the Constitution, built in 1797, and now dismantled at Portsmouth, N. H., has ever participated in a battle. Commodore William Bainbridge, who gave up the command of the Constitution after her brilliant victories for that of the navy-yard at Boston, and, according to one authority consulted, superintended the construction of the Independence, remained on shore duty until after the conclusion of peace with England, but in 1815 was appointed to the command of a squadron of twenty sail, the Independence, ship of line, bearing his flag. This force was intended to act against Algiers, then at war with America, but peace was concluded before the fleet reached the Mediterranean. Thereafter the Independence is found at various periods doing peaceful duty in the Mediterranean, Brazilian, Home and Pacific squadrons, of which latter she was the flagship in 1846-48, during the war with Mexico. Under command of Captain Lavalette she sailed from Boston, with orders for the Northwest, on the 29th of August, 1846, wearing the broad pennant as flagship of Commodore William Shubrick. She reached her destination on the 22d of January, 1847, and Shubrick superseded Stockton in command. The Independence was the flagship of the squadron which compelled the peaceful surrender in October and November, 1846, of Guaymas and Mazatlan, but the only guns fired were fifteen by the Independence to salute the stars and stripes after the surrender of Mazatlan. She saw other service in the war with Mexico, but was in no battle. She had been razed to a 54-gun ship when in 1838-41 in the Brazilian Squadron; was for four years more, after the war with Mexico, in the Mediterranean, but in 1853 reappeared in the Pacific Squadron. She was reported in special service as a receiving ship at Mare Island on the 16th of January, 1861, by the committee appointed by Congress to report among other subjects upon the ships of the United States, where stationed, in what command and under what orders, composing the whole naval force of the country on the date named. She was on such special service some years before, all through the War of the Rebellion and ever since and is now.

RATE OF DUTY—D. C. R., Lakeport, Cal. The duty on the articles you ask concerning is as follows: Champagne, half-pint to one-pint bottles, $3 50; one pint to one quart, $7 per dozen; still wines in casks, 50 cents per gallon; in bottles, $1 60 per dozen; clothing and combing of wool, value 30 cents or less per pound, 10 cents per pound; washed wool, 20 cents; carpet wools, value 12 cents or less per pound, 2½ cents; value over 12 cents, 5 cents per pound; carpets, 45 cents per yard and 30 per cent ad valorem; mats, screens and rugs, 40 per cent; cloaks and ladies' garments, 45 cents per pound and 40 per cent; woolen rags, shoddy, waste, 10 cents per pound: manufactures of wool (in whole or in part), valued at not exceeding 80 cents, 35 cents per pound and 35 per cent; valued at above 80, 35 and 40; flannels, 40 to 35 per pound and 35 to 40 per cent; knit goods, 25 per pound and 40 per cent; shawls, above 80 cents per pound, 35 cents per pound and 40 per cent; cotton thread, 10 to 48 cents per pound; cloth, 4 to 6 cents per square yard, and on one valued at 13 cents or over per square yard, 40 per cent; damask, 40 per cent; clothing, 35; embroideries, 40; handkerchiefs, hemmed, 40; knit goods, shirts, 35; stockings and hose, 40 per cent; print goods, 35; laces, trimmings, 40; velvet cotton, 40 per cent; hemp and manila, $25 per ton and 25 per cent for manufactures of which flax or hemp is the chief value; jute, 20 per cent; flax thread and twine, 40 per cent; jute yarns, 35; bags and bagging, 40; linen, brown and bleached, 35; burlaps, 30 to 40; leather and