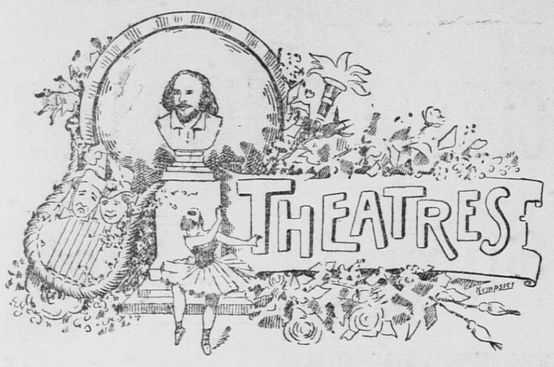


Two New Mirrors to Be Held Up to Nature This Week.

TYPICAL AMERICAN STAGE-SPINSTER.

Roland Reed's New Comedy—Second Week of "The County Fair"—Modern Minstrelsy. Oliver Byron Promises an Original Play at the Alcazar—The New Powell-Street Will Open a Melodramatic Vein—Bernhardt Begins Next Week—A Music Festival—Urban Benefits at the Tivoli. Domestic and Foreign Notes.

Our different local theaters report good business for the past week and managers are apparently satisfied with results. The New California is in the lead with Hoyt's farce-comedy, which for the last three weeks has packed that house in every part with a class of play-goers not usually seen inside the walls of a first-class theater. The comedy must have been searching and far-reaching in its character and influence to excite such a general and lasting interest. It was a solid draw from its first curtain to its last. While many were busy pointing out its demerits and especially condemning its construction, more, less critical, were satisfied with its peculiarities, and filled the house and the author's pockets at the same time. "A Texas Steer" has undoubtedly several thin spots in its make-up through which the critical finger may be readily thrust; but, again, there is a strength in the ensemble which must be accepted as an evidence of the skill of the playwright and his keen perception of the subject he had undertaken to illustrate and at the same time to satirize in a manner more or less pungent. Added to his personal experience of the eccentricities of American politics, by no means small, Mr. Hoyt has drawn largely from newspaper comments on the tricks and manners of politicians, and so, with broad and florid treatment, built from these sources a stage play, which the public have accepted as a mirror held up to the nature of the case, measurably correct in the reflections it casts. He has, after all, but put into action what the newspapers are repeatedly asserting, and, perhaps, his work may have a beneficial influence, awaken thought, and lead to a reformation. Mr. Hoyt, who aims, it would seem, to be on the stage, in the future, what Dickens was in his novels, an opposer and antagonist of shams, proposes to deal in his next play with the subject of "Prohibition," and to show what an amount of fraud and hypocrisy lurks under the operation of the prohibition laws in those parts of the United States where they are in force. Originally intended to benefit communities, they are made the vehicles, by the selfishness and narrowness of those employed to carry them out, of tyranny and the oppression of private individuals.

"The County Fair" With the Spinster Heroine.

The spinster has long been caricatured by the playwright, and so familiar is she to the histrionic devotee that she is fast passing into the conventional. Perhaps this is not the fault of the writer, but rather of the actor, who is the most conservative of creatures and is forever decrying radicalism and innovation in his methods. The giddy old gusher is a type of old maid that is most common to the stage. A mental picture of such a one is 40 per cent corkscrew curls, 40 per cent gush and 20 per cent prudishness. You can see this old girl any day in the modern drama—an exaggeration, unreal and unlifelike. As she has been said, our friend, femme sole, is a favorite creation of the dramatist, and whether he has molded her in this type, remembering halcyon days when he was a boy and she master, or from the cynicism of his bachelordom, is a moot question. She is with us and will stay, breaking all the unities and remaining ever a joy and delight, amusing the youngsters and tickling the fancy of the elders. All stage spinsters are not giddy. Nay, some are intensely gloomy and forbidding, and now and then we are confronted with a spinster villain, who, suffering from unrequited love, becomes a misanthrope, and cries revenge on mankind. Rarely is our old friend a drunkard; if so, a good-natured one, for celibacy conduces to flesh and flesh to humor and good cheer, and, unless she has let her first love feed on the damask of her cheek, she has many lovable traits.

AMERICAN STAGE SPINSTERS

Of renown are "Mrs. Partington" and "Widow Bedott," both rather good hearted and aside from their everlasting tendency to mal apropism, very amusing. It remained, however, for Charles Barnard, a keen writer and close observer, to give a true picture of a lovable old maid and in his creation of Abigail Prue, in the comedy of "The County Fair," is presented a complex character, an old maid to the core, voluble but lovable, severe yet just, gushing yet proper, a woman comely and just old enough to be grateful for love. The depth of her affection for Otis is best expressed in her words, when this ancient beau departs for New York:

"If anything happens to that dear boy, I'd wilt down like clover in a July mowin'."

She is not pessimistic, but still she has certain tendencies in that direction, and certain powers of observation, for she tells her protege, Sally, not to marry a man of talent. Says the good soul:

"My sister Mercy's husband had talent. He was an artist! Always making those pesky tintypes, and they buried him in Mr. Potter's field."

She thinks she is perceptive, for in Act 2, when Taggs describes the ballet, she replies in innocence:

"Now, I understand what the newspapers mean by ballot reform."

And how she does display the little weaknesses of her sex when she beholds the magnificent gift of the hat brought from New York.

"Isn't it a trifle too gay for me?" she says coquettishly.

Then, again, overawed by the waving plumes that towers overhead,

"And what kind of feathers are these?"

"The tail feathers of a Lulu bird," says Otis.

"La, it's pretty enough to take to the fair."

She knows her horse Cold Molasses would help her if he could, for she sees the affection beaming out of his intelligent eyes, but little dreams that in him lays the speed that wins the purse that lifts the mortgage that saves the farm. No more charming picture of this character has ever been painted, and it is framed in rustic woods and backed by soft pastoral views of verdant uplands and purling brooks, cool pools and rich pasture lands.

—Sequestered scenes.
The bow'ry mazes and surrounding greens.

Bernhardt.

The great French tragedienne will commence an engagement in this city at the Grand Opera House, Friday evening, April 24th, and during it will present the following repertory in the order named:

"La Tosca"—Friday night, Saturday matinee and Saturday night.

"Jeanne d'Arc"—Sunday night.

Sardou's "Cleopatra"—Monday and Tuesday nights, Wednesday matinee and Wednesday night.

The reappearance of this wonderful actress in San Francisco may well be called the dramatic event of the season. The enthusiasm created everywhere by her present visit far exceeds the feeling manifested on her previous tours. She brings a supporting company of uniform excellence, and the performances given are, therefore, complete dramatic pictures. Beyond peradventure, Bernhardt has demonstrated that she is one of the great dramatic geniuses of the age, and eminently worthy of a place in that brilliant gallery adorned by Mlle. Mars, Champmesle, Leconvreur, Favart, Clairon and Rachel. After this visit she will go hence to be no more seen. The sale of seats will open at the Baldwin box-office Thursday next, April 16th.

AN AL FRESCO PERFORMANCE.

A New York paper gives the following description of the divine Sarah in a passion, which is not half bad in its way:

* * * Everything was going wrong with Madame as she gathered up her skirts and prepared to depart on the 4:02.

She fairly shook with rage as she stood in the big doorway of the station. In the first place the checks for her multitudinous packages and boxes had got wofully mixed up. Some of her luggage had not been checked at all. The maid was squeezing the diminutive skye-terrier by not carrying it comme il faut.

The man servant, the idiot, couldn't he see that he was letting the big fur-lined traveling robe drag on the ground? Man servant, maid servant, terrier and traps—everything was at sixes and sevens.

While Sarah was fuming here and gesticulating there, a box against which she leaned herself, a la Tosca, to shriek out her orders, began leaking. During her tirade the great box which she wore around her neck got loosed somehow and trailed a yard or so like her favorite snake upon the ground, where it lay unnoticed in the forming puddle. Sarah looked down and noticed it. That was too much. She gathered in at one sweeping glance her retinue, and the gaping crowd who had flocked to see the show, and with a torrent of French passion that it would ordinarily have cost the bystanders all the way from $1 to $3 50 to hear, Mme. Bernhardt tore the air to tatters.

Then the infuriated woman caught her boa in one hand, snatched her skye with the other, and with a leap as sudden as La Tosca's into the Tiber, she dived into the hallway. The doors snapped behind her with a bang like a thunder-clap, and the curtain fell on one of the most spirited performances that Sarah has ever given in this country.

Mr. Roland Reed,

Who will produce at the New California to-morrow evening the Boucicault-Rosenfeld adaptation from the French, called "Lend Me Your Wife," cannot fail to be a welcome visitor. He is very popular in San Francisco. His new play is described as cleverer than most farce-comedies, and critical Boston, that never laughs without a

"Who's Baby?"

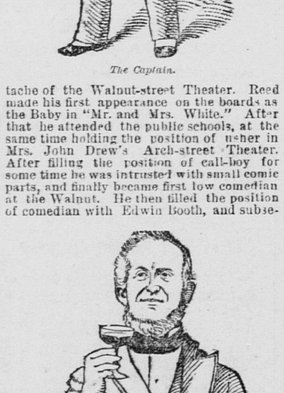
strong motive, has indulged in merriment till its sides ached at the character of Captain Abner Tarbox—personated by Reed—an old sea-dog, gruff, but honest-hearted, and who manages to make it excessively unpleasant for himself and all his friends. Tarbox is quite distinct from Bundy in "The Woman Hater" and Smythe in "Cheek"—parts in which Mr. Reed first became favorably known to the public. The old sea captain has no horse-play, and the character depends for success on the strictest legitimate efforts.

THE CAST.

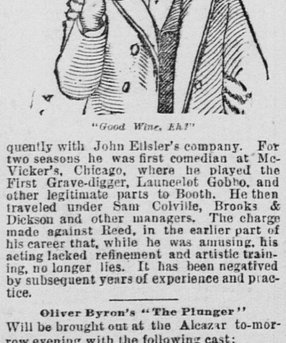
Dick Easily, a nephew of Tarbox ..... Mr. Harry A. Smith
Tom Bunting, a young man of property ..... Mr. Wm. C. Andrews
Benjamin Funnibone, of the Kennebunk Torpedo ..... Mr. Ernest Bartram
Mr. Alexander Stirrup, Bessie's father ..... Mr. H. Rees Davies
Harry, the new boy ..... Mr. Julian Reed
Franz, a German waiter ..... Mr. Max Fehrmann
Bessie Bunting, Tom's wife ..... Miss Isadore Rush
Hitty Tarbox, the Captain's daughter ..... Miss Alice Fixley
Lottie, a nurse ..... Mrs. Mary Myers
Baby Bunting, the Bunting heir, six months old ..... By Himself
Captain Abner Tarbox, a mild-mannered man ..... Mr. Roland Reed

HIS BIOGRAPHY.

Reed was born in Philadelphia, June 18th, 1852, and is perhaps the youngest legitimate comedian now bidding for public favor. His father was for fifty-three years an attache of the Walnut-street Theater. Reed made his first appearance on the boards as the Baby in "Mr. and Mrs. White." After that he attended the public schools, at the same time holding the position of usher in Mrs. John Drew's Arch-street Theater. After filling the position of call-boy for some time he was intrusted with small comic parts, and finally became first low comedian at the Walnut. He then filled the position of comedian with Edwin Booth, and subsequently with John Eisler's company. For two seasons he was first comedian at McVicker's, Chicago, where he played the First Grave-digger, Launcelot Gobbo, and other legitimate parts to Booth. He then traveled under Sam Colville, Brooks & Dickson and other managers. The charge made against Reed, in the earlier part of his career that, while he was amusing, his acting lacked refinement and artistic training, no longer lies. It has been negatived by subsequent years of experience and practice.



The Captain.



"Good Wine, Eh?"

Oliver Byron's "The Plunger"

Will be brought out at the Alcazar to-morrow evening with the following cast:

Dexter Digit, the plunger ..... Mr. Oliver Byron
Walter Glyndon, the wronged ..... Mr. William G. Beach
Rieque Lincoln, the cashier ..... Mr. James E. Wilson
Lionel Rexford, the broker ..... Mr. Julius Kahn
Gentleman Jim, the gambler ..... Mr. Leo Cooper
Bill Spike, the tramp ..... Mr. Nick Long
Simeon, the body-guard ..... Mr. Ben Cotton
Dick Haddock, the detective ..... Mr. David Davies
Corbin, the policeman ..... Mr. Frank Wyman
Auguste, the waiter ..... Mr. George Hermance
Harris, the guard ..... Mr. J. Lounds
Pump, the guard ..... Mr. J. Williams
Mrs. Nora Clover, the widow ..... Miss Ethel Brandon
Ethel Rexford, the orphan ..... Miss Idalene Cotton
Miss Clementina Cherry, the maiden ..... Miss Fannie Young

This is an entirely new melodrama, and, according to its author, has been the magnet for the past season, which has been more than usually successful. The part of the Plunger is full of amusing light comedy, and the scenes—many of them very animated—are laid in New York. Newspaper row, including the offices of the Times, Star, World, Morning Journal and Tribune buildings, is said to be the most realistic bit of Empire-city scenery ever put on the stage. There may be a good deal of old material in this piece worked over, but it is done so artistically that the interest is freshened in every instance. Miss Ethel Brandon will have to deal with an Irish widow whose speech is made piquant by just a soupcon of brogue.

"Master and Man."

The date of the opening of the new Powell-street Theater with Pettitt and Simms' melodrama is put forward to Saturday evening, April 18th.

THE PRINCIPAL INCIDENTS

Of "Master and Man" occur in the English iron district at the Carlton works. One scene enacted in real life, simulated on the stage, which fortunately was not attended by bloodshed, but which created such a panic as threatened the entire community, and all on account of Hester Thornbury, a pretty village schoolmistress, whose love had been won by Jack Walton, a young and handsome civil engineer. Hester, in surrendering her affections to the man of her choice, gained the enmity of Robert Carlton, master of the Carlton Iron Works, who with the aid of Humpy Logan, his foreman, another of the fair schoolmarm's disappointed suitors, undertake to ruin Walton and his wife. The latter, seeking to avert Carlton's enmity, calls on him and pleads in behalf of her husband, and in return is rudely treated and subjected to the grossest kind of insults. Walton appears upon the scene and rescues his wife, but while struggling with her assailant, Jim Burleigh, a foreman, who had also suffered wrongs at Carlton's hands, enters from the rear and fires at Carlton, who falls seriously wounded. Burleigh admits the shooting, but Humpy Logan, who has come to the aid of his employer, denounces Walton as the murderer, and by his testimony, together with that of Carlton, both Walton and Burleigh are found guilty and sentenced to a long term of imprisonment. Walton, however, after a brief confinement behind prison walls, manages to escape and subsequently makes his appearance at his old home, where he has an affectionate meeting with his wife and child.

SCENE AT THE FURNACE.

His pursuers have vigorously followed him, and no longer being able to secure safety under his own roof, he finds his way to the iron furnace disguised in the clothing of a friendly watchman just in time to see his old enemy, Logan, dragged into the mill by the infuriated striking workmen whom he has overburdened and oppressed. Maddened by their injuries the mob are about to throw the cringing victim into the molten iron. The furnace doors are thrown open and the flames rush out apparently eager to assist the workmen in their revenge, when Walton, discarding his disguise, claims the right to dispose of Logan's life. The claim is granted, but instead of carrying out the plan of destruction, Walton bids the trembling wretch go free. Logan repents his villainy and proves his gratitude by exonerating Walton from all complicity in the shooting of Carlton; he furthermore unmasks his master, and the truth becomes known that the Carlton estates have been withheld from the pretty schoolmistress whose inheritance they rightfully are. Robert Carlton is ornamented with a pair of handcuffs, while peace and happiness is once more assured to the Waltons.

Rehearsals have been active for a fortnight past, and the company are said to be strong in their several assignments. Colonel Wood, the well-known theater architect, has made some important improvements in the auditorium of this theater. It is now pleasant to the sight, and so arranged that the audience may enjoy the performance in comfort.

Modern Minstrelsy.

As the Cleveland shows are called, in contradistinction to the old burat-cork business that flourished when Burch, Backus, Bernard, Wells, Coes and all of that kind were to the fore, is being neatly demonstrated at the Bush-street just now. The singers have good voices, the farceurs a rich if rude comicality, the dancers move gracefully and the acrobats are more daring than any of their predecessors. In fact the show is not so much a minstrel as a variety one, but withal it is very enjoyable. Frohman never tires, and his new batch of songs and recitations are more than usually neat; Barney Fagan, who is blessed with an inventive faculty, which develops itself in novel and pretty little bits of business that are in the nature of surprises; Hughey Dougherty, Luke Schoolcraft and Percy Denton are all experts in their respective specialties, and as for the Craggs—the acrobats—who look like guests at an evening party and act as if they had an india-rubber filling, they may have imitators but no rivals. Altogether the Cleveland aggregation is a remarkable feature in the world of amusement and well worthy public support.

Opera at the Tivoli.

"The Gypsy Baron" is holding its own at the Brothers Kreling's establishment, which has outlived all rivalry and is still in a robust business condition. The next opera offered will be a brand-new American one, written by Mr. B. Winke of Philadelphia, from which quarter more successful lyric work comes than from any other quarter in the United States. Meantime, Mr. Fred Urban, stage-manager of this theater, and a conspicuous member of the cast, will take a benefit with the "Baron" on Thursday next, the 16th inst. Mr. Urban managed the recent successful production of "Girofl-Girofla" in a way that commanded the admiration of the society amateurs who made up the distribution.

The Boy Soprano.

Rev. Mr. Gray, who is an enthusiast in music, has secured a boy soprano named Master Frederick Williams, a chorister from Westminster Abbey, London, and will produce him before our public at an early date. The boy is between 10 and 11 years of age, and is vocally gifted in the way young Blatchford Kavanagh of Chicago was, but more ambitious, it appears. The Chicago lad's piece de resistance was, "Angels Ever Bright and Fair"; but the English boy reaches for such exigeant arias by masters of oratorio as "Let the Bright Seraphim" and "With Verdure Clad," sings them with taste, finish, and, considering his years, with power. In his singing, it is said, one forgets to admire the youth and thinks only of the marvelous music he produces. His voice is the purest soprano, clearer and much lighter than the feminine organ, and with a sweetness only found in that of a boy such as may be heard in the Sistine Chapel at Rome and in the great cathedrals of England. The volume of tone Master Williams possesses is remarkable. The largest auditoriums are filled with ease by the sound, even when the note goes to C in alt.

"Kajanka."

There is an element of novelty in the forthcoming production of this Asiatic spectacle at the Bush-street Theater. Nearly all the people are new, and likewise the costumes and scenery. Some of those who will be seen for the first time here are the Marianis, French acrobats, the Mariposa (or butterfly) dancers, Mlle. Bertoto and the Sisters Dow. Besides these living and breathing attractions the play is filled with new and ingenious mechanical tricks. "Kajanka" is a big spectacle and of such proportions that it travels with its own cars.

"The Rabbi,"

A Russian Jew-persecution play, from the pen of Vera Sassulich, the woman who killed the General of the third section of the St. Petersburg police, is shortly to be produced in this city. It will be the first time the play has been staged since the edict and arrest of the dramatis personæ at a St. Petersburg theater and the flight of its author to Geneva, Switzerland. The Semitic race has long complained of unfair treatment by European authors. It has been left to the Muscovite revolutionist to paint the Hebrews in a more advantageous light than heretofore. The object of the play is to show the cosmopolitanism of the Jew and to benefit the fund for this people exiled from Russia. The cast will number over 100 persons, with all the Jewish choristers in the city, who will take part in an underground synagogue scene.

A Woman of Resources.

Loui Casini Holden recovered $347 15 from Mme. Minnie Hauk, the prima donna, judgment in suit brought the other day. She claimed the money as due her for services rendered Mme. Hauk as wardrobe-keeper, maid and stage-manager. Mme. Hauk discharged her at a railway station in London December, 1884, without warning. She then secured employment at $4 a week, and on that and the charity of friends managed to live.

"And what was that employment?" asked Mr. Franklin Bartlett, Mme. Hauk's counsel.

"Riding in a circus in Belgium," replied Mrs. Holden.

"And did that close your circus career?"

"Oh, no; after that I rode in a chariot in Buffalo Bill's Wild West Show."

Mrs. Holden said that when engaged by Mme. Hauk she was Loui Casini, but had afterward married. Asked her nationality, she quickly replied: "My father was an Italian, my mother a German and I am an American."

A Passion Play in Paris.

At the little Theater d'Application, on March 26th, at a special matinee, a religious play called "La Passion" was given. It showed the leading incidents and trials of Christ upon earth. The dresses were splendid. The scenes were laid in the square of Jerusalem, the house of Lazarus, the Mount of Olives and Calvary. The stage is so small it was impossible to judge of the scenic effects. The only opportunity for grouping successfully was the Lord's Supper, which was admirably done. The rest scarcely gave more than an opportunity for reciting the incident, which certainly impressed all present. This piece was the one which Bernhardt was to have acted when the censorship interfered.

Coldness Among Friends.

Recent advices from London are to the effect that the prospects of Gilbert and Sullivan again collaborating in bringing about D'Oyly Carte productions, a possibility which was recently looked upon as being almost a contract entered into, is now believed to have ended in what it began—in smoke. The friends of both say that it is impossible to bring the two former friends together again. Mr. Gilbert, they say, has made upon his part all the advances possible under the circumstances, which advances have been so coldly received that they have widened the breach existing between the two gentlemen. Mr. Gilbert, in addition to his serious misunderstanding with Sir Arthur Sullivan, has also had a row with Alfred Cellier.

The Music Festival.

The date of this event for the benefit of the Catholic Ladies' Aid Society is fixed for Friday, April 17th, at the Grand Opera House. Professor Signor Ricardo A. Lucchesi, who directs the interesting affair, has prepared the following novel and attractive programme:

1. Pergolesi's "Stabat Mater" (new in this city). Mrs. Emilia Tojetti.
2. A romanza from the new opera by Mascagni called "Cavalleria Rusticana."
3. Three illustrative scenes:
   (a) Neapolitan.
   (b) Egyptian.
   (c) "The Vivandieres."

The Neapolitan scene includes two pieces for mandolins—the first executed by Signor A. Bolognesi, a perfect master of this graceful instrument lately arrived from Italy, the second an ensemble piece by Signors Sancho and Lombadero, in unison with their pupils, Mrs. P. Franklin Bull and the Misses Fuller. A serenade will then be sung by Mr. Alfred Wilkie, obligato by a large number of mandolinistas, professors and amateurs, followed by a new duet by Miss May Code and Mr. Wilkie, at the end of which a chorus of peasants. The scene will conclude with the typical "Tarentella," danced by the Misses Harrington and Emma Code.

In the Egyptian scene Miss Lena Spengler will be heard singing the ancient historic lament of Isis for the death of Osiris. While the ceremony of the "veil of mourning" is performed, a pretty ballet by little slaves will be danced.

The closing scene, called "The Vivandieres of all nations" (Rataplan and triumphal march), is written expressly for the occasion by Professor Lucchesi. Eighteen young ladies dressed in rich costumes will represent this military scene, accompanied by the music from thirty musicians. After singing, the Vivandieres will go through some military evolutions, in which they have been well drilled, kindly prepared by Colonel W. Sullivan.

The Cosmopolitan Quartet.

The special musical feature of the twenty-fifth anniversary of the G. A. R., recently celebrated at Metropolitan Temple, was the singing of the Cosmopolitan (male) Quartet, "Our Native Land" (Mobring) winning a most decided and enthusiastic encore, when they gave very charmingly "I Know a Maiden" (Hatton), in a manner which only emphasized the impression given by their first number, "The Soldier's Farewell" again revived the enthusiasm of the audience, only the lateness of the hour prevented their responding again to the clamorous demands of the large audience. The personnel of the quartet, Alfred Wilkie first tenor, A. C. Howland second tenor, W. C. Stadtfeld first bass and W. Neilson second bass, evinces an even balance of voices, the success of which is demonstrated by their immediate engagement for the May-day exercises at the Mechanics' Pavilion on May 1st and at the Grand Opera House for Decoration day, May 30th, as well as other social and private musicales. This quartet has made an immediate bound into public favor.

The Transfer Man.

Who is it, with familiar grin,
Grasps your hand when you get in?
With a pound brush whisker on his chin—
The Transfer Man!

Who says the town turns out en masse
To every show that is first class,
And then will ask you for a pass?
The Transfer Man!

And when at night the house is burn,
Who tells you not to look so glum—
You'll draw a crowd next time yer come?"
The Transfer Man!

That's the tale from year to year
He whispers in your O. P. ear.
He gives us all the same old steer—
The Transfer Man!

FRED MCCLELLAND in N. Y. Clipper.

A Sad Loss.

Miss Eleanor J. H. Bates, youngest daughter of Mrs. F. M. Bates, the well-known and popular actress, died in this city on Friday, the 10th inst., after a brief illness of about ten weeks. Miss Bates was 15 years, 2 months and 3 days old. She was very bright intellectually and had the promise of a brilliant future. Her mother is inconsolable.

Personal and Other Jottings.

The Bostonians give the popular "Robin Hood" opera in Oakland, April 17th.

Professor Hermann, who practices deception with so much profit, will hoodwink the public for ten weeks under the direction of M. B. Leavitt for a consideration of $15,000.

A point of interest in the coming testimonial concert to Mr. Alfred Wilkie will be the grand duet from Mascagni's new opera, "Cavalleria Rusticana," by Mme. Emilia Tojetti and Mr. Wilkie.

At the next Carr-Beel concert, 18th inst., the "Kreutzer Sonata" will be repeated in its entirety. Among other numbers are the trio, "Novelleten," by Niels Wilhelm Gade, and a piano and string quartet selection from Mozart. Mr. Donald de Vore Graham will be the vocalist of the occasion.

The De Mille-Belasco success, "Men and Women," will be presented at the Columbia Theater to-morrow night. After a run it will come direct to the Baldwin Theater, stopping en route three nights at Salt Lake City.

Kate Castleton is ill in Philadelphia.

Jay Rial will manage the Piton stock company next season.

A feature at the new Powell-street Theater, which opens on Saturday, the 18th inst., will be an orchestra of nine solo instrumentists.

The Orpheum continues to do a good business with its long line of attractions.

"The County Fair" has been transferred from the Union-square, New York, to the Harlem Opera House, where it is doing a tremendous business.

Mr. Augustus Thomas' new play, "Alabama," has achieved a pronounced success at the Madison-square, New York, where it was produced on the 1st of April. It deals with Southern life and is said to be charmingly natural.

Mr. Barrett's baptismal names were Lawrence Patrick.

Manager Charles Frohman paid April 2d Messrs. Clay M. Greene, Augustus Thomas and Sydney Rosenfeld $1000 to be released from his obligation to produce their composite comedy, "The Three Graces," this season. The success of Mr. Gillette's play, "Mr. Wilkinson's Widow," has been so emphatic that the idea of replacing it by "The Three Graces" would have been suicidal from a managerial point of view. The work of the three authors will be presented some time next season, but there will be no further change of programme at Proctor's this season.

"Niobe," an American fantastic comedy, by Harry and Edward A. Paulton, will be produced under the management of Messrs. Abbott and Teal at the Walnut-street Theater, Philadelphia, May 11th. Great things are expected from it.

William Lotti, best known as Signor Lotti, a tenor who sang with Miss Clara Louise Kellogg a few years ago, died on Tuesday, March 31st, at his home, 236 Hart street, New York. He came to this country about thirty years ago.

Signor and Signora Vicenzo Ursumando participate in a benefit concert at Pioneer Hall, Fourth street, near Market, on Tuesday next, April 14th. Henry Heyman directs and Mme. Thea Sanderini and Mr. Nathan Landsberger assist as executants.

It is the intention to repeat, at a reduced price, the amateur performance of "Girofle-Girofla." It will probably be a fortnight hence.

Additional novelties are being offered at the Wigwam Theater. "A Frisco Steer," in one act and five scenes, will be produced tomorrow evening. Henri Cazman, shadowgraphist, necromancer and general sleight-of-hand expert, has accepted an engagement here.

Marie Halton achieved an undoubted success on her first appearance, April 2d, at the Lyric Theater, London, in the part which Geraldine Ulmar created in "La Cigale."

Miss Marion Manola left London because, according to Horace Sedger, lessee and manager of the Prince of Wales and Lyric theaters, she was not satisfied with her reception in the British metropolis, and was not a success from a box-office point of view.

An urgent plea is put forth by Frances E. Willard of Chicago for financial aid for Anna Dickinson, whom the pleader calls the "Joan of Arc of the civil war." A huge benefit is suggested. George W. Childs has already made a liberal subscription in Miss Dickinson's favor.

Ovide Musin writes THE CALL from Sacramento, April 8th, expressing gratitude for his reception by the San Francisco public. His recent concert season at the Baldwin Theater exceeded any previously given in pecuniary results.

Boston seems wild on new theaters. Rumor has it that one is to be erected on Park Square and another on Copley Square. As yet they are only on paper.

Several thousand dollars have been raised for the erection of a Chinese theater in New York. The plays will be costumed in a most gorgeous manner.

Edwin Booth has decided, according to the Dramatic News, to carry out the contracts made by Lawrence Barrett for next season. Mr. Bromley will direct the tour and Mr. J. J. Levy be the agent. The same paper adds that Mr. Booth will not only act next season, but (D. V.) many seasons to come. It would appear from this that the sentimental stage has passed, and the business idea is again dominant.

The Clipper says H. S. Taylor's new farce-comedy "Everything Goes" is a revised version of "A Stuffed Dog."

Mrs. Ben Tuthill, better known as Ida Mulle of the "Crystal Slipper" Company, has commenced proceedings for a divorce from her husband in a Chicago court.

Frank J. Currier and Sadie Stringham are en route to Australia to take part in "The County Fair" that opens there shortly under the management of the MacMahon Brothers. Currier plays Otis Tucker and Stringham Miss Abigail Prue. It's a heavy venture to load so much Yankeeism on the Colonial mind.

Ellen Terry has published in The New Review the first of a charmingly written series of articles which were founded upon interesting reminiscences of her own life.

Sam Harrison, brother of Louis and Alice, was married on Sunday, March 22d, to Adelaide Walton, formerly one of the Russell Comedians.

Mrs. Langtry reopened her London theater, The Princess, on Wednesday, April 8th, with "Linda Gray," written years ago, but remodeled to suit the Jersey Lily, by Sir Charles Young during the last year of his life.

The American Musician calls "Thou Shalt Not" a filthy and stupid play, and says that "L'Affaire Clemenceau" is a work of art compared to it.

Julia Marlowe is said to be breaking down again, and it is likely, at the close of her Philadelphia engagement Saturday, she will be compelled to again retire from the stage for a time at least. Her return so soon after her recent illness was against the advice of her physician and friends.

Boucicault's "Old Heads and Young Hearts" has been revived at the Lyceum Theater by Daniel Frohman's company. When this exquisite comedy was first produced in London in 1844, some of the actors who figured in the production and whose names are well-known were Mme. Vestris, who played Lady Alice; Charles Matthews, who was Littleton Coke; J. B. Buckstone, who played Bob, and Ben Webster, who was the Tom Coke of the comedy.

Richard Mansfield will open the Garden Theater, New York, May 18th, with a good stock company and a repertory of old plays, largely drawn from Shakespeare. Mansfield is one of those who does not believe that tragedy is dead in this country, or that the younger actors are incapable of rendering it, and at no time will the Shakespearian and classic drama be lost sight of at the Garden.

European Musical Items.

Translated from the Gazzetta Musicale of Milan.

Lazzarini, the tenor, is singing in "I Puritani," in Catania.

Verdi's "Attila" has been received with success in Padua.

Wilhant, the barytone, is singing "Cavalleria Rusticana" in Palermo.

"Lablhia," a new opera by Spinelli, will be given at the Pagliano Theater in Florence at an early date.

"Enquerande," a new opera by Chapins, will soon be given at the Opera Comique in Paris.

Gluck's "Alceste" was given at the Comunale Theater in Bologna recently.

"Cavalleria Rusticana," the craze in Europe just now, has during its nine months of existence been represented about 600 times.

"The Queen of Spain," a new opera by the English composer Jacoby, will soon be given in London.

Augusta Holmes' "Hymn of Peace," composed for the festival of "Dante e Beatrice," in Florence, was lately executed at the Erard Salon in Paris, with immense success.

"Lohengrin" will shortly be given at La Scala in Milan, with Vignas, the new Spanish tenor.

"The Gondoliers," by Sullivan, will be given before Queen Victoria in Waterloo Chamber at the Windsor Castle.

Massenet's "Le Mage" was given for the first time lately at the Academy of Music in Paris. The music is considered inferior to "Esclarmonde" and the other operas by the same author.

Alice Barb recently gave two song recitals in Vienna, singing compositions of Carissimi, Scarlatti, Handel, Paradisi, Caldara, Jomelli, Schubert, Brahms, Schumann, Massenet, Testi and Grieg.

"The Benedetto Marcello Lyceum" of Venice lately gave an historical concert under the direction of G. Tebaldini. The programme contained works of masters from 1613 to 1716.

A monument will soon be erected to the memory of Leo Delibes at his birthplace, Fleche.

"Nero," by Lalo, will reopen the Hippodrome in Paris.

"The Dream on the Volga," a new opera by Arensky, is announced to be given at the Russian Opera in Moscow.

Mme. Melba has returned to Paris, after a brilliant season at the Imperial Theater in St. Petersburg.

Palestrina's "Stabat Mater" was given in Paris on the Holy Thursday at the Church of St. Gervaise under the direction of Charles Bordes.

Bazzini's symphonic poem, "Francesca da Rimini," was lately given in Bologna under the baton of Martucci with great success. Von Bulow gave this same work at the orchestral concerts in Berlin, and called it one of the few great musical compositions of our time.

THE CALL'S QUERY COLUMN.

Origin of the Terms Uncle Sam and Brother Jonathan.

Entries on Desert Land—Red Lights on the Sea-Wall—Ladrones Islands=California and Her Name.

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.

Question, 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.**

UNCLE SAM—L. C., City. The accepted story in connection with the application of the cant name "Uncle Sam" to the United States is that during the war with England, in 1812, Elbert Anderson, a contractor of New York, visited Troy, on the Hudson, to purchase a large quantity of provisions. The inspectors at this place were Ebenezer and Samuel Wilson, the latter invariably known as "Uncle Sam," and on this occasion employed in overhauling the provisions bought for the army. The casks were marked "E. A." and below these with "U. S." Elbert Anderson, United States; and this work fell to the lot of a facetious fellow in the employ of the Wilsons. He was asked by some fellow workman what the marks meant (for the letters "U. S." for "United States" were then entirely new to them) and replied: "I don't know, unless it means Elbert Anderson and 'Uncle Sam,'" alluding to Samuel Wilson. The joke took and passed currently.

BROTHER JONATHAN—L. C., City. "Brother Jonathan," the general sportive name applied to the people of the United States, is said to have had its origin in the story that, soon after assuming command of the Continental army, Washington found that it was sadly in need of many necessary articles. Jonathan Trumbull, the elder, and at that time Governor of Connecticut, was a friend of Washington, and a man in whose judgment he had great confidence, so that during a consultation on the state of the army, Washington suggested a conference with "Brother Jonathan," the Governor. This advice was followed, Trumbull devised the means of procuring what was desired, and the story was told in the army. The reply to a demand for any article was invariably advice to ask "Brother Jonathan," and the phrase became proverbial.

THAT SEA-WALL RED LIGHT—P. L., City. You are borrowing yourself unnecessary trouble on behalf of the pilots regarding the red lights at the northern end of the sea-wall. The master or pilot coming up the bay will neither port his helm and go ashore because of the red light there, nor will he starboard his helm and go clear were there a green light, but will proceed right along. The red light was chosen because it shows better on the water than the green. It is so high on a mast and so bright that none but a drunken man would mistake it for one on a ship. It was placed there only to mark for incoming pilots where they are along the sea-wall, and finally, and decisive of the controversy, the pilots themselves asked that the red lights be placed where they have been.

CALIFORNIA—L. M. R., City. There are few countries the origin of whose name is involved in as much mystery as that of California. It is not positively known by whom or when it was compounded, nor the reason why, although many profound scholars in Europe and the United States have endeavored during the century to trace its origin. It is first met with in a once popular but now almost forgotten romance entitled "The Sergas of Esplandian, the Son of Amadis of Gaul," published at Seville (Spain) in 1510 and in which the name occurs thrice. It is quite possible that Hernando Grixalva—one of Cortez' officers to whom the honor of making the discovery belongs—or some of his companions borrowed the name from the popular novel and applied it to the coast near what is now La Paz in Lower California, long believed to be and in some of the early maps delineated as an island.

DESERT LAND—T. M., Helena, Mont. (1) Residence on land covered by a desert land entry does not strengthen the claim. (2) A desert land entry made after August 30, 1890, can embrace not to exceed 320 acres in one entry. (3) The point of such an entry is that the applicant makes oath and declares that he intends "to reclaim a tract of desert land not exceeding one section or 640 acres by conducting water upon the same within three years from date of entry," and final proof must show that the entire tract is irrigated in the cropping season. (4) Proof that all the land has been cultivated is not necessary, but it all must be in a suitable condition for cultivation.

MARIANNE ISLANDS—J. H. S., City. The Marianne or Mariana Islands, but better known as Ladrones Islands, are a group in the Pacific belonging to Spain and mostly between latitude 13° and 21° north and longitude 144° and 146° east, consisting of twenty islands, of which five only are said to be inhabited. Magellan discovered the Ladrones in 1521 and called them "Las Islas de las Ladrones," i. e., "the islands of thieves," from the thieving disposition of the natives. The other name is for Mariana, and in honor of the Queen of Phillip IV of Spain.

STEAM VS. ELECTRICITY—M. V., City. The Q. C. is not ready to admit that "steam is more useful to mankind than electricity," but its purpose is not to publish an argument whether it is or not, nor to send an argument for the 2-cent postage inclosed) "if too large an argument to publish." What would we do without the magnetic telegraph and our fire-alarm boxes? Why return to the former order of affairs—namely, letter-writing and signaling in the first, and signal and word of mouth alarms in the other contingency.

BLUE BLOOD—L. C., City. The expression "blue blood" is traced to Spain, whose ancient families never having intermarried with the Moors who overran and conquered the country, retained their fair skins through which the blood coursing in the veins seemed blue. It does not require a great stretch of the imagination to connect the term generally with the high-blooded, the nobility, that prides itself upon its ancestry.

SUE TO EJECT HIM—A. A. S., City. If A, owning a house and lot, even though in possession for five years, is found to have the house on a portion of the property adjoining recently purchased by B, A should be asked to remove from the same, and, refusing to do so, may be sued in ejectment, being a trespasser. The fact that he is wrongfully on B's property cannot make A's possession legal.

SOMEWHAT PREMATURE—J. L., City. Do you not think your questions concerning railroad fares and other conditions of purchase of tickets, and, also, "