OUR Theaters.

Modjeska is down for three Shakespearian pieces during the present week, "Macbeth," "As You Like It" and "Much Ado About Nothing." She finds by experience that the master is her surest support in this city and therefore she abides by him. "Mary Stuart" and "Magda" will be the only variations. The actress assumes to-morrow night the undaunted wife of the Scottish King for the first time here and curiosity will rise high, no doubt, to see how the gentle-mannered woman will treat this terrible character—terrible, as some one remarks, even to sublimity in her determinate wickedness, fiend-like in the savage obduracy of her nature; the bitter scoffer of the irresolute pleadings of departing virtue and the expiring throes of conscience in her guilty partner. This is the woman Shakespeare draws, but historical investigation has discovered that in the case of Lady Macbeth and her husband the imaginative poet violated all the facts of the history of the time quite as much as he did in drawing the character of the Duke of Gloster, afterward Richard III, who, instead of being the ruffian the stage makes him, is recorded to have been the most accomplished gentleman of his time. It has been amply proven that Lady Macbeth did not murder Duncan under her own roof-tree, and if the King's death was compassed by her at all it was as accessory before the fact, and out of that spirit of revenge consistent with those wild times, for injuries wrought her father by the King. As for Macbeth, Holinshed has many kind words to say of him in his Chronicles. "He reigned seventeen years over the Scotishmen," says the old chronicler in his quaint style. "In the beginning of his reigne he accomplished manie worthie acts, very profitable to the commonwealth, but afterward by the illusion of the divell he defamed the same with the most terrible cruelties. He was slain in the yeere of the incarnation 1057, and in the sixteenth yeere of King Edward's reigne over the Englishmen."

SPEAKING IN ADVANCE.

It is asserted by critics abroad that in Lady Macbeth Modjeska finds a role in many respects her greatest. The sleep-walking scene, which is the crucial test of every actress' power, is said to make an impression on an auditor's mind that time does not easily eradicate. The set features, labored breathing, words involuntarily uttered as though forced from a soul utterly crushed beneath its weight of woe, the moan of anguish, all contribute to a picture of fearful intensity that gives a lasting impression. That Modjeska occupies a foremost position in the histrionic world of America is conceded on every side, and that she will never again appear in this city, as she intends to retire after next season, is sufficient reason for a crowded attendance to-morrow night.

In the late Mr. Lewis' book on "Actors and the Act of Acting," he says: "Rachel was the panther of the stage; with a panther's terrible beauty and undulating grace she moved and stood, glared and sprang. Scorn, triumph, rage and merciless malignity she could represent in symbols of irresistible power; but she had little tenderness, no womanly softness, no gayety and heartiness." It is in the last-named attributes Modjeska excels, for she is prominent in all those qualities which go to make charming womanliness and delightful personality. These attributes have won for her as many admirers in America as she left behind in Poland. Moreover, like Ristori, she is most conscientious, and never plays indifferently, as does Sarah Bernhardt, who gives an uneven performance in order that she may flash out by contrast at some supreme moment.

The Sleep-Walking Scene.

When portraying Lady Macbeth Modjeska carries a lighted lamp of antique pattern in the sleep-walking scene, and this suggests a very interesting bit of history. When Sarah Bernhardt was about 26 years old she played Lady Macbeth in London, and to use her own words: "I had perceived the difficulty of assuming a personage with whom I had no feeling in common and whose general nature was not congenial. Therefore it was with the utmost indifference that I undertook it, and with the additional fear of Mrs. Pritchard's reputation in it before my eyes. The first night arrived, and I was pondering over my first appearance in the grand fiendish part when Richard Brinsley Sheridan knocked on my door and insisted on being admitted. I protested, as I did not want to be interrupted; but he insisted that he wished to speak to me on a matter of deep concern, and so I admitted him. What was my distress and astonishment when I found at this moment of anxiety he desired me to adopt another mode of acting the sleeping scene. I told him I intended to act it without holding the candle in my hand, and when I urged the impracticability of washing out that 'damned spot' he insisted that if I did put the candle out of my hand it would be thought a presumptuous innovation. The scene was enacted as I had conceived and was received with approbation, and after it was over Mr. Sheridan called and congratulated me on my obstinacy. After he had gone I began to undress, and while taking off my mantel I was repeating to myself the words, 'Here's the smell of blood still,' when my dresser exclaimed: 'Dear me, ma'am, how very hysterical you are to-night! It was not blood, but rose-pink and water, for I saw the property man mix it with my very own eyes.'"

Closure Announced—John Drew.

The management of the Baldwin announce that the present season will end on Saturday, May 26, and the house will remain closed for five weeks, reopening with Mr. John Drew, about whom the following paragraph, printed in a late London paper, will be in place. It is intended as a piece of British wit:

"Mr. John Drew has of late, as all the world knows, turned 'star' on his own account. Now, starring on one's own account is enough to make anybody serious; and this is precisely the effect it has had upon Mr. Drew. An unknown admirer sent him a New Year's present of a bible, and the novelty of the gift impressed him so much that he started reading it right through. Now he recommends it to all the company. 'My dear fellow,' he is reported to say, 'you must begin to read it at once; you really must. I never had an idea the book was so clever. The theme is grand; the language is of the most beautiful simplicity, the characters vigorous and the plots perfect. I am amazed that I have so long neglected such a literary and intellectual treat.' Mr. Drew's commendation of the plots is particularly delightful; and, if he should follow his late manager's example, and turn dramatist, we shall know where to look for his stories."

The Trans-Oceanics.

It is generally conceded that Manager John D. Hopkins has beaten his record this season in presenting to theater-going people the standard vaudeville attraction known as the Hopkins Trans-oceanic Star Specialty Company that appears at the New California on Monday, May 7. This veteran manager, who is directly responsible for the present vaudeville craze which, excepting in a few instances, has taken precedence of every other class of performance on the American stage, has transferred the best and strongest drawing features of his last season's Howard Athenæum and Trans-oceanic Company and consolidated them into what is undoubtedly one of the most complete and refined vaudeville companies in America. Several new features have been added, including the great European attraction, the Lars-Larsen family of acrobats, direct from Copenhagen, Denmark. This remarkable family comprises four beautiful young ladies and one gentleman. The four girls are the only members of their sex that throw double somersaults in the air that are very sensational. This is the family's first visit to the United States.

Surrounding this family is Kara, a young Bavarian juggler, whom Trewey, the absolute master, has described as the greatest wonder of the modern age. Then comes Melville and Stetson, two of the handsomest young ladies on the American stage, who are noted for their elegant costumes. They will be seen in dialect imitations and vocal selections. Papinta, the dancing fawn, will be seen in the latest Paris and London sensation, the Myriad dance, now being done in Europe by Miss Loie Fuller, she having purchased the right to produce it there from Manager Hopkins. Billy Van, America's own representative comedian, who for the last two years featured with Primrose and West, has also been added. Will H. Fox, funniest of all musical comedy acts, has added several new numbers, which makes him funnier than ever. The Dixon Brothers, electrical musical clowns, and Professor de Bersel, the French modeler in clay; Fulgora, the great transfigurator; John and Harry Dillon, parody singers, and the Larsen Sisters all go to make up a most attractive vaudeville company.

American Athletes.

It is conceded that Americans are the best athletes in the world. This country is the home of the Boisettes and the Eugenes, the great trapeze teams now the current athletic wonders of Europe. The Jordan family, who are at present exciting such a sensation at the Stockwell, on Powell street, are also native to the United States, although favorably known in all the great European centers, from St. Petersburg and Odessa to Madrid and London. Many a time during the past four years of their stay abroad have they sat in the lofty domes of magnificent theaters, swung in their slender iron cradles and looked down from their giddy height into the upturned eyes of royalty.

THE FAMILY.

Louis Jordan is a tall, lithe, sinewy individual, an acrobat from his youth. He is as much at home in the air as Sandow is on terra firma; he is strong, and has learned to be cool and calculating. His graceful consort, Mamie Jordan, is a demure, graceful, dimpled, petite woman, about as different from the ordinary athlete as can be imagined. Her figure is perfect, and her movements in the air so light and graceful that she appears a veritable Ariel doing the bidding of an athletic Prospero. Little Rosy is not an acrobatic starveling, but a bright, contented little miss of 16 years, who enters on her work with as much zest as the average girl of her years goes to her play. In the tiny central trapeze, forty feet above the safety net, she whirls in aerial circles, suspends herself by her toes, and goes through acrobatic evolutions of the most daring character.

IN MIDAIR.

When Louis Jordan, as receiver, hangs head downward from the swinging bar he measures the distance with his eye and directs the whole performance with a few words sotto voce. When he has the requisite sweep his handsome consort, Mamie, stationed on an aerial perch twenty-two feet away and holding the bar of the sister trapeze, swings gracefully off. The sections of the circle described by these bars intersect with the nicety of an astronomical calculation, so she throws herself free in the air. She may turn a complete somersault or make a half turn, according to her calculation of the second or fraction of the second, falling gracefully into the hands of her husband. Geometrically the segment of the circle described by Mrs. Jordan's trapeze is twice as large as that described by the one holding her husband; of course, the swing of the two bars is the same, calculating from the fulcrum sustaining the ropes of the trapeze. In the swing she so turns herself that she is above her husband, and the fall is the length of her body. A fraction of a second's difference in time or two inches in hand calculation and she would be precipitated into the net forty feet below, but thus far during the engagement this athletic span of life has not been broken by a fall. Little Rosy swings from the upper perch on the long trapeze and throws a double somersault into her father's arms. This is a thrilling episode and calls forth the wildest approval from the audience. Then, when Mr. and Mrs. Jordan play tennis with the little one she apparently flies from one to the other with the lightness of a feather blown into space. This is the most daring and thrilling performance ever given in this city, while the safety net secures against any tragic result. The Jordans are great aerialists, as large and enthusiastic audiences at the Stockwell nightly testify.

A SCENE IN "MAGDA."

Modjeska as "Mary Stuart."

THE NEXT ATTRACTION.

Following Sandow and the Jordans Charles A. Gardner, the well-known comedian, brings his own company and new play, "The Prize-Winner," for a short engagement. Special scenery will be seen in the production, with a large, excellent supporting cast and a Tyrolese sextet in mountain songs and native characteristic dances. Mr. Gardner will sing six new songs during this engagement, among them the most popular of all in his repertoire, "Apple Blossoms," said to be the most charming melody ever composed by Gustave Kline, the author of "The Lilac" and many great successes.

Hauptmann's "Hannele."

The play attracting general interest in New York, and that was to have been produced at the Fifth-avenue Theater last Monday, is Gerhart Hauptmann's "Hannele." Public feeling in regard to it runs almost as high as it did when Abbey threatened the New Yorkers with Salmi Morse's "Passion Play."

First, the play is said to bring upon the stage in person Christus. Secondly, Elbridge Gerry has seen fit to refuse his permission to a girl not quite 16 years of age to appear in the play, and in this action has been sustained by Mayor Gilroy, who hitherto has not been regarded as a bigot. The play is in two parts, and during the intermission there will be an organ solo lasting a few minutes, during which time the audience will be requested not to leave their seats. The whole time taken up by the presentation of the play will not be more than two hours. It was the intention of the management to begin the performance with a one-act play, but in view of the peculiar nature of "Hannele," this idea has been abandoned. The incidental music in "Hannele" will be an important feature. It was especially composed for the play by Marschalk, leader of the Court Opera-house, Berlin, and is entirely characteristic of the play. For this occasion the Fifth-avenue orchestra has been doubled and several new instruments, including oboes, fagots and harps, added. There will also be a trained chorus of over 200 voices.

The New York Recorder of April 29 says: Mr. Gerry goes to all the rehearsals, and if a word does not strike his fancy—for he is very critical and very, very pious, is Gerry—it is excised. In a word, Mr. Gerry is the self-appointed theatrical censor of New York, and all, forsooth, because Alice Pierce, the child actress, is under 16 years of age. He says there are passages in "Hannele" which are blasphemous, and are not fit to be spoken by a child of tender years. Now, I will not pretend to pass judgment on Hauptmann's play. One thing, however, I do know, Hauptmann is not blasphemous in intent. But that part of it concerns me little. What puzzles as well as irritates me is why Mr. Gerry is allowed to play the part of an impertinent, meddling, officious censor of plays. Since when have we a Lord Chamberlain in New York?

The Rosenfelds, who intend to put the play on, call attention to the fact that it has received the approval of the highest critical circles in Paris, Berlin and Vienna, with the exception of Emile Zola, who does not like "Hannele" because it is unoriginal in the first place, and, in the second, he thinks the effect will be bad. The position of the great exponent of realism is a curious one, to say the least.

A Blue-Grass Melodrama.

The attraction at Morosco's Grand Opera-house for the present week will be a new melodrama called "A Kentucky Girl," the author of which is not given. A principal feature is in the fourth act—a race for life on the railway track between Charity Jardey and some villains. Charity (Myra L. Davis) will be seen in a track velocipede and the aforesaid villains in a hand-car. For this purpose a track will be laid on the stage, and while the effect is novel it will at the same time, from what we learn, be a thrillingly realistic one. In the third act there will be a sawmill with a large circular saw in full operation, the mill on fire, with Harry Condon and the wall Ray tied to a log, faced by the double danger of either being burned alive or having their bodies sawn asunder. It is a melodrama that will make the gallery boys howl.

CAST.

Harry Condon	Joseph J. Dowling
Harrold Rudley	James M. Bophy
Tipton Steggs	Charles W. Swain
Rev. Mike Halford	Carl Smith
Hickory Bill	John J. Pierson
Zebulon Goudy	Leslie
Bluge Jennings	Harry Benrimo
Tim Brannigan	George M. Hermance
Ray, a waif	Bobby Grover
Virginia Vale	Lucille La Verne
Anabel Bledsoe	Julia Blanc
Charity Jardey, a Kentucky girl	Myra Davis

Von Suppe's "Clover."

On Monday evening, May 7, there will be given at the Tivoli a superb production of Von Suppe's opera, "Clover," brought out at the same opera-house two years ago, and then it enjoyed a run of three weeks to packed houses. The revival of this popular opera will be the occasion of the first appearance of the new tenor, Mr. Miro de la Motta, who, it is asserted, will become a favorite on the first night—at least, Adolph Bauer, the leader, makes such a statement, and Bauer is slow to speak unless he is sure he is right.

"Clover" will be followed by "The Merry War," in which Miss Carrie Godfrey will make her reappearance. Preparations are on foot for staging "The Tar and Tartar" and "Dick Turpin," the famous minion of the moon and midnight rider on Hounslow Heath. The distribution of "Clover" embraces the following members of the company:

Stella	Tillie Salinger
Fanny	Alice Neilsen
Rudolph	Miro de la Motta
Casimir	Ferris Hartman
Dr. Track	Thomas C. Leary
Florine, a danseuse	Esther Ward
Marquis de Rocheferrieres	M. A. Barkelew
Abe Dandini	D. H. Smith
Kilborg, in the service of the King of Sweden	George Olmi
Pascal, Martial, Robert, Bertram (Four Vagabonds)	Phil Branson, Ed Torpi, J. P. Wilson, William Strachan

Miss Gracie Plaisted, cast for Fanny, is still too sick to appear, and her place is taken by Alice Neilsen, who is winning favorable comment.

One of Robson's Stories.

Stuart Robson will soon be here to play Shakespeare's "Comedy of Errors" at the Baldwin, and this fact reminds one of a story told by him at a dinner party in Cohasset last summer, where a case of mistaken identity in real life was not a comedy at all but a tragedy of the most sorrowful kind. "For a long time," said Mr. Robson, speaking to the guests in his easy, nonchalant way, "there was in the portrait gallery of Inspector Byrnes of New York the photograph of a tall, broad-shouldered and handsome man, black haired, heavily eyebrowed, finely cut as to feature, with big gray eyes and a serene and dignified expression. Upon one of his cheeks there was a large scar, which his captors, who brought him to justice for his first offense, declared turned white and red alternately in his moments of excitement. This was the unknown hero, or villain if you like, of a series of daring robberies in the smaller cities of New York State, which culminated in one so audacious that very heavy rewards were offered for the capture of the perpetrators, and the entire machinery of the law, even including the Pinkertons, was set in motion. The burglar was traced to New York. One evening a detective, who had been drawn to the city by the hope of winning some of these large rewards, saw on Broadway, in the residential quarter, a well-dressed man who answered exactly to the description he held in his hand. The detective followed this person and saw him enter a handsome house upon the door-plate of which was the name, 'Dr. D. D.' It is not here necessary to cause grief to his excellent family by disclosing his name in full. Inquiry showed the occupant of this mansion to be a physician in excellent practice and a married man of high reputation.

THE DETECTIVE TELEGRAHED

To the watchman, who had been gagged and bound by the daring burglar, and to another witness of the crime to come to New York and see if they could confirm his identification. All three men stood across the street the next day as Dr. D. D. left his office, identified the physician immediately as the man, arrested him, took him at once to the railroad station and without time or opportunity for him to warn his family or to secure counsel or friends, had snatched him from all that men hold most dear, and before night had this eminent citizen actually locked up in a county jail, hundreds of miles away. Dr. D. D. treated the matter lightly at first, was sure that it would all come right, and telegraphed to two of his friends in the city to come up and straighten the thing out. When the examination was held the next morning in the county court, only one of the friends had responded to the doctor's telegram and his testimony and that of the accused were utterly valueless to the jury as opposed to the perfect cloud of witnesses, including ten prominent citizens of that town, who, without an instant's hesitation, identified Dr. D. D. as the man who had robbed their bank.

THE DIRE CONSEQUENCES.

"The doctor was at once held in $20,000 bail, and when his wealthy friends in New York City realizing his awful peril came on to go on his bond they were not accepted, because they owned no real estate in that remote county.

"In the meantime Dr. D. D.'s wife had died of a broken heart and their only child survived but a few months. His little capital was exhausted early in the struggle for his liberty. His instruments, books and furniture were sold and when the trial was ended he was penniless; but not that alone, scores of witnesses had testified that he was the burglar. The witnesses of the State were men of high standing in their community; the doctor's friends were unknown there, whatever their standing in New York. Dr. D. D. was actually convicted of this crime and sentenced to twenty years in the State prison.

RECTIFIED TOO LATE.

"Now, the real burglar, who was Dr. D. D.'s exact physical double, was fatally shot in the abdomen five years afterward and was taken to Bellevue Hospital, where before dying he made a confession which absolutely proved Dr. D. D.'s innocence. The District Attorney, who had convicted Dr. D. D., on viewing the dying burglar declared that Dr. D. D. must have escaped from Auburn, but was finally convinced of the horrible blunder he had made. He in turn convinced the community where this fiendish injustice had been done an innocent stranger, and in forty-eight hours Dr. D. D. had been pardoned by the Governor. But what was life worth to him? His wife and child were dead, his friends were scattered, his professional career was destroyed and he was universally regarded with suspicion. But, thank God," concluded Mr. Robson, "he was not disheartened. He set to work and made himself a new career, and is now a prominent merchant and a successful figure in the commercial and political life of New York City."

Stewart's Organ Recital,

in which J. H. Rosewald will participate as violinist and Elmer de Pue as vocalist, takes place at the First Unitarian Church, Franklin and Geary streets, to-morrow (Monday) evening. Mr. Stewart is an approved master of the "pealing organ," and his recitals are musical affairs of moment. His programme shows many selections of great merit. Mr. Rosewald has a violin solo—sonata in G minor—from Giuseppi Tartini, written during 1700. Tartini was born in 1692. Also a Vieuxtemps aria and gavotte. Mr. de Pue will sing Angelo Mascheroni's "The Land of Yesterday."

Snubbed in the North.

Mr. James O'Neill and "Monte Cristo" get a vigorous raking in a paper called the Province published in Victoria, B. C., where the company appeared on April 19. First, the advance agent's literature is tackled and mercilessly torn into tatters, and then the performance itself is attacked. "I went to see O'Neill in 'Monte Cristo' at the Victoria Theater on Thursday night," writes the correspondent. "In consequence of the way he had been 'boomed' in advance I went fearing to see what is known in the 'trade' as a 'woolly show. It certainly was one of the 'woolliest' I have seen for many moons. There was only one decent actor among the lot, and that was G. A. Johnson, who took the part of Nortier. The women were—well, they were women—and I am prepared to assist in 'covering them with beautiful flowers,' but 'I'll never go back any more.' When I say that in the second act, as Abbe Busoni, O'Neill was passable, I have honestly given him his due. As Edmund Dantes he was poor, and the disrespectful and familiar way in which he treated a high official like M. de Villefort, the King's Procurator, was as vulgar as it was impossible. One would scarcely believe he had ever read the scene as Dumas depicted it. The company claims to have been on the road for five years, and from the battered scenery I should believe them if they swore to thirty. When I went to buy my seat I was disgusted to find that the ordinary prices had been raised a quarter of a dollar, but I don't wonder now—a show like 'Monte Cristo' rendered by O'Neill's company is dirt cheap at $100 a seat, only I missed the elephant, the clown, the sour lemonade and the tent. The orchestra struggled nobly to make up for the brass band, and they would have been all right if they had not mislaid the drum."

Music Hall Attractions.

At the Orpheum, commencing May 7, will be seen C. W. Williams' big show—Mrs. Alice Shaw, the famous siffleuse, who has whistled her way through Europe and America; Mme. Charcot (no relation to the late M. Charcot, physician of Paris). The madame is said to be the only lady hypnotist in the world, although ladies are generally credited with that optical power which Coleridge gave the "Ancient Mariner" over the detained wedding guest—"Eftsoons he fixed him with his eyes." Then there are Cunningham and Grant, known as "knock-about comedians," a grade of talent in the profession somewhat vague; Mlle. Cleo Levine, singing and dancing soubrette, and the four emperors of music.

THE GROVE-STREET THEATER.

A succursal establishment to the Orpheum, will boast the Richard & Pringle Georgia Minstrels for the week. The band will parade daily throughout the Western Addition, and enliven things generally in that flourishing suburb. There is a decided improvement in the attendance at the Grove during the last few days.

Al Hayman Abroad.

This manager, who controls most of the important theaters on the coast, is according to the Philadelphia Item, April 29, making an extensive tour of Europe. He is on his way to Florence and Venice. He has covered a good deal of territory since he sailed from New York, having visited Jerusalem and the Holy Land, Constantinople, Cairo and the Red Sea, and is now gradually working his way to London and Paris.

He writes that thus far during his wanderings he has seen absolutely nothing in a theatrical way that he would dare to produce in America. He expects to reach Paris May 23 and London June 1, and he will remain in the latter city until fall on the lookout for novelties and probably winter in the south of France.

He has not decided when he will return to New York, and as his trip is principally for rest and recreation he is not likely to hasten its end, as his business interests here and on the Pacific Coast are in good hands.

Ellsler at the Macdonough.

The charming and popular actress Effie Ellsler, after playing to good business for the past two weeks at the California, will appear for three nights, commencing to-morrow, at the Macdonough, Oakland. "Doris" will be the opening piece. "Hazel Kirke," with Effie Ellsler, William C. Couldock and Frank Weston in the cast, will be given Tuesday, and a new play entitled "A Woman's Power," by Robert Drouet, is announced for Wednesday. The sale of seats is now progressing, and as Miss Ellsler is a strong favorite in Oakland a successful engagement is looked for.

Modjeska will end her American tour in Oakland, after which she goes direct to Europe. This may be the last opportunity to see her. Her engagement at the Macdonough, which is for one week, with a Saturday matinee, begins a week from to-morrow. She appears in "Mary Stuart" Monday, "As You Like It" Tuesday, her latest success, "Magda," Wednesday, "Merchant of Venice" Thursday night and for the Saturday matinee, "Much Ado About Nothing" Friday, and "Macbeth" Saturday. Seats and boxes will be on sale next Thursday. The prices have been arranged so that good seats on the lower floor can be had for $1, and in the balcony for 50 cents and 75 cents.

The Hinrichs Apres-Midi Benefit.

On Thursday afternoon next, May 10, Mr. August Hinrichs, the popular leader of the Baldwin orchestra, will take a testimonial benefit at the theater, which promises to be among the leading musical events of the season. His programme has been arranged as follows:

Overture, "Rosamunde"	Schubert
Intermezzo from "I Pagliacci"	Leoncavallo
Valse, "Naila"	Delibes
Largo	Haendel
March, "Our High-school Girls"	Hinrichs

The People's Palace Music Hall

Is the name of a new place of amusement lately opened at the corner of Eddy and Mason streets, the manager of which seems disposed to cater in the best possible way, so far as vaudeville and burlesque is concerned, to the theater-going public. The admission is free. One of the features is the latest New York and Parisian fad—the fan curtain—a dream of scenic splendor, as produced at Koster & Bial's. It is only a small part of the show at the Palace.

The Balancing Act.
[In the Transoceanics.]

Cooper's Dramatic Recital.

Mr. Leo Cooper has prepared an exceedingly interesting programme for to-morrow (Monday) night, at Union-square Hall. He will introduce a number of new readings, including "The Shadow of a Song," by Campbell Rae Brower, where Mrs. Martin Schultz will incidentally sing. Mr. Cooper will also read Tennyson's "Enoch Arden," accompanied by the Alhambra Club with mandolins, 'cellos and violins. Mr. Robert Lloyd will sing "The City of Hope" and the Alhambra Club will also play the overture to "Lucia di Lammermoor."

The Jewish Play.

"Bar Cochba" drew a good house last Sunday evening at the National Theater. The piece is based on an episode in Jewish history, at the time when the Hebrews existed as an independent, self-ruling nation and before the expression of the "wandering Jew" was accepted. Mrs. D. Bloom was very good in her part of the unfortunate Dinah. Her voice, although not yet strong, is emphatic in expression. Mr. Bloom is the comique in the cast and won constant applause. The chorus was not all that could be desired. To-night "Bar Cochba" goes for the second time at the New Standard. Next week comes "Salamitte," Goldfaden's masterpiece, translated into all modern languages.

Losses of Managers.

The theatrical season which is now nearing its end, says Stageland, has been the most disastrous in years. From its very beginning every week has brought stories of stranded companies and financial wrecks. A few great stars and fewer managers have made money, but those who have barely held their own deem themselves exceedingly fortunate. Adele Ritchie, who was at the head of the Algerian company, cost her manager nearly $20,000. Katherine Clemmons, who proved a fizzle, cost Buffalo Bill over $35,000. Lawrence Hanley lost $10,000 on his short starring tour. Harry Phillips dropped $6500 on "Crazy Patch." "The Laughing Girl" went to Frisco and came back with $8000 losses. "The Old Soldier" cost its owner $2600. James T. Powers is said to have lost over $10,000 on "Walker, London." "The Voyage of Suzette" cost Mr. French $12,000. Pauline Hall suffered to the extent of $5000 for her experience at Harrigan's Theater. L. R. Stockwell went behind over $7000 on "Maine and Georgia." Bessie Bonehill lost over $9000 on her starring venture. There are at least twenty companies which went from $2000 to $4000 behind on their tour.

Miss Mamie Jordan.
[In American Athletes.]

Antonio Von Cofre

Is the name of a new contortionist, who comes here direct from New York to the Wigwam, and who is considered the "sensation of the nineteenth century." He is, moreover, a "boneless wonder," and will do a complete contortion act while balancing the entire weight of the body on the front teeth. There are two sums of $5000 out in his case. The first is offered for his equal, and the second by the London College of Surgeons for his body after death. Von Cofre has no need of a life insurance policy if this be the case. In addition to this muscular and dental curio, there is a long list of attractions.

Left the Stage in Tears.

Melba, the Australian prima donna, sang "Lucia" at the Metropolitan Opera-house, New York, on Friday evening, April 27. It was her farewell. She sang the music so brilliantly that the audience became wildly enthusiastic, applauded the singer in season and out of season and pelted her with roses. Yielding to a vociferous redemand at the close of the opera, she seated herself at the piano and sang "Home, Sweet Home." "I have heard said," remarks the New York Herald's writer, "that Mme. Melba sometimes sings this song with a beautiful voice, but somewhat coldly. You should have heard her sing it last evening. There was wonderful feeling in it. The house was completely hushed. And as she left the stage those in the audience said to each other: 'Melba is crying.' And they were right."

Personal and Other Jottings.

Miss Slinkey of Sausalito will soon make her debut in the opera of "Martha" at one of our leading theaters. Rehearsals are now being had almost daily.

A New York paper estimates the profits of Abbey and Grau on the opera season just closed at a sum in excess of $200,000. But estimates in such cases amount to very little.

So far, Modjeska's engagement at the Baldwin is the most profitable of any she has played during the present season.

Mrs. Farren, the well-known actress, died of paralysis in New York on Friday, April 27.

The Actors' Amateur Athletic Association of America, familiarly known as the "Five A's," is on the verge of bankruptcy, and is soon expected to pass out of existence. It was once the pride and glory of the New York professional.

Mr. George R. Sims has put "Uncle Tom's Cabin" into such shape that Moore & Burgess' London Minstrels can play it.

Mr. Alfred Wilkie, with a select quartet, including himself, Mrs. Schultz, Miss Anna Selkirk, Miss Gruenhagen and a good basso, proposes to go a-Maying for a week or two of concerts among the bay towns. It seems like a good scheme for a spring outing.

Edward Harrigan, with his New York organization, will soon appear at the California. Hallen and Hart are also booked for this theater with "The Idea" farce comedy.

The New York papers have spoken in regard to James C. Roach's new play, "Rory of the Hill." The Press says that from a Celtic standpoint it is an admirable piece, although its construction might be considered faulty if regarded by critical English, German or Gallic eyes. James C. Roach discards probability with the rise of the curtain and sticks to his principles stoutly until it falls again. There are various incidents, characters, climaxes and adventures in his play that could not occur in Ireland or any other country. But logic has nothing to do with the Irish drama. Its object is the emotional expression of human nature, and this purpose is always carried out. This opinion is generally concurred in.

The latest opened place of amusement in this city is the Lyceum Theater, corner of Stockton and Union streets—Loraine Hollis, lessee and manager. Melodrama to rule.

Thomas W. Keene will approach Richard III from another standpoint next year. He says it will be a hard thing to do, for a man cannot play a part for ten years and then remodel it, radically, without a struggle. Those who have seen Mr. Keene's Richard, remarks the Brooklyn Eagle, will abet him in the struggle.

The property left by P. T. Barnum yields $114,000 a year. It costs $68,000 a year to collect it, and the heirs have hauled the executors into court to find out why it costs so much.

It is told of the Kendals that they fell in love with each other while on tour with the elder Compton. On their wedding night, which came about in Manchester, they had expected to start on a honeymoon for three days, but the illness of an actor compelled a change of bill and they played "As You Like It" that evening. Their love-making was realistic. Since that time they have never been separated on the stage or off.

While cheap theaters have grown and measurably prospered in Brooklyn, says the Eagle, in the last year or two there are several in the West that have been closed in consequence of hard times, and one dealer in second-hand plays is about to close all his theaters. The reason assigned is that these theaters are supported by the poorest class and that they have felt the hard times more than others.

A lively-pad company has put five free shows on the road in the West. The troupes are of variety actors only and they exhibit only to draw crowds to which the so-called lecturers struggle to sell patent medicines.

"Muscotte," a play of emotion by Guy de Maupassant, the pessimist and lunatic, was recently produced at the Star, New York, by Nelson Wheatcroft.

M. B. Curtis began an extended engagement at the Standard Theater, New York, on Monday, April 30, in "Sam'l of Posen, or the Drummer Up to Date."

Otis Skinner was born in Cambridge, Mass., and was reared in those classic shades.

Ben Teal has been engaged to stage all of C. B. Jefferson, Klaw and Erlanger's plays.

Julia Gaylord, an American singer, who won a reputation in English opera, principally in England, fifteen years ago, died in Brooklyn recently. She was Mrs. Frederick C. Packard at the time of her death, having married the leading tenor in the Carl Rosa Opera Company of which she was prima donna.

George C. Miln, facetiously referred to by theatrical people as "the reformed clergyman," has purchased for America the big Porte St. Martin melodrama, called "Napoleon," and will bring it to the United States next year. Miln left America several years ago, and during his absence has wandered and pondered all around the world.

The ossified man has left a Jersey City dime museum because the sword-swallower laid him across two chairs and used him as an ironing-board on which to iron creases in his trousers.

Fanny Davenport proposes to star in a new play by Sardou. There being no important part in it for her husband, Melbourne McDowell, he will go on the road at the head of a sep rate company with a new English melodrama, "The Cotton King."

It was in the boiler factory.

"Who," asked one of the workmen, "is that pretty girl who comes here so often?"

"She's a musician."

"What does she come here for?"

"Practice. She is studying to be a Wagnerian prima donna."

Clay M. Greene is writing a play in which Wilton Lackaye will star next season.

Fitzgerald Murphy, formerly of Boston, author of "The Irish Statesman" and other plays, is now the editor of a prosperous looking paper in Los Angeles called The Figaro.

Elaborate revivals of old plays will be numerous during next season. There is a dearth of new pieces of merit.

Eddie Foy, the Hendersonian farceur, proposes to launch a spectacular farce-comedy next season entitled "Off the Earth." The scenes are laid on the earth and moon. Henderson got tired of Foy's capers and let him out.

It will interest a good many people to know that within the next year or two the remains of the celebrated tragedian, Edwin Forrest, will be removed from the old vault in which they now rest to the Forrest Home, at Holmesburg, and a fitting memorial erected in honor of Macready's great rival.

Two urchins were studying the imperial double eagle trademark on the lithographs of the "Darkest Russia" company in front of the Grand Opera-house, St. Louis.

Tall Urchin—Say, Teddy, dose Russians must be as great at playing baseball as de St. Louis fellers.

Short Urchin—Oh, come off. How do you know? You've never been dere.

Tall Urchin—How do I know? Look at dat eagle. Dat represents Russia, and it's got a ball in one claw and a bat in de other.

Remenyi, like Paderewski and Rubinstein, is sparing in his diet, but he has progressed beyond them in becoming a vegetarian and in abandoning the use of cigarettes, to which he, like them, was addicted. While the violinist was in Topeka the other day he received a letter from his son, who lives now on Staten Island, announcing that he, too, was determined to give up eating any animal food. Remenyi's reply was: "Don't you think that one —— fool in the family is enough?" Remenyi possesses forty-seven violins, including examples of the work of all the great Cremona manufacturers of the seventeenth and eighteenth centuries.

There is a point in the play of "Darkest Russia" at which a Judge sentences one of the feminine villains of the piece to prison.

"You are condemned to ten years in Siberia," he says.

At McVicker's Theater in Chicago a few nights ago an old man who had been much wrought up over the scene rose in his seat at this line and shouted:

"Give her twenty. She deserves it!"

It took ten minutes to get the audience in a condition to listen to the remainder of the piece.

The friends of Eugene Field who live in Missouri—and there are many of them—will be glad to learn that this gifted Missourian is about to put the finishing touches to a comic opera that will be tried on Chicago or some other Western town early in the approaching season. The score will be written by the famous director, John Philip Sousa. Mr. Field has concluded to call his opera "Honolulu." The story revolves about the recent Hawaiian question, and all of the characters are drawn from life.

European Musical Items.

Translated from the Gazzetta Musicale of Milan.

Verdi recently directed the rehearsals of his opera, "Falstaff," at the Opera Comique, Paris. The orchestral performers all stood up on the appearance of Verdi and enthusiastically saluted him. The energy and vivacity of the maestro astonished every one. Mme. Carnot sent an officer to Verdi to invite him to the President's box to hear the concert of the Conservatory of Paris. He was also presented with the decoration of the Legion of Honor.

"The Master Singers," by Wagner, was given for the first time in Spain in Madrid. The first two acts were coldly received, but the third act aroused great enthusiasm.

Verdi's "Falstaff" will be given in Weimar to celebrate the birthday of the Grand Duchess Sophia.

Arthur Sullivan has refused to give his opera during this season in Berlin. It will be given at the beginning of the next season.

Emperor William was so pleased with Leoncavallo's "I Medici" that he has commissioned that composer to write an opera in German on the subject "Orlando of Berlin."

Cesar Franck's oratorios, "Beatitude" and "Redemption," were given in Brussels and Liege under the direction of Dupont.

A "Robin Hood" by Albert Dietrick is the latest edition added to the numerous operas already written on that subject. It will be produced in Leipsic.

Berlioz's "Damnation of Faust" will be given in Venice.

Franchetti's "Fior d'Alpe" was a great success in Naples.

The pupils of the Musical Institute of Florence gave a very creditable performance of Schumann's "Manfred."

The house in which Handel was born in Halle will be torn down, no purchaser having been found.

The publisher Ernst Eulenberg of Leipsic has issued a miniature edition of classic scores by Beethoven, Raff, Verdi, Borodin, Sgambati, Prince Reuss, Bazzini and Tschaikowsky.

Prince Trowbetzkoy's opera "Melusine" will be given in Moscow.

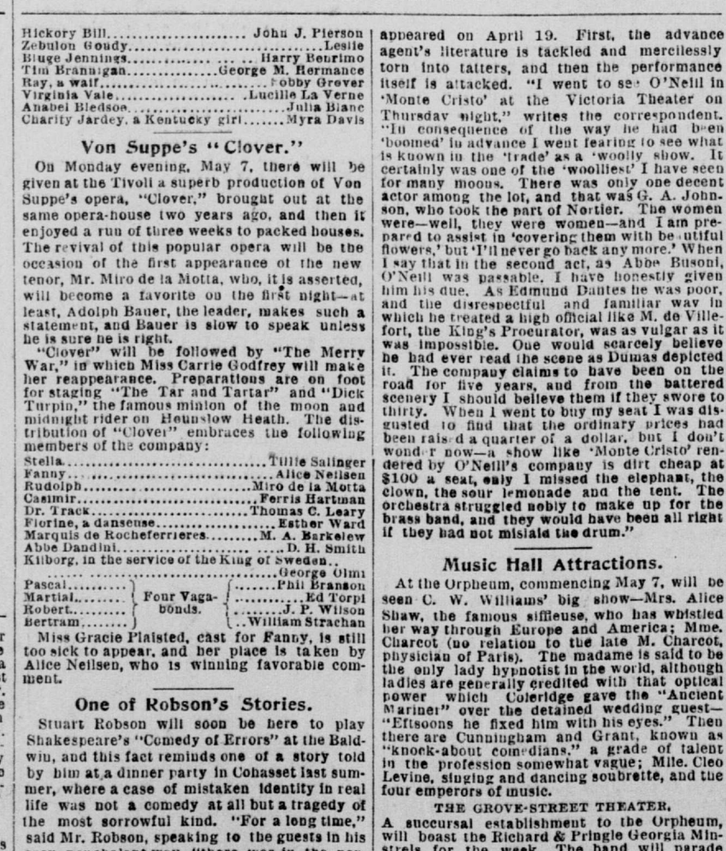
Otto Hegner, whose death was reported, is in good health and living in Leipsic.

Lamoureux directed one of the orchestral concerts of La Scala, Milan.

Pierluigi da Palestrina will be honored throughout Italy this year by musical festivals. Some of his descendants are living in Italy, though not bearing the name, as they descended from a granddaughter of the composer.

Swallowed Poison by Mistake.

Mrs. Louisa Sieghold of 246 Chattanooga street died yesterday morning from the effect of swallowing a dose of carbolic acid, which had been taken by mistake for medicine. Her husband was present when she took the poison, and with a physician did all in his power to save her life. The body was sent to the Morgue.



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