Our Theaters.

Mme. Modjeska said farewell to her friends last evening at the Baldwin in "Lady Macbeth." Now she goes to Oakland, where her American tour will be finished after a week at the Macdonough.

Mr. Stuart Robson and his New York company enter on the Baldwin scene to-morrow night with a long-tried and profitable arrangement of "The Comedy of Errors," from Shakespeare's work of the same name. Mr. Robson claims, or at least his agents claim it for him, that he has improved Shakespeare in this instance by condensing the poet's work from five acts into four, and "cutting out much superfluous matter which could easily be spared by the modern audience, thus getting down to the story by quicker and more direct means." It follows, then, that if Shakespeare's play is not "the thing" from Mr. Robson's point of view, but only the story is required, he might have saved himself much trouble by still further condensation. The simple story could be arranged in one act with the greatest possible ease. Oh, Bard of Avon, what liberties have been taken and are taken to this day in thy name! The home-keeping, studious youth who, in his guilelessness, attends an alleged Shakespearean performance with the expectation of drinking from the well of the master of English dramatic literature, pure and undefiled, will soon know that the actor or the adaptor has been there before him. He will find the limpid sources he seeks

—like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty.

Shakespeare is considered the keystone in the arch of English literature and pæans to his praise are in every mouth, but this does not prevent presumptuous hands from chipping the stone—some with the insane idea of improving the text, some to bring the part down to the lower plane where the ignorant or careless condition of an alleged actor may be met.

However, there is a measure of comfort in the information that "Mr. Robson has been enabled to do what has probably never before been possible in the representation of this play, and that is to make the realism of the resemblance complete by securing the services of an exact counterpart of himself in face and figure." But when he or his agent says this it must be in ignorance of the fact that it is not very long ago when the brothers, Harry and Tom Placide, used to give the twin Dromios in the original play and were perfect counterparts in voice, face and figure. Mr. John L. Wooderson, a Shakespearean student and claimed as an experienced actor, is Mr. Robson's alter ego in the adapted comedy.

CAST OF CHARACTERS.

Salinus, Duke of Ephesus....George D. Macintyre
Ægeon, an aged merchant of Syracuse.....William Verance
Antipholus of Ephesus, twin brother to Antipholus of Syracuse, but unknown to him, and son to Ægeon and Æmilia..John J. Farrell
Dromio of Ephesus.....John L. Wooderson
Antipholus of Syracuse, twin brother to Antipholus of Ephesus, but unknown to him, and son to Ægeon and Æmilia...W. H. Elwood
Dromio of Syracuse.....Mr. Robson
Angelo, a goldsmith.....Joseph Zahner
Balthazar, a merchant.....J. B. Hollis
Dr. Pinch.....Thomas Eubrecht
Officer of the Duke's Guard.....George Barnum
Adriana, wife of Antipholus of Ephesus.....Mrs. Robson
Luciana, her sister.....Grace Frankiyn Lynch
Furyne, a woman of Ephesus...Camille Campbell
Æmilia, wife of Ægeon, an abbess at Ephesus.....Mrs. Gabriella McKean
Blousabella, a cook.....Mrs. A. Campbell
Leshia..... } Adriana's attendants { ...Annie McCormack
Lorella..... } ..... Sara O'Niel

SCENE IN "THE COMEDY OF ERRORS."

Woman's Equality.

The question of woman's rights found a place, it would seem, in the all-comprehensive brain of Shakespeare. It crops out in "The Comedy of Errors," in an adaptation of which Stuart Robson opens his engagement at the Baldwin to-morrow evening—a play written in or before the year 1594. The passage in evidence of this fact may be found in the opening lines of the second act, where Adriana, wife of Antipholus of Ephesus, and her sister, Luciana, debate the cause of the absence of the husband from his home. Luciana speaks:

A man is master of his liberty:
Time is their master; and, when they see time,
They'll go or come: if so, be patient, sister.
Adr.—Why should their liberty than ours be more?
Luc.—Because their business still lies out o' door.

Heightened Attraction.

The well-known William Emerson, a carbon tenor and artist in burnt cork, who lately arrived with a fresh crop of laurels from the blue-gum country across the water, has been engaged at a great expense by Mr. Hopkins of the John Hopkins Trans-Oceanic Star Specialty Company, now playing at the New California to a crowded auditorium. He will begin to untold his specialties to-morrow. It is useless to say anything about Emerson. "Age has not withered him nor custom staled his infinite variety." He is bound to England shortly, under contract to appear at the leading London concert-halls. This, then, will be his week of farewell to all his San Francisco friends. He will be surrounded by some of the best vaudevillians the world can "boast"—we say "boast" because this kind of entertainment appears to be very much on top just now. Kara, the juggler, is there; Papinta, the bewildering myriad danseuse; Melville and Stetson; Van, the representative low comedian, not to mention Fulgora, the wonderful change artist, and Will H. Fox with his "Padewhiskie" work on the piano, one of the most interesting features of the programme. It is told of Fulgora that on one occasion at a masked ball in Providence, R. I., he approached with attentions Miss Melville, successively disguised in five different costumes—evening dress, continental soldier, jockey, drum-major and policeman—not recognizing him and irritated at his pertinacity, she appealed to her husband, who, laughing, explained who the annoying man was, and that he was only playing a practical joke. Miss Melville in private life is Mrs. John D. Hopkins, and has been associated with her husband's enterprises for some years.

The Human Dumbbell.

Sandow is in his closing week at the Stockwell, and at the urgent request of many of his admirers this marvel of athleticism, this perfect physical man, will give the public to-morrow night an opportunity to witness his astonishing performance with what he calls "a human dumbbell"—that is, he loads a man of average weight in a basket hung from each end of a stanch pole, something after the manner that a Chinese coolie carries a burden in the street—and flips this say 350 pounds' burden around with all the ease that Philo Jacoby would manipulate a 50-pound iron bell. It was for the purpose of bringing forward this performance that Manager Zeigfeld arranged for an extra week at the Stockwell. Sandow, in addition, will appear in entirely new feats of strength, and in conjunction with him will be the Vaudeville Star Company that Manager Ziegfeld offered to the patrons of his World's Fair Trocadero, Chicago.

Not satisfied with the rich programme already arranged, Ziegfeld has secured the services of Mr. Washington Norton to give lightning changes, seven in number, in conjunction with the Sandow combination. Perhaps in the whole list of showmen, and professionals generally, there is not one who has traveled more extensively than Norton. No corner of the earth has escaped him.

Where icebergs flash destruction down
Or fiery breezes play
The tireless Wash has travel'd on
To have his song and say.

The Tivoli in "Clover."

The managers of the Tivoli Opera-house propose to continue Franz von Suppe's admirable comic opera, "Clover," for the present week. The excellent cast, neat production, enlarged chorus and splendid orchestra all tend to make the performance enjoyable. Tillie Salinger, Gracie Plaisted, Alice Neilson, Minnie Ellsworth, Miro de la Motta, Phil Branson, Ferris Hartman, George Olmi and Thomas Leary, all appear to advantage in the leading roles. After the large amount of farcical productions given this season the advent of really legitimate opera pleases the Tivoli's patrons and the music-lovers of this city to a great extent. "Clover" abounds in beautiful solos, duets, ensembles, and the battle finale at the end of the second act nightly receives a rapturous encore.

"THE MERRY WAR."

Strauss' tuneful waltz opera will follow with Carrie Godfrey, the favorite contralto, in the role of Artemesia; her first appearance in this city in over three years. Ferris Hartman and Gracie Plaisted will repeat their clever creations of Balthazar, the tulip-grower of Holland, and his piquant wife Elsa. Tillie Salinger, Phil Branson, Alice Neilson, Thomas C. Leary, Miro de la Motta and Minnie Ellsworth will complete the cast.

Robert Dunbar is on his way back from the East. H. Grattan Donnelly's and Baroness Biggs' "Dick Turpin," for which great preparations are being made, will follow.

The Ethel Brandon Benefit.

The utmost energy is being shown by the rank and file of local professionals to make the forthcoming testimonial to Miss Ethel Brandon at the Stockwell Theater on Thursday afternoon next, May 17, a great success. The programme, arranged by Mr. George E. Lask and indorsed by the committee, is as follows: Overture by Stockwell's Theater orchestra; prologue from "Clover," by the Tivoli company, during which Milo de la Motta will render the "Stella" aria from the third act of the opera and Ferris Hartman will introduce the "Love Letter" song; Otis Skinner will recite; Melville and Stetson, the refined character artists, will perform their clever act; whistling solo by Mrs. Alice J. Shaw (kindly permitted by Gustave Walter of the Orpheum); Eugene Sandow, the perfect man; Morosco's company; Mr. and Mrs. Wash Norton in "The Entranced Lady" act; the four emperors of music, Billy Emerson, Elsie Adair, Will H. Fox ("Padewhiskie"), Charles A. Gardner, and the '49 Camp from the Midwinter Fair.

Miss Brandon (Mrs. Stockwell) is still very much of an invalid and unable to see visitors.

Twelfth Regular Season.

When Stuart Robson and company finish at the Baldwin on Saturday, May 26, that theater will close its doors to the public for a long five weeks, or until July 2, when it will reopen with Mrs. James Brown Potter, or Cora Urquhart, as she now prefers to be called, and Kyrle Bellew. Cora Urquhart (or Potter) will reach here from India, where, according to all accounts, she had a great reception and met with extraordinary success. There are other statements in regard to the lady's East Indian campaign, however, that do not credit her with dramatic victories. Following this actress, the twelfth regular season will also bring us John Drew in his successful plays; Mr. and Mrs. Kendal in that risque play "The Second Mrs. Tanqueray"; the New York Empire Theater Stock Company in "Sowing the Wind" and other plays; Alexander Salvini, at present a leading actor in the romantic school of the drama; "Charley's Aunt," the latest comedy success in the Old and the New World, and last, but by no means least, David Henderson's American Extravaganza Company in a new spectacular brilliant.

Cora Urquhart.

"The Prize-Winner."

This new comedy-drama, written by Dr. E. A. Wood and James R. Garey, of Pittsburg, for Charles A. Gardner, the dialect comedian, will be brought out at the Stockwell on Monday, May 21, with new scenery, costumes and a well-selected company of players in the support. Garey, who is also Gardner's manager, has gathered his material in Austrian Tyrol, and the play will be a picture of life among these picturesque people in their native hills. It is full of human interest, with realistic scenes and situations that are possible and natural. Karl is a turner and wins a prize at a fest of his brethren at the turn verein, and from this fest the plot is developed, and love and heroism revealed. Mingled pathos and humor relieve the sober scenes. An avalanche that supposedly buries the principals is one of the startling scenes of the play. Mr. Gardner has seven new songs which he will sing during the progress of the piece.

The Grove.

Beginning to-morrow evening, 14th, the Grove-street Theater will play the farce "U and I," with George P. Murphy and Kitty Kursale in the cast, as well as a number of Eastern performers. Clifton, manager.

The Macdonough.

Mme. Modjeska will occupy the stage of this Oakland theater all the present week with the leading pieces in her repertoire. The advance sale of seats is the largest with which this house has ever been favored. The Polish actress will end her American tour in Oakland, and should she decide to bid a final good-by to the United States, those who see her on Saturday evening, May 19, at the Macdonough in Lady Macbeth will have it to say that they witnessed the last performance of the most popular and fortunate foreign actress ever before an American public. Prices for these performances will range as follows: 50 cents, 75 cents and $1. On May 28, 29 and 30 Hopkins' trans-oceanic specialty company will play at the Macdonough.

A College Concert.

The University of California Choral Union, Berkeley, gave the first concert of its initial season on Wednesday evening last before a well-filled hall. Mr. David W. Loring conducted, and the club was assisted by Miss Beatrice Priest, Miss Ella V. McClosky and Mr. Howland; accompanists, Miss Ruth Loring and Mrs. George B. Hatch. Part songs, together with the contralto solos by Miss McClosky and the cantata, "Psyche," by Niels Wilhelm Gade, the Danish composer, made up the programme. Musically the concert was a great success. The president of the union is Martin Kellogg, who is also president of the university.

Gerrish and Young Hilton.

The freshest chronique scandaleuse, says Stageland, has to do with the blooming burlesquer, Sylvia Gerrish, and young Henry G. Hilton of New York, whose subjugation appears to be one of the most complete on record. Henry G. is the son of Judge Hilton, and was his partner till he was fired from the firm of Hilton, Hughes & Co. because he would not give up Sylvia and other eccentric habits. By her advice he sued his father and his other ex-partners for $500,000 and an accounting. Upon the trial it was shown that instead of half a million the young man's interest in the firm approximated $125,000, the diminution having been caused by his lavish expenditure during his association with the fascinating Sylvia. His lawyer advised him to accept the $125,000; he consulted Miss Gerrish. Her decision was prompt and pointed: "No; half a million or nothing." The lawyer withdrew from the case, and Henry G. is now hunting for another attorney. Meantime he and Sylvia are installed luxuriously in a house on West Forty-sixth street, New York, but she declares her inability to see how they can make ends meet on such a pittance as the increment of $125,000.

Candid Mrs. Kendal.

The latest quotation of Mrs. Madge Kendal's candid utterances, made in London, concerning the United States and the people thereof just after her last visit to this country is as follows:

Oh, I am always so glad, you know, to leave America. There is something in the physical, in the moral atmosphere of the country which is distinctly disagreeable to me. On my return to England I have to fumigate myself, so to speak, to get rid of this influence. I hardly know how to describe it. It stifles me, the people oppress me, and I can't breathe freely until I get on the Atlantic Ocean. Oh, my dear, you will feel the same should you ever go among the Yankees.

Mrs. Kendal seems gradually falling in the estimation of some of the New York journals. Thus the Press of May 6 says:

The social collapse of Mrs. Kendal is one of the amusing features of a season that has been more plentiful in incident than money. This lady came to America under the best auspices. She was the mother of the Gracchi, likewise of decorum in the British drama. She had a voucher of impeccable respectability, having proclaimed herself to be the one absolutely good woman on the modern stage. This claim she supported by exhibiting the brooch given to her by Queen Victoria, and by making her American debut under the management of Daniel Frohman, a theatric director whose dignity is not rivaled in this or any other country. Thus guaranteed, Mrs. Kendal was, at first, a fashionable lioness of great prominence. We made more pother over her in the parlor than on the stage, and to secure the presence of this admirable lady at teas or recertions settled the success of these social functions. But during her present engagement Mrs. Kendal has fallen from greatness as a factor in polite society. Most of the fashionables had seen Mrs. Patrick Campbell's artistic performance of Mrs. Tanqueray in London, and they were shocked by the realism of Mrs. Kendal's interpretation of the character. As the author's instructions were expressly defied in the American production of the drama, our polite folks believed that the Mrs. Tanqueray which was produced last year at the Star Theater was in some measure a manifestation of its impersonator's true character. Mrs. Kendal's strident voice and coarse method in this play alarmed her social acquaintances, and she was generally dropped from their visiting lists. This excellent actress lacks tact to an amazing degree, and her brusque method has cooled off the friendship of many folks who were inclined to be cordial to her. Mrs. Kendal will carry off her usual number of American dollars this spring, but there will be few people on the steamship dock to say good-by to a lady who has offered little social return for the courtesy the people of this country have extended to her.

Corbett and Mace.

The London Telegraph of April 23, speaking of Corbett's appearance in "Gentleman Jack" at Drury Lane, says incidentally: "No one could have been more astonished at this last and most important chapter in the long story of the noble art of self-defense than Jem Mace, the ex-champion of England, who stood grinning on the stage, fanning the face of the handsome young athlete who has united in his comely person the masher pugilist with the light comedian. We watched Jem Mace's face—they called it 'a mug' in the old days of long ago—and wondered what this honest fellow thought of the changes of temperature and sentiment when the 'Corinthians' were found sitting in the stalls of a London theater cheering and applauding a brother champion who was not showing his cups and belts at an obscure pothouse in the metropolis, but standing bowing and collecting bouquets and baskets of flowers, while the men roared themselves hoarse with delight, and the women, with sparkling eyes, waved their lace pocket-handkerchiefs at the attractive bruiser-actor. Jem Mace could have told many a tale of supreme interest had he willed it of days when Bell's Life in London was the prize-fighter's oracle, and when its editor, Frank Dowling, with the decisive manner and the familiar eyeglass, went down to see that all was fair and square when the ring was pitched near Staplehurst Woods or on the lonely marshes of the Lower Thames, by Purfleet. * * *

"We will pass over the play, for it was not a play at all. The people did not come to see that. They came to see James J. Corbett, who had defeated Sullivan and Mitchell.

Music at Trinity.

The order of music at Trinity Church to-day (Whitsunday), May 13, is as follows:

Venite (chant) .....Gregorian
"Te Deum," in G, with harp obligato.....Warren
"Jubilate," in A flat, with harp obligato.....Weis
"Kyrie".....Ancient chant
Offertory, "Come, Holy Spirit" (prayer)
Offertory, alto solo, with harp and organ obligato.....Pietro Mascagni

Miss A. Breitschuck, harp; Mr. L. Schmidt, organist and musical director.

A Child-Stealing Play.

To-morrow evening Mr. D. K. Higgins, assisted by Miss Georgia Waldron and a good stock company, will present at Morosco's Grand Opera-house a new comedy-drama called "Kidnaped." Higgins, besides being a fair melodramatic actor, is an author of some reputation. He has written several plays and "Kidnaped" is one of them. Like Maude Banks and Milton Nobles, he turns off a drama every little while, and then, to make sure of its getting before the public, puts it on the stage himself. The piece under notice is strong, it is said, in its dramatis personæ, and has several good eccentric comedy parts. As to its stage-settings and scenes picturesqueness is a feature. There is an old French winehouse on a deserted dock that has a mysterious air about it and catches the attention like a well-told story. The Donnybrook Fair scene is asserted to be realistic, where a German dude and a jolly Irish couple contribute the comedy.

Who's e'er had the luck to see Donnybrook Fair,
An Irishman all in his glory was there,
With his sprig of shillelah and shamrock so green.

Calve's Enlarged Cabeza.

"If there ever was a case of 'swell head,'" says a writer in the New York Musical Courier, "Calve, the prima donna with Abbey this season, was a glaring instance. She has been called 'flamboyant Jane' in the company on account of her reckless and ridiculous behavior. The reason Jean de Reszke will not sing with her is because of an incident which occurred during the Chicago engagement. It was at a 'Carmen' performance, and Calve was acting in a more than erratic manner. She flew all over the stage and Jean could never get near her. His Slavonic 'mad' kept growing larger and larger, and it finally bubbled over in the last act. When the death scene came Calve began 'sprinting' for dear life, letting go that Trasteverine yell of hers. De Reszke, who is ponderous in girth, chased her with a big knife, but finally got winded, and just at the moment when the orchestra crashed out the 'fate motive' Calve disappeared in the wings and Jean stabbed the air very vindictively.

"Now the Polish tenor is a very conscientious man. It grieved him that an artist could so glaringly disrespect the convenances of the situation. With fire in his eye he ran off the stage straightway to Calve's dressing-room and there found the lady fanning herself. He didn't waste any time on explanations, but grabbed her by the wrists and in a moment had her on the stage, where she died very beautifully, and only thirty-two bars behind the score. When Jean de Reszke makes up his mind the fur usually flies. In this case he was perfectly justified in being both urgent and muscular."

Over Land and Sea.

It is understood that when Mr. Henry Irving visits this country in 1895 Mr. William Terriss is to take a lease of the Lyceum Theater, London, and present there an American star. According to the London Daily News Irving's '95 tour with the Lyceum Company will include wanderings in Canada, across the continent to Vancouver Island, along the Pacific Coast to San Francisco, and then to Mexico. New Orleans will be visited. From there the tour will extend to the cities of the Atlantic States from Florida to Massachusetts. This will be the largest circuit ever completed by a company of players with its own scenery and effects.

Fanny's Curios.

Fanny Davenport has a private museum in which may be found a first folio of Shakespeare, a Wickliff Bible, manuscripts of Dickens and Carlyle, a camp chest of Napoleon containing goblets and flasks once used by him, silver souvenirs of David Garrick, Peg Woffington and Mrs. Siddons, with many odd things picked up by Miss Davenport abroad. In her billiard and adjoining rooms are collections of armor of various periods from the time of the Crusaders, as well as pieces and arms used by famous actors of the past ages. Among her cabinets is one said to have been owned by Marie Antoinette.

Thomas Called Down.

Thomas W. Keene, the "eminent tragedian," as his wily press agent is fond of calling him, has evidently reached that point in his theatrical career, remarks the Chicago Tribune, where he finds it to his advantage to keep before the attention of the public through the medium of long dissertations on his country home and newspaper controversy. Last week his advertising bureau sent out the statement, "Mr. Keene believes that the South, with true conservatism, stands by the legitimate drama better than any other section of the country." This week the same bureau contradicts the statement, remarking, "Thomas W. Keene denies the statement attributed to him that 'the South, with true conservatism, stands by the legitimate drama better than any other section of the country.' He says, 'The West and the Northwest are my best fields; the audiences are most appreciative, and I always consider that territory as especially good for me.'" It is only a question of where Mr. Keene happens to be playing. Of course, he is now in the Northwest. After all, who cares what Mr. Keene thinks?

CHARLES A. GARDNER AS KARL,
In "The Prize-Winner."

Combinations.

To-morrow evening with the opening of the combination season at Meyer's Wigwam—the Sullivan-Smith "Bill's Boot" combination. They come direct from New York. The piece is new and said to be a laughable specialty.

Mrs. Alice J. Shaw,

Who has whistled her way through Europe and the Eastern States, is now a leading attraction at the Orpheum Music Hall. She will give new selections this week. Mlle. Charcot, the hypnotist, is also at this popular place of amusement, besides a fine vaudeville company. The house is crowded every evening.

People's Palace.

This music hall, on the southwest corner of Eddy and Mason streets, now under the management of Cliff Phillips and free to all comers, has six special performers, besides a strong vaudeville company. It gathers in amusement-seekers every evening.

Personal and Other Jottings.

Mr. Carlos Pechin, the well-known barytone, will sing "Pro Peccatis" at the forthcoming celebration of the Knights of Pythias, Saturday, May 19, on the Midwinter Fair grounds.

The Jewish Opera company, under the direction of M. Bahad, have closed their season in this city.

Signor Faustino Zilliani, under whose direction the opera of "Martha" will be sung for the benefit of the Italian Hospital fund, at the Bush-street Theater, on the 16th inst., taught the famous Tamagno and other European operatic celebrities.

The Tacoma tragedian, as he is called, Colonel W. J. Fife, made an appearance lately at Seattle, Wash., as Lucius Junius in the third and fourth acts of John Howard Payne's "Brutus; or, The Fall of Tarquin." The occasion was the second annual benefit of the Theatrical Mechanics' Association. The Herald speaks in terms of admiration when noticing Colonel Fife's physique, and as an actor in the higher legitimate thinks he will win his way to the front rank of the profession.

The failure of "The Masqueraders," Henry Arthur Jones' new play, in London is a disappointment not only to the author's personal friends in this country, but to E. S. Willard, who owns the American rights. The plot is bizarre and exotic, and a perusal of it readily accounts for the English audience's emphatic disapproval.

An inventory of the estate of the late Edwin Booth has been filed with the Surrogate by the executors, and Dr. Joseph Booth, the brother, has discontinued his proceedings in the case. The inventory shows that the personal property amounts to $602,675.

Mrs. Alice J. Shaw, the famous siffleuse, will be pleased to give her services for charitable institutions. Besides whistling for the Stockwell benefit she will give her services to the Institute for the Blind.

During Mr. Robson's second week at the Baldwin he will be seen as Bertie, the Lamb, in Bronson Howard's comedy, "The Henrietta," and as Mr. Dimples in Buckstone's "Leap Year."

At last accounts Al Hayman was on his way to Paris for a month's relaxation, after which he will brace up and go to London.

Wild, the comedian, is among the forty people of Ned Harrigan's company expected shortly at the New California.

There is some talk of a great revival of "Held by the Enemy" at the California in the near future.

Neil Burgess is one of the purchasers of a spacious site in West Thirty-fourth street, near Broadway, New York, and he admits that a new theater is contemplated as part of a commercial structure.

Bernhardt will not return to America till 1896.

Richard Mansfield goes to England for the summer.

Tagliapietra has gone on the variety stage. The whilom excellent Italian barytone appears to be playing a game of "tag" with fortune.

Speaking of Curtis' revival of "Sam'l of Posen," the New York Sun of May 4 says: "The audience was enthusiastic in its appreciation, but it was a personal and not an artistic tribute to the actor. * * * Sam'l was an absorbing enough figure to make us forget all but him in the days of youth. But he has grown very familiar now, and we frequently look for some interest in his environments. It must frankly be said that there is none."

New York is to have a new actors' mutual protective association for the actor "on the road." The object is to insure its members against the possibility of being "stranded" out of town. Why would it not be better to have the actor his own insurer?—that is, to so professionally equip himself by study and otherwise that his performance would draw coin to the boxoffice because it would be worth witnessing.

Manager Charles Frohman has begun a suit to enjoin Arthur Miller from producing the play "Charley's Uncle" at the Bijou Theater next week. He alleges that Miller has appropriated one of his lithographic effects, and that the title of the play is liable to cause it to be confounded with "Charley's Aunt," which he controls. Miller denies that Frohman has any grounds for his suit. The matter will come before Judge McAdam in the Superior Court.

A paragraph going the rounds is to the effect that the prima donna, Melba, is a millionaire.

"Richard III" was recently played in Staunton, Va., by a company of negroes. Peter Jackson has his eye on Othello for next year. Jackson will have to use brown polish to get the true complexion. Othello was a Moor not a negro.

Madam Mojeska is disposing of all her property in this country, and will reside permanently in Poland after next season. She is the Pole that has knocked the financial persimmon in the United States.

Eva Madge, the child actor, has been engaged to amuse the little folks at the White House when Baby Ruth celebrates her birthday. Eva is fortunate in being in Washington. Were she in San Francisco and attempt to practice her art the S. P. C. C. would stop her at once.

Verdi refused all invitations to dinners and receptions offered him in Paris, on the score of his age and fatigue resulting from his rehearsals of "Falstaff." Some say the reason was that the French cooks did not prepare his macaroni to suit him.

Rubinstein is a rare man. He gave a charitable concert in Vienna, the tickets to which, doubled in price, were all sold in an hour. After the concert he said, "I shall now retire entirely; I have had enough." Rare man, to have arrived at this important knowledge.

Speaking of the pianoforte as an instrument of study, Paderewski says: "It is at once the easiest and the hardest. Any one can play the pianoforte, but few ever do so well, and then only after years of toil. When you have surmounted all difficulties not one in a hundred among your audience realizes through what labor you have passed."

Whitney Mockridge and George Ellsworth Holmes, two singers of excellent professional reputation, have concluded to leave Chicago for the Old World. Mockridge, who is known here, will reside permanently in London, and Holmes will stay abroad for a long time to study.

Certainly the English do eccentric things. The experiment of abolishing the orchestra at the London-avenue Theater has been abandoned. It was found that people would not talk between the acts unless they had music to encourage them, and in the doleful silence long waits were found to be intolerable.

Raymon Moore, who popularized the song "Sweet Marie," has received a check for $1768 from the music publishers as his share of the profits.

We are getting very fly,
Nowadays!
Virtue winks the other eye,
Nowadays!
There, for instance, is the stage—
Legs are simply all the rage:
'Tis the spirit of the age,
Nowadays!

Acting is not proper form,
Nowadays!
Barn-stormers do not storm,
Nowadays!
Divorcees of wicked ways
Star in weak and flimsy plays;
That is just the thing that pays,
Nowadays!

McKee Rankin has settled down into stock business again, and is playing nice fatherly old-man parts, when not cast for villainous roles with the company at the Burbank, New Orleans.

The usual emigration of managers to Europe in search of new plays is about to begin. A. M. Palmer, Charles Frohman, Henry E. Abbey and J. Wesley Rosenquest will be the advance guard to set out next month.

Sir Arthur Sullivan's father was a bandmaster of the Royal Military College, Sandhurst. Sullivan, as a boy, was made to learn every instrument in the band except the bassoon and hautbois, and to this invaluable training Sir Arthur attributes his powers of orchestration.

The stage manager of a company arriving at a theater in Montana was disgusted to find that there was but one dressing-room. He complained to the local manager, asking him, "Do you expect the men and women to dress together?" "Why, what's the matter with them?" returned the l. m., "Don't they speak?"

It is common gossip in the vicinity of the Professional Woman's League, New York, that Aubrey Boucicault, who seems to be "a chip of the old block," has captured the affections of an elderly but well-preserved actress, whose preference for the younger man is known to her husband; but, as she is indifferent to the outcome or to public opinion, he must grin and bear it. A well-filled wallet being one of her charms, and diamonds galore her ornaments, Aubrey, who appreciates the one and adores the other, is likely to make better use of his blandishments than he did with poor little Vie Bateman, who, according to an exchange, is said to have been impoverished by her confidence in him.

European Musical Items.

Translated from the Gazzetta Musicale at Milan.

Verdi's "Falstaff" has had a second brilliant success in Paris.

Eugen D'Albert lately directed the performance of his opera, "The Ruby," in Bremen.

Grieg has been invited to conduct one of the Colonne concerts in Paris.

Wagner's operas have been applauded in Madrid.

Cesar Thomson, the Belgian violinist, has given concerts in Prague.

"Etchinda," a new opera, by Mildred Marion, has been a success in Florence.

"Richard the Lion-hearted," by Gretry, has been revived in Brussels.

Ernest Reyer's "Sigurd" was lately given in St. Petersburg under the direction of E. Colonne of Paris.

Rubinstein's "Moses" was recently performed in Vienna under his direction.

The Beethoven festival at Bonn will be celebrated this year by the performance of the nine symphonies by that great master.

Brahms has sent a check for 1000 marks to the Berlin Philharmonic Society after the musicale in memory of the late Von Bulow.

G. Fabezzi, who is totally blind, lately gave a pianoforte recital in Rome, displaying rare virtuosity.

Rubinstein, who is esteemed not only as a great pianist and composer, but as a man of state, has been charged by the Government of Russia to consider and study the question of a musical education in the Russian schools.

Sarasate and Bertha Marx recently gave concerts in Brussels.

Felix Motti directed a Wagner concert in London.

"Cleopatra," by A. Enna, was given for the first time in Copenhagen. The opera is said to be very reminiscent of Verdi and Wagner.

Bach's "Passion" music was given in Paris.

Verdi's "Requiem" was produced in Berlin.

Hanlezka Szelezak, a celebrated dancer and the originator of the dance known as the "polka" is now an old woman, living in Kostelic, near Elba.

"Tristan and Isolde" will soon be given at the Opera in Paris.

Josef Hoffmann intends to give three piano recitals in London. He has been studying with Rubinstein.

Teresa Malten was presented with a gold medal by the Grand Duke of Weimar at a Wagner concert.

Palestrina's mass was performed at the Dome of Milan under the direction of Maestro Galotti on the occasion of the fourth centenary of the death of the composer. Giovanni Perluigi da Palestrina was born at Palestrina in 1524 and died 1594.

MRS. FOGG, SLEUTH

A Female Detected the Coin-Sweaters.

PRELIMINARY EXAMINATION.

Burke and His Wife Committed for Trial.

THEY RESERVE THEIR DEFENSE.

He Saved General Burnside's Life at Bull Run and Is a United States Pensioner.

Davis Burke, the coin-sweater, and his wife, who assisted him in reducing the value of double eagles, were arraigned before United States Commissioner Heacock for a preliminary examination yesterday morning. There were many spectators in the little courtroom and their search for curiosity was rewarded by hearing some very interesting testimony.

The chief witness was the female detective, Mrs. M. A. Fogg, who tracked the Burkes to their lair and informed Secret Service Agent Harris of their doings. Mrs. Fogg took no pains to conceal the fact that she had done a clever piece of work. She gloried in her achievement and wearied the attorneys with the details of her pilgrimages after the sweaters. Burke, grayheaded and stern, glared at her, but his wife, buxom and ruddy, looked pityingly at the detective.

Mrs. Fogg testified that she was in the employ of the Government, and that she lived with her husband at 988 Howard street. He, it appears, was employed by a hack company, who dispensed with his services when they learned that he had taken an interest in his wife's work. Taking an interest in anything but his horses and the success of his employers is a hackman's unpardonable sin, and Fogg is now looking for a job.

About one year ago Mrs. Fogg's attention was riveted upon two mysterious people. From her window she saw them, a man and a woman, pass by once a fortnight. They always had a satchel with them and always stopped for a few moments in a doorway at 148 Sixth street, where the man invariably gave the woman coin, and where she invariably returned to him the change after making a trivial purchase. Mrs. Fogg observed that the coin given to the woman was always a double eagle. She named the man David to herself, for she has a habit, so she informed the Commissioners, of giving names to strangers, and she spoke to her husband about him. She became convinced that "David" and the woman were altogether too mysterious to be good, and told Detective Harris, who employed her to watch the couple. She tracked them to their dwelling, and learned all that she could about their movements. She saw Burke—who was no one else but her mysterious "David"—going into 563 Mission street. She saw him on one occasion with Dickey, the celebrated counterfeiter, and saw Dickey leave Burke's house on Mission street on April 13 with a trunk on his shoulder. On May 1 she again saw Dickey and Burke together, but before she could notify Harris Dickey had disappeared. She learned that the coin which David's wife used in making her purchases had been sweated.

J. D. Harris testified that on four occasions he saw Burke and his wife passing sweated coins. When she was arrested she had six double eagles that had been reduced by the action of acid. About 85 cents' worth of gold had been taken from each one.

W. R. Harris testified that he searched rooms occupied by Burke at 563 and 567 Mission street. In the former he found bottles, batteries and all the apparatus used in reducing coin; at the latter a burnishing machine.

J. Anderson, a druggist, testified that Mrs. Burke gave him a sweated coin for some medicine, and George C. Douglas, the policeman who arrested Mrs. Burke, swore that he saw her purchase ten cans of fruit at a grocery, and that she gave the grocer a reduced $20 piece and received the change.

Thomas Price, the chemist, testified that he had made an analysis of the contents of a cup found in Burke's possession when he was arrested, and that it contained gold and the metals that are used in alloying gold coin. Price had examined the sweated coins, and estimated the amount that had been taken from each. He said that in twenty years a coin loses three or four grains, but much more than that had been taken from those found upon Mrs. Burke.

Attorney Burnette G. Haskell, who has been employed to defend the sweaters, urged the court to reduce Mrs. Burke's bail on the ground that she could be depended upon to remain in the city during her husband's imprisonment, but the Commissioner refused, and fixed Burke's bail at $12,000 and hers at $5000. They were taken to the Alameda prison. They made no defense before the Commissioner.

Burke is a veteran of the Civil War and draws a pension from the Government, which, notwithstanding his crime, cannot be cut off. In the battle of Bull Run he saved the life of General Burnside and received a vote of thanks from Congress and from the Legislature of Rhode Island. He was at one time Postmaster at San Leandro.

At Calvary Church.

Miss Effie Stewart, the dramatic soprano who has twice appeared successfully with Scheel's orchestra, will sing to-morrow morning and evening at Calvary Presbyterian Church.

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