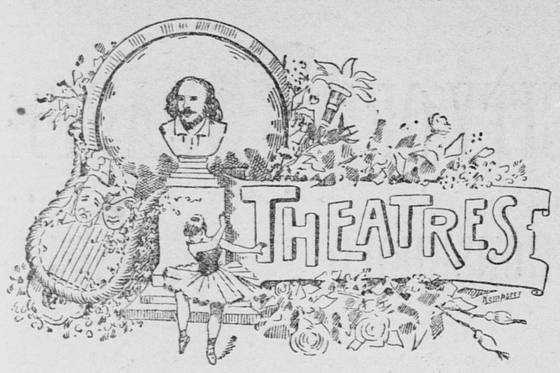
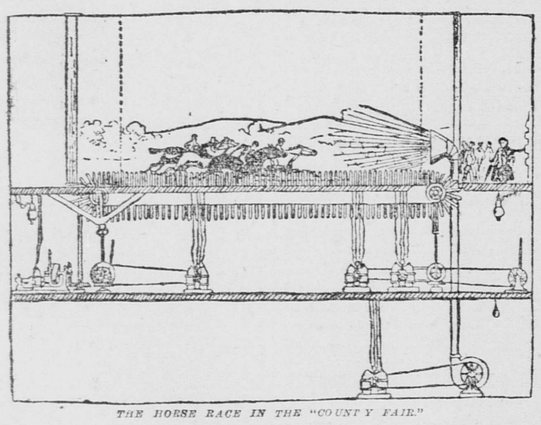


The Baldwin Theater to Be, for the Nonce, a "House of Burgess'."

NEIL TO PRODUCE "A COUNTY FAIR."

Cleveland's Minstrels at the Bush-Street—"A Texas Steer" Still in the New California Pasture—Mr. William Beach Will Benefit in "Under the Gaslight" at the Alcazar. "Gypsy Baron" at the Tivoli—"Master and Man" Next Week at the Tivoli. Musical Affairs on the Tapis—Foreign and Domestic Notes.

To-morrow evening at the Baldwin Theater will be given an affluently realistic production of Charles Barnard's "The County Fair," a comedy that has held the boards of the Union-square Theater, New York, for three years last past. Judging by its success, the piece seems destined, like Tennyson's brook, to "go on forever." No work of recent years is better known to the general public by reputation, and to the theater-goers by actual observation and enjoyment; nor can one be named that has made more money for its proprietors. Neil Burgess, patentee of the illusive race-scene that makes this play's mechanical as well as legitimate climax, has realized a fortune, and Messrs. Jefferson, Klaw and Erlanger, who control the road rights, may in justice be said to have duplicated its Eastern triumphs. The scenery and mechanism of "The County Fair" are extremely heavy. The material was brought here on Thursday last from Kansas City, and the Baldwin Theater machinists and carpenters have been busy ever since in setting up and putting the complex paraphernalia in running order.



THE HORSE RACE IN THE "COUNTY FAIR."

REALISM AND RUSTICITY.

This comedy may be said to be the acme of realism and rusticity. It is a picture of homely New England life, revealing easily recognizable types of character, while comedy and pathos, deftly contrasted, thread all the scenes. The story is simple and direct, and the situations are claimed to be forceful and dramatic. Abigail Prue, a spinster, prim, prudish and practical minded, the central figure, with a quaint humor that springs from gullelessness and a good-natured anxiety for the welfare of those who environ her, is laughable to a degree. She has adopted two waifs, Tim and Toggs, thrown on her hands by circumstances she could not control. Eventually Miss Prue discovers them to be relatives of her own, long supposed lost or dead. The boy has been a jockey, and his experience on the turf enables him to see possibilities of speed in his protectoress' colt, "Cold Molasses." He trains the animal for the race at the County Fair. Miss Prue is threatened with the loss of her farm by the foreclosure of a mortgage, but Tim's judgment being right in regard to "Cold Molasses," he wins the race with the colt, and all ends happily.

The comedy is said to be so refreshingly rural in its atmosphere—

Nor rural sights alone, but rural sounds
Exhilarate the spirit and restore
The tone of languid nature—

That the auditor almost inhales the odor of new-mown hay and seems to hear the gentle plash of the cascade's waters in the hills beyond the venerable farm-house. One of the play's realistic features is an old barn with real hay, horses and farm cattle, and where a husking bee and the usual rustic dance are in progress to the tune of "Money Musk." The great racing effect is described further on.

"You do say the cutest things."

THE CAST.

Otis Tucker.....Thomas McGrath
Tim, the tanner.....Edward See
Solon Hammerhead.....James R. Smith
Joel Bartlett.....Fitzhugh Owsley
Bill Parker.....H. Wolsley
Whirlwind Bill.....} Jockeys {.....O. MacManus
Cyclone Charley.....} {.....Oscar Smith
Cold Molasses.....By himself
Abigail Prue, prim, prudish and practical.....Marie Bates
Taggs.....Margaret May
Sally Greenaway.....Ela Salisbury
Maria Persins.....Alice Rich

"COLD MOLASSES" TO THE RESCUE.

It is by electricity that Neil Burgess produces much of the stirring effectiveness of the horse-race in the last act of this comedy. The whole stage is abruptly darkened to impenetrable blackness. When lighted again, just as suddenly, four live horses, with jockeys on their backs, are seen racing just as hard as they go on the race-track. The jockeys shout and everything is in a mighty tumult of nervous struggle and commotion. Landscape and trees fly by until the eye is fairly bewildered with the motion, and charmed by amazing simulation of the life and dash of a veritable race. A horse gains the lead finally, and the audience roars its approval just as racing lovers do at a finish on the race-course.

THE WHOLE EFFECT

Is produced from a switch-board behind the scenes, at which Actor Burgess stands and touches knobs connected with electric dynamos that operate different parts of the mechanism. When the time comes for the third act, Mr. Burgess touches a button that raises the racing platforms from the cellar of the theater to the level of the stage. Four flexible smaller platforms or turn-tables set in the main platform pass over steel rollers, being set in motion by the flying hoofs of the racing horses. The harder they race the swifter go the platforms, but of course the horses do not move forward until, by touching another button, Mr. Burgess moves one of the platforms further along the stage. That makes one horse gain on the others. The actor keeps the interest up by letting the favorite get left sometimes by moving the platform on which another horse is racing. The horses are secured by traces of wire rope. The picket fence of the race-track, behind which the horses appear to be running, and the varied scenery that is beyond, are both set in motion by another electric motor, and both form endless belts which move at the same speed past the horses, producing the effect of rapid motion of the animals in a contrary direction. The fence in the foreground, running over flanged wheels especially adapted for the purpose, has guides that hold it rigidly perpendicular during its passage over the stage. So what the audience sees is a panorama of a race, with thoroughbreds going like blazes for the homestretch.

The Pleased Bostonians.

This good, if not great, assemblage of singers will leave the Baldwin and San Francisco in a most agreeable frame of mind, due to the success of the engagement just closed. Financially, as well as artistically, it has been the best fortnight they have yet passed in this city, and their visit next season will, we have not the shadow of a doubt, furnish cumulative evidence of their popularity with our citizens. We have to thank these singers for the production of Dr. Koven's "Robin Hood," a new opera, which became at once a favorite by their rendering, and will be remembered long after these "merry, merry men and goodlie companie" have taken the Eastern road homeward. We have to thank the managers also for giving us an opportunity to hear Miss Jessie Bartlett Davis in the role of Carmen. Bizet's creation, in its peculiar characterization, has rarely had so clear an exposition, so piquant an illustration. And while we are speeding these parting guests, looking forward with pleasurable anticipation to the time of their return, we may as well print this little note that has just come to hand:

The A1 tenor and actor, Mr. Ferdinand Schutz, does not get a chance to sing because Mr. Tom Karl of the Bostonians is afraid and jealous of him. Is it not an outrage on the San Francisco public? Mr. Karl has no voice and cannot act and is tiresome; Mr. Schutz is just the opposite.

Can this be so? Are there managers so weak hy, and, at the same time so magnanimous, as to engage "A1 tenors" for the mere pleasure of paying them a salary for not singing? Hess' plan, now, was different; he made his people work like farm-hands in harvest-time, and they seldom heard the rustle of a greenback or saw the glitter of a coin to reward their exertions.

A Well-Known Melodrama.

"Under the Gaslight," will take the place of "The Exiles" to-morrow evening at the Alcazar, the first performance being for the benefit of Mr. William Beach, leading man of the stock company. Mr. Beach has been passing through an ordeal lately in the way of sickness that has given him some new ideas of life, its privileges as well as its responsibilities, and we have no doubt he will be benefited by his sick-room reflections. The cast for this melodrama (under the direction of Mr. Arthur Rehan), which is a picture of high and low life in New York City, painted by Mr. Augustin Daly, is a very strong one, for the Alcazar has pretty good dramatic timber on hand just now. Mr. Beach, the beneficiary, will play Snorkey, a returned veteran; Mr. Wilson, Byke; George H. Trader, Bermudas; Miss Ethel Brandon, Laura Courtland; Miss Fanny Bowman, Peach Blossom, and Miss Idalene Cotton, Pearl Courtland. Mr. Wallenrod, senior partner in the management of this theater, will shortly leave for a tour of the Eastern States and Europe.

"Prete Moi ta Femme."

"A Texas Steer" enters on its last week at the New California to-morrow evening, and it is safe to say that the engagement has been one of the most profitable since the opening of the theater, comparatively speaking. Hoyt has not been favored with unmixed praise for his work in concocting this politico-satirical comedy; there has been a wholesome interfusion of the acid of criticism which has had the effect of increasing the appetite of the public. When Hoyt goes Roland Reed comes with "Lend Me Your Wife," a piece with which he has realized more money than with anything he has yet had on the road. His Captain Abner Tarbox is said to be a great hit. Dunlop's Stage News mentions that ere Reed is seen in New York again with this play another dramatization of the same play from which it was adapted—"Prete Moi ta Femme"—will probably be done under the name of "Jane," by Charles Frohman, who has bought the American rights of a play of that name which made a success at the London Court Theater, Mrs. John Wood, an old American favorite, playing the principal part.

"Master and Man."

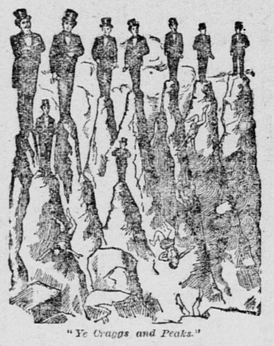
The Powell-street Theater will be thrown open to the public on Monday, April 13th, with a new company in Simms' and Pettitts' melodrama, "Master and Man," the scene of which is laid in the iron manufacturing district of England, and the prime sensation is an attempt on the part of some workmen, maddened by the tyranny of a foreman called Humpy Logan, to throw him into a crucible of molten iron. The leading actor of the company assembled by Messrs. Thall and Ellinghouse is Mr. Lawrence Hanley, and the leading lady Miss Lillian Andrews. Mr. Hanley has occupied an important place in the Booth-Barrett combination and is a practiced actor. He is known already to the San Francisco stage, as is also Miss Andrews, who came to this city from England via Australia some years ago, with a London stage training. Like Mr. Hanley, she is accomplished in her profession. Besides those mentioned the list of the company includes: J. Herbert, comedian; Harold Russell, juvenile, and Helen Corlette.

The Artistic Features

Of the forthcoming music festival in the interest of the Catholic Ladies' Aid Society, fixed to take place at the Grand Opera House 17th April current, are brilliant enough to attract general attention. Pergolese's "Stabat Mater," given for the first time in San Francisco with Mme. Emilia Tojetti, Miss Ella McClosky, Alfred Wilkie and S. J. Sandy as soloists, with a chorus of sixty voices, has the first claim on our music-lovers. This will be followed by a scena from Mascagni's "Cavaleria Rusticana," a new opera that has taken the continent of Europe by storm. Then Mr. Alfred Wilkie will be seen in a Neapolitan scene, singing a serenade and duet with Miss May Code; a feature of this number will be a mandolin obligato, played by professional mandolinistas, as well as some young lady amateurs, who represent our best society and who have gladly volunteered. Miss Lena Spengler will be heard in the Egyptian scene, when an amusing ballet will also be given, and the festival will end with the new composition by Professor R. A. Lucchesi, "The Vivandieres," for which eighteen voices have been carefully selected.

Modern Minstrelsy.

The next attraction at the Bush-street Theater will be W. S. Cleveland's Consolidated Minstrels, with such crescential dabsters as Willis P. Sweatnam and Billy Emerson. This, it is asserted, is the largest and most accomplished of all the companies that bear Cleveland's name, not only in the minstrelic but in the acrobatic way, the "British Gentleman Acrobats"—the Craggs, eight in number—in evidence. So far its Western



"Ye Craggs and Peaks."

tour has been a harvesting of shekels. By Cleveland's methods innovation has succeeded innovation, until little is left of the crude minstrel entertainment of a decade ago. The plantation darky has evolved into a Spanish don or a Venetian nobleman; the "hoe-down" in the negro cabin has become a minuet in the palace of royalty; and the erstwhile parade of the "Darktown Blues" is now a series of intricate maneuvers by a phalanx of knights, each armored as a Lohengrin. Of this modern school of minstrelsy William Schuyler Cleveland is, undoubtedly, the leading exponent. His programmes are invariably replete with new and novel ideas.

The Musin Concerts.

There was a very good audience at the Thursday afternoon concert of the Musin Company, made up in the major part of our music-loving fair sisters, who like to watch the quiet self-possession and drink in the intoxicating melodies from the bow of this popular maestro. The opening number, "Suite" (G minor), by F. Ries, for violin and piano, was robbed of much of its force by the constant interruptions of late arrivals, the banging of chairs constituting a bad accompaniment for this excellent composition. It was, however, forcefully applauded, and Musin in response played a "Meditation" of his own composing, which abounds in delicious sweeping harmonies. The celebrated "Kreutzer Sonata" was a splendid number, the presto movement affording abundant opportunity for the display of his brilliant technique. In response to a recall he played the familiar aria on the G string by Bach. Mrs. Tanner's first number was the aria and variations by Proch, and for an encore "The Vow," by Helmund Meyer. She has lost none of her old charm of manner since her visit here a year ago, her bird-like voice, which barely escapes thinness, showing always an almost perfection of execution, her staccato passages being especially marked for their brilliancy. With violin obligato she sang Gounod's "Serenade," and in response to a recall a duet by Arlot, meeting with such appreciation they were compelled to favor the audience with a third number. Eduard Scharf proves to be an accomplished pianist, playing with much fullnes and crispiness of touch. For his playing of Moskowsky's waltz in E major he was deservedly encored, and responded with the "Feuer Zauber" from "Die Walkure" of Wagner. We should like to listen to Miss Parmater in something more trying for the voice than the numbers assigned to her, which were "A Summer Night," by Thomas, and a duet with the baryone, a barcarolle by Smart. Her voice is pleasing in some passages, but lacking in sympathy and expression.

FOR THIS EVENING,

When the last of the series will be given, the following programme has been prepared, and will be rendered with the assistance of a grand orchestra under the efficient direction of Mr. August Hinrichs:

1. Overture, "Der Freischutz".....Weber
Orchestra.
2. Aria for Undine, "Lortzing".....Gumbert
Karl Storr.
3. Concerto Romantique.....B. Goddard
Allegro; Andante; Cazonetta; Finale (Presto).
Ovide Musin and Orchestra.
4. "Brilliant Bird".....F. David
Annie Louise Tanner.
5. Kermesse from "Faust"....Gounod—Saint-Saens
Eduard Scharf.....Goring Thomas
6. "A Summer Night".....
Inez Parmater.
7. Duet, for soprano and violin.....Herold
(Pre Aux Clercs.)
Annie Louise Tanner and Ovide Musin.
6. Intermezzo, "Naila".....Delibes
Orchestra.
9. Duet, for mezzo-soprano and barytone....Kucken
Inez Parmater and Karl Storr.
10. Prayer from "Moses" and Andante Varia-
tions (on one string).....Paganini
Ovide Musin and Orchestra.
11. Chor der Friedensboten, "Rienzi".....Wagner
Orchestra.

Sixth Saturday "Pop."

There was a very encouraging attendance at Irving Hall yesterday afternoon, and the programme, consisting of five numbers, was rendered with sufficient artistic ease and gracefulness to satisfy a critically appreciative audience. Schubert's Rondo Brillante, Servais' 'cello solo, and the Mendelssohn trio, Opus 49, were assigned to the instrumentalists, Messrs. Beel and Heine and Mrs. Carmichael-Carr. The vocalism was well rendered by Miss Gertrude Auld. She sang Mozart's aria, "Dove Sone," and the song "Longing," the words of which Rubinstein has set so beautifully:

Grant me the daylight's golden splendor,
Let me freedom's joys regain:
Where's my love, so true and tender?
Where's my horse with flowing mane?
On my courser lightly springing,
Let me o'er the meadows bound;
On my courser lightly springing,
Fetters far behind me flinging,
Life at last imprisoned bound,
Let me o'er the meadows bound!

These neat little musicales, which serve our ladies for an agreeable Saturday afternoon lounge, are proving fairly profitable to their projectors.

"Men and Women."

The now famous De Mills and Belasco success, "Men and Women," is on tour. A week from to-morrow they give a big production at the Columbia Theater, Chicago, and at the close of the engagement there the entire organization leaves for San Francisco direct, opening here on May 11th. The phenomenal success achieved by this play seems to be thoroughly genuine. Good, strong material, woven together with interesting detail, the various characters of the play interpreted by the best talent obtainable, form altogether a combination which would seem to insure success. There are many Californians in the cast, and they will be sure of a warm welcome here.

The Orpheum.

This house has made a big hit with its specialists and mammoth specialty company. Among the former is the great necromancer and shadowgraphist, who has been engaged for six weeks. Early in June Mr. Cazman will sail for Europe to play special dates in London, Paris, Berlin, Glasgow and Manchester, at the same time booking novelties for the organization he will head in 1892. He promises a decided novelty in the person of a protege and pupil, little Flossie, a remarkable child dancer.

"The Gypsy Baron."

Strauss' masterpiece will be put on the Tivoli stage to-morrow evening, and continued as the attraction during the week, with the conjunction of M. Albert L. Guille, the popular tenor. The management of this theater is very active in catering for the amusement of the public, with an outside show occasionally, as in the case of the Berkeley students' visit, to relieve the monotony of the regular stage work. An entirely new American opera, by B. Wlake of Philadelphia, Pa., called "Amina," is in a state of preparation, and will soon be offered to the public.

Discordant Musicians.

The musicians of Chicago and Milwaukee seemed disposed to boycott Theodore Thomas. They belong to a league known as the Chicago Musical Union, and object to Mr. Thomas engaging players from abroad. The league claims that its hostility would make it impossible for him to engage an orchestra should the National League take the threatened action. He will not be able to engage a single American musician, but will be compelled to secure European talent exclusively. It seems to us, says Freund's Music and Drama, that it is very poor policy for the Chicago musicians to refuse the best class of employment ever offered to them, because a few foreigners of special merit may be imported. Seeing that they are all importations themselves, more or less recent, there is a ludicrous degree of inconsistency in their claims.

Miss Nellie Holbrook-Blinn,

Whose talent as an elocutionist is known throughout this State, and who has freely given her valuable services for all matters pertaining to church work and deserving charities of this city for many years, will give an evening of poetry and song at Young Men's Christian Association Hall, next Friday evening, April 10th, assisted by Miss Elizabeth Park, vocalist; Miss Ada Talcott; Mr. Holbrook-Blinn, reader; Mr. Joseph Nounnan, guitarist, and the B. G. H. and M. Club.

General Utility.

They were a troupe of players.
And they played each one night stand;
They had comedies and farce comedies,
And they carried a big brass band.

As they marched by the wayside,
Along the shores of a rippling brook,
Weary and worn, and all forlorn,
A tramp they overtook.

Then up spake this weary pedestrian,
To the band of Thespians true;
"Have ye in your ranks a chance for a man
To work to help himself through?"

"Why, what can ye do?" said Crummies,
Who managed this greatest of shows.
"I can dance and sing, make the welkin ring,
With my arts as one of the beaux."

"But, my boy, it isn't the acting,"
Said Crummies, in his debonair way,
"Not the lines of the book, but how you look,
How you play it, not what you say."

"I once was an actor both,"
Said the way-worn tramp, with a sigh,
"Played 'The Specter Knight,' 'Hamlet' out of sight,"
And he wiped a tear from his eye.

"But those were the old legitimate days,
When Booth and Barrett were young,
When Forrest, in his prime, was told of in rhyme,
And the praises of Fechter were sung.

"But now they prefer imitations,
Want burlesques of prominent men,
With a song or two, and a skirt dance, too,
With a dialogue now and then."

"Now, I'll tell you what," said Crummies,
"Your acting I'll overlook.
Give you a chance to play, to pay your way,
If you can double in brass and cook."

W. F. SAGE in the N. Y. Clipper.

The Profession Complimented.

Henry Irving has been elected a member of the London Marlborough Club under the rule which empowers the committee to pay this compliment to persons pre-eminently distinguished for public service. "The election," says the London Figaro, "does the club honor, and the Prince of Wales, who introduced Mr. Irving's name, could not have made a better selection. I believe that no actor has ever before been elected to the Marlborough, which prides itself on its exclusiveness."

How Aveling Died.

The New York Clipper, giving an account of the sad suicide of Henry Aveling in that city recently, says: "* * * When the doctor came Aveling was dead. He had drunk all the whisky [half a pint], and had then poured some of the crystals of cyanide of potassium into the empty bottle and had made a solution. He had then written some letters, undressed himself and got in bed. He took a drink of the poison, and so quick was its action that he was instantly paralyzed. As his body fell some of the powerful solution was dashed upon his face. He died quickly, for with cyanide of potassium there is one fierce burn then death. His face was blistered where the poison had fallen upon it, and his lips and tongue were burned and swollen."

Mapleson's Bride.

Nineteen years ago, says the Clipper, Laura Schirmer was singing in opera in America with Marie Roze, Signor Perugini and an English tenor named Byron. Laura and Byron eloped, and it is understood they were married in Italy. Byron became dissipated and neglected his wife, he dying about three years ago. She was forced to give music lessons for her support, and sang frequently before the Sultan of Turkey. It was once related that she was poisoned in the imperial harem, but she came up smiling as of old. She sang last year at London for D'Oyly Carte, and has been studying lately at Paris for grand opera.

An Acknowledgment.

Mrs. Lizzie Abbott Clarke thus writes to the proprietors of the Templeton Hotel at Salt Lake City: "Permit me to extend to you the heartfelt thanks of our family for your great kindness to our beloved Emma during her last illness. I am unable to express on paper the gratitude we feel toward those who administered to our darling and tried to make her last hours on earth as comfortable as possible. It soothes some of the pangs of our aching hearts to know how kindly dear Emma was treated and what loving consideration was shown to her on all sides. We have lost our loved one in whom we took such pride, and the stage has lost the only Emma Abbott it will ever know, for she was always original."

Music on Sunday Afternoon.

The first musical Sunday afternoon of the series can be enjoyed at date (April 5th) at Steinway Hall, 206 and 208 Post street. Following is the programme and names of the executants:

1. String Quartet, Op. 18, No. 6.....Beethoven
(1) Allegro con brio. (2) Adagio ma non troppo. (3) Scherzo Allegro. (4) "La Malinconia"—Adagio e Allegretto quasi allegro.
Hermann Brandt Quartet.
Messrs. H. Brandt, J. Josephs, Louis Schmidt and Eduard Scharf.
2. Song—"Bel Raggio Lusing Hier".....Rossini
Miss Gertrude Auld.
3. Piano solo—Sonata: Minuetto, Trio and Rondo.....Weber
Miss Katherine Heyman.
4. Song—"Longing".....Rubinstein
Miss Gertrude Auld.
5. Quintet—F minor, Op. 34.....Brahms
Piano and strings.
(1) Allegro non troppo. (2) Andante un poco adagio. (3) Scherzo Allegro. (4) Finale—Poco sostenuto. (5) Allegro non troppo.
Sig. Ursomundo and the Hermann Brandt Quartet.

The Casino.

H. L. Leavitt has succeeded where so many managers have failed, and is doing a good business at the Casino, formerly known as the Bijou. The policy of a change of burlesque every week and a constant succession of new faces wins favor. Next week Cummings & Goyes' Combination will be seen, in addition to the burlesque, "Pasha Pasha."

Personal and Other Jottings.

The exact date of Mme. Bernhardt's appearance has been fixed. She will be seen at the Grand Opera House Friday, April 24th, in "La Tosca."

Mr. Charles Bowen, light comedian, who has had considerable stage experience, is in the city seeking an engagement.

Mrs. L. Larendon Lazarus has opened a school for instruction in elocution and the dramatic art at 121 Post street.

Miss Abbie Pierce, who began her career as an actress in this city, and subsequently made quite a reputation abroad, returned from the East last Tuesday. The lady recently met with a severe accident in the fracture of one of her lower limbs. Recovery being slow, and knowing rest to be the best remedy, she has come home to get the benefit of it. She will probably not resume her professional duties for a year.

Mr. G. Sanolet will give a grand piano recital at Irving Hall on Thursday, April 23d. Mlle. Florence Jacquay will appear in support, with other local artists.

The amateur performance of "Giroflé-Giroflá" at the Grand Opera House on Tuesday evening, April 7th, for the benefit of the Art Association, promises to be the event of the musical season. Society has run wild over it, and tickets are at a premium.

At the amateur performance of "The Lady of Lyons" on Wednesday evening, at Irving Hall, Mr. Frank L. Cooley distinguished himself as Claude Melnotte and Miss Anita Bridger as Pauline. There was a good house and both were much applauded. The young man's mother, known favorably as Alice Kingsbury in former years, played the widow Melnotte.

It is now given out that Miss Marie Tempest, the English prima donna of Duff's Opera Company, is a direct lineal descendant of Sir Francis Drake. The English public have all along called her "a little duck" of a singer.

Miss Emma Juch has been engaged as the prima donna for the Indianapolis May festival.

Patti is preparing her autobiography.

Pauline L'Allemand will appear at the New York Casino next season.

Theodore Thomas has been appointed musical director of the World's Columbia Exposition.

Camille Muori is engaged by J. W. Morrisey to sing leading soprano parts this summer at the Grand Opera House, New York.

Theatrical managers are alarmed because of a rumor that the Ways and Means Committee of the World's Fair has been figuring for a great dramatic festival as a part of their programme.

English dramatists and actors have advised Bronson Howard to cut out the death scene in "The Henrietta," on account of its being opposed to traditions of true comedy as viewed by all English play-goers.

Willis T. Sweatnam, now at the head of W. S. Cleveland's Minstrel Association, is acknowledged to be one of the brightest men in his profession. As a witty exponent of negro character he is without a peer.

The date fixed for the last appearance of Sims Reeves before the public is May 11th, prox., at Albert Hall. It is now nearly nine years, says Freund's Music and Drama, since the Sims Reeves' farewell commenced, but the performance on May 11th is definitely intended to be his last. Mr. Reeves will afterward adopt the profession of a teacher in London, and, indeed, he has already formed a class at his residence in Norwood.

A New York paper remarks that the reappearance of Mr. Booth on the stage as Hamlet, after the death of his colleague, Lawrence Barrett, may be described as "a memorial service" rather than a dramatic representation, the text containing so many phrases which seemed to allude to the sad loss that dramatic art has suffered.

Some members of Mr. Joseph Murphy's Company were taken down with la grippe in Chicago and have suffered severely. Miss Belle Melville is one of the latest and most severe sufferers, but Miss Ada Shattuck kindly came to the managerial relief and played Nellie Drew delightfully at very short notice, thus saving the large audience from a serious disappointment. Miss Shattuck is Mrs. Joseph Murphy. Years ago she was a bright little soubrette on the San Francisco stage.

Sarah Bernhardt's Washington engagement was sadly marred by ticket speculators. These gentry kept hundreds of people away by forcing prices out of reach, and for several successive nights Albaugh's Theater looked like some banquet hall deserted.

In connection with the recent agitation in London theatrical circles respecting the assumption by the London County Council of jurisdiction over the theaters, Wilson Barrett suggests that a petition be placed at the door of every theater, to be signed by playgoers, thus arriving at a consensus of public opinion.

The fortnight ending on Sunday, March 29th, was a singularly sad one for the theatrical profession. The list of deaths comprised Lawrence Barrett, Frank I. Frayne, John A. Mackay, Henry Aveling, Edna Searing, William G. Hunter, Frank Lawler, John A. Hyling, Alma Dorne Russell, Edward Murtha and Inez Perele.

According to the New York Dramatic Mirror a Hoffman House chambermaid recently divulged the fact that during the Bernhardt's recent stay at that hotel a rope was swung across the bath-tub and a wire netting placed across the water-pipe to prevent accidents during the great tragedienne's morning ablutions.

A curious instance of devotion to art comes to notice from Vienna. A young singer of that city has completely ruined her features by applications of vitriol. She explained her action by saying that she desired to show that it was by her talent and not by her beauty that she wished to succeed.

A stage aspirant appeared at a manager's office the other day and offered to play Iza in "L'Affaire Clemenceau" for nothing for two weeks, and guaranteed to use a different dress for each act. The manager asked the lady if she could act. The aspirant replied: "No, sir; but I can pose all of them out of sight." She is still posing.

Signor Don Diego de Vivo is engineering the tour of the United States Marine Band (John Philip Sousa, conductor) through the New England, Middle and Western States, and which began April 1st, at Bunnell's Bridgeport (Conn.) Theater, with a matinee. His vocal star, in conjunction with the instrumentalists, is Mme. Marie Decca.

Mrs. James Brown-Potter has appeared in "La Tosca" before the Viceroy of India. After playing in Bombay and various military stations in the hill country, she went to London, is visiting Cannes and will soon return to America, thus completing the circuit of the globe.

Among the notabilities of the profession Reaper Death has lately harvested is the French novelist and playwright Theodore de Banville, author of the delightful monoact comedy called "Gringoire," played by Coquelin in the original French, and which the late Lawrence Barrett adapted for the American stage under the name of "The King's Pleasure."

After a twelve years' tour around the world the violinist Remenyi is in England. The greatest of violinists is giving concerts in England. He lately played at the Sheldonian Theater, Oxford, a new violin sonata by Dr. Harford Lloyd.

Sullivan's new opera, "Ivanhoe," is to be sung in Berlin. The London critics praise it highly, but question whether it will live as a typical work of the present era of creative music. It will run in London indefinitely.

Ibsen's "Ghosts" has been produced in London, only to meet with general execration. It is deemed both dull and scandalous—two qualities which usually do not exist together.

The "County Fair" will soon be in Australia. The machinery for the play has been made in New York under the direction of Neil Burgess, and has been shipped to Melbourne by way of London, as its great weight, two tons, made the freight charges across the continent about six times as great as it is by an all-water route.

Massenet's opera, "Le Mage," has been heard at rehearsal by President and Mme. Carnot and the Ministers of the French Cabinet. The music is described as indicating a return to the Oriental style, which Massenet employed in writing his earlier opera, "Le Roi de Lahore," but shows more matured skill in the treatment of vocal and orchestral parts than the latter work. The opera is to be produced at Brussels, with Miss Sanderson in the cast.

According to the editor of the New York Dramatic News, Henry Aveling, an actor who committed suicide the other day, did so because his salary was not paid him by the management of the Paul Kauvar Company. He told the editor that he had "but $4 in his pocket, and when that was gone he was going to hell."

Frank I. Frayne was buried from Hooley's Theater on Friday morning, March 27th. Frayne left an estate worth over $100,000. He posed as an expert stage rifle-shot, but missed his aim sometimes. He managed, however, as it would appear, to always keep a shot in the locker.

During a performance of "Little Vic" given by the Georgie Hamlin Company to the inmates of the Insane Asylum at Hopkinsville, Ky., on March 12th, a crazy patient had to be held down by an attendant. He wanted to embrace Miss Hamlin.

We may hear the famous English baryton, Charles Santley, in San Francisco. After his Canadian engagement, which he is now filling, he intends to make a tour of the United States.

Miss Eastlake, who was Mr. Wilson Barrett's leading lady when he played his engagement at the Baldwin, is coming to the United States next season for a tour of twenty-five weeks.

European Musical Items.

Translated from the Gazzetta Musicale of Milan.

Rubinstein will leave the direction of the Conservatory of St. Petersburg on June 1st. No successor has yet been found.

Louis Vidal, 'cellolst and composer, died recently in Paris.

"Columbus," a new cantata by Felix Draeseke, was well received in Leipsic.

Gomes' new opera, "Condor," was very successful in Milan.

Sigrid Arnoldson sang recently in the "Barbiere" at the Manzoni Theater in Milan and was severely criticized.

Seats were sold for $20 apiece for the performance of the "Barbiere," with Sembrich, Masini and Cotogni, in St. Petersburg.

The Liederkranz of Mannheim lately gave a fine rendering of Felicien David's "Le Desert," a work rarely heard now.

Mancinelli directed from memory the "Ninth Symphony" by Beethoven, at the last Philharmonic concert given in Madrid.

Paravey has resigned the directorship of the Opera Comique in Paris. Carvalno will succeed him.

The Queen of Italy assisted at the last orchestral concert given in Rome under the direction of Signor Pinelli. The death scene of Isolde, from Wagner's opera, was encored.

"The Templars," by Litoff, has been given in Prague, Gratz and Vienna, with very favorable issue.

An orchestral concert in homage of Liszt was lately given in Naples. The symphonic poem "Tasso" was encored.

The position of Director of the Conservatory of Paris, made vacant by the death of Leo Delibes, has been assigned to Theodore Dubois.

Franchetti's opera "Asrael" was lately given with success in Breslau.

Gounod is composing a new mass for the Catholic feast to held at the Cathedral in Rheims, in honor of the 1400th anniversary of the baptism of Clovis, the earliest King of the Franks.

Josephine de Reszke, sister of the well-known De Reszke brothers, died recently at Warsaw. She was a very good prima donna.

AN ANNOYING ORDER.

A Citizen's Complaint in the Matter of House Numeration.

In an interview with a representative of THE CALL, Mr. F. N. Bellisle of 1216 Bryant avenue said that about two years ago a city ordinance changed the name of that portion of Bryant street lying between Twelfth and Army streets, to Bryant avenue, and the residents thereon were given the proper number of their houses under the new regime, with instructions to have the old numbers removed, and the new numbers substituted. Six months later, the Street Department notified the owners of buildings that they must make the change within three days. Mr. Bellisle's old number was 2614, but he immediately complied with the order and substituted the new number, 1216. He says that he is the only one who has complied with the law, and as a consequence his purchases of goods never get to his house under two or three days, and very often the expressmen return to the stores from whence the goods were taken in absolute disgust, being unable to find the number. He says that he has called many times at the office of the Superintendent of Streets to have the nuisance abated, but so far without any results, and that the same trouble exists elsewhere. He has written to the Street Department, but so far his complaint has been quietly ignored.

TEN TO NOTHING.

Berkeley Gymnasium Team Defeated by the Hopkins.

The Hopkins Academy team defeated the Berkeley Gymnasium in a foot-ball game yesterday at the Alameda Base-ball Grounds by a score of 10 to 0.

The play was very even during the first half, the ball seldom being far away from the middle of the ground. Edwards of the Berkeley team fell behind just before the call of time, but the touch-down was disallowed by the umpire. In the second half J. White, Levens and Sherman of the Hopkins eleven made some good runs, and at last, Sherman forced the ball behind the goal line and scored the first points of the game. The place kick was taken by Allen, who scored a goal.

On the ball being restarted, the Gymnasium team worked it down the field, and it looked dangerous for a short time. A good run by J. White, and the charging down of a kick by the Hopkins rush line carried the game into the Gymnasium territory, and Sherman, by a succession of short runs, obtained another touch-down just before the call of time. The kick at goal failed. The following were the teams:

Hopkins' Academy.	Positions.	Berkeley Gymnasium.
Allen	Full-back	Hunter
J. White	Half-backs	Smith
Levens		Edwards
Burke	Quarter-back	Bronson
Walker	Center rush	W. Lewison
E. White	Right guard	York
Sherman	Left guard	Carr
Abrams	Right tackle	Morrison
H. Graham	Left tackle	Hely
Denny	Left end	C. Emsile
Green	Right end	Knaur

TAX IN INSTALLMENTS.

Liable to Prove Expensive and Cause Much Annoyance.

Tax Collector O'Brien, speaking of the new law under which taxes may be paid in installments, said to a representative of THE CALL yesterday: The law goes into effect on the first Monday in July, 1891. The first installment of taxes is due and payable on the first Monday in October, and delinquent on the last Monday in November, when 15 per cent penalty will be added to the delinquency. The second installment is due and payable on the first Monday in January, and delinquent the last Monday in February, when 5 per cent penalty will be added to the second installment delinquency.

When the whole tax is delinquent on the last Monday in February, the penalty will be 20 per cent, which is a very severe penalty on our tax-payers.

Heretofore the whole penalty was but 5 per cent, and if a tax-payer was in a tight place he could well afford to stand the penalty and have three or four months in which to pay it without any additional liability, but he will have no such opportunity under the new law. From my experience as Tax Collector, I felt satisfied that this law would be of no advantage to the tax-payers of San Francisco, and therefore opposed it. It will double the expense of the Tax Collector's office, and materially increase the expenses of the Auditor and Assessor.

COAST ITEMS.

Brief Notes From Pacific States and Territories.

A factory has been started at Hoquiam, Wash., for canning clams.

The Willows Journal has turned a new volume with a new dress.

The output of the Stockton flour mills is said to be 5500 barrels a day.

Two hundred sheep-shearers are busy near Lemoore says the Leader.

J. W. Higbee has been nominated by the Democrats of San Diego for Mayor.

The net earnings of the Nevada City Narrow-gauge Railroad for 1890 were 13,210 19.

The Nevada State Journal says it seems that the Indians of that State are proof against the grippe.

A combination of small boy and a box of matches caused a fire that did $3000 damage at Carson City the other day.

Farmer Robinson of Hanford pulled a stool of oats the other day that showed 295 heads that sprouted from one seed.

The stockmen of Tulare County are bothered much with stock-thieves that they intend to lynch the first one taken.

The Chico Enterprise says a large number of men will be put to work soon by the owners of the Big Bend Tunnel Company.

The schools of Hollister are crowded to overflowing, and no more pupils can be received until additional accommodations are provided.

The watch factory lately started at Otay, San Diego County, will be removed to San Jose and operated by a new company, says the Mercury.

Some New York capitalists have ordered machinery for starting a champagne factory near Cloverdale. They expect to turn out 1000 bottles a day.

The editor of the Austin Reveille wants to bet $100 that the air-line railway will not be built in five years. To a "man up a tree" it looks like a safe bet.

The Kern County Californian has been changed from a weekly to a daily. It has always been a good local paper for Bakersfield and surrounding country.

Fruit-growers about Bakersfield are having much trouble with the ravages of cutworms. In one place near town out of 4000 peach sprouts the worms killed 3000.

Says the Hanford Sentinel: The water company has raised its rate. What's a fellow going to do, anyhow? If he tries to be a temperance man up goes the fluid.

The people of Albuquerque, N. Mex., have incorporated under a city government, the first in the Territory. An election will be held on April 7th to choose city officials.

The Sheriff of one of the counties of New Mexico was $25,000 short when he tried to settle his accounts, says the Silver City Sentinel, but he squared matters by turning over a cattle ranch and some gilt-edged mercantile paper.

According to the Times-Index it is criminal libel for a citizen of Riverside to inquire whether a citizen of San Bernardino has returned from a visit to some other locality. An inquiry of that kind is instantly construed into