Some of the Eastern dramatic writers are complaining that few new plays are coming on. Hilary Bell, in the New York Press, for instance, remarks that the influence of Oscar Wilde's dramatic work explains "the present apathy of the English drama," and draws a picture at once pathetic and semi-humorous, when Wilde is simultaneously portrayed as thriving and taking on flesh upon the treadmill, but at the same time getting ready to exercise an "unnecessary influence" when he shall resume the pen. The truth may be that fewer plays are being staged, but that does not tell the whole story. There are old plays and old operas by the score which survive and solely by the hold they have upon the sympathies of the play-goers, and they will demand and secure hearing and rehearing until the standard of taste shall be radically changed. Some of the Eastern dramatic writers

Locally the admixture of plays well known and of those less well known at home but more or less having sent their fame achieved on Eastern stages to precede them seems well calculated to please. The list of the week embraces: "Two Orphans," "The Masqueraders," "The Irish Artist," "The Great Unknown," "The Huguenots," "The Bohemian Girl" and the purposes of the Organization of the numerous attractions of the Orpheum and the Chutes Casino. That is a greater variety than any Eastern city is offering for the coming week. If that last state-ment has any bearing it is to enforce the belief that San Francisco will some time be the great theater town of the United States, taking the year through from beginning to end, for personal comfort has much to do with box-office finances.

That brings up another statement current in the East that the people of New York spend annually about \$8,000,000 in the theaters. While that is a large sum, the average per capita of population is probably now much larger in San Fran-cisco. Some facts concerning the outlook for the coming week are given below.

At the Baldwin.

A great impression has been made by Henry Arthur Jones' "The Masqueraders," which Charles Frohman's Empire Theater Company is to present for the first time in this City at the Baldwin Theater Monday evening. The play had a great run of over 200 nights at the home theater, and the hit of the company's present engagement is expected to be made by it. The story is as follows: David Remon, an astronomer, becomes enamored of Dulcie Larondie. At a hunt ball, which brings together many ladies and gentlemen in Gold glorious costumes, a kiss is sold at auction for the benefit of the widow of a man who has been killed in the hunt. Dulcie is to furnish the kiss. Lord Skene, a titled libertine, bids for the favor going beyond the limit of his poor resources and captures the kiss for 3000 pounds. More than this, Lord Skene offers to the barmaid the title of Lady Skene and as she has always had a desire to shine and enjoy life she accepts the first of the offer. In the bidding for the kiss Skene's strongest opponent was David Remon, an astronomer, who had a feeling of love for the barmaid. In the second act Sir brice has been a married man for four years and in the event was specially engaged by Mr. Frawley, and the event was scalarized by the lightand in the art of which, as mentioned, Doason is a ventriloquist, which combined enable in the art of which, as mentioned, Doason is a ventriloquist, which combined enable in the art of which, as mentioned, Doason is a ventriloquist, which combined enable in the a glorious costumes, a kiss is sold at auc-

Nine months afterward, at Nice, we find Sir Brice more brutal and reckless than ever. Remon is just about to start for Africa on a scientific expedition, and has come to Nice to say good-by. Sir Brice insists that his wife should secure more money from him. She refuses, and he threatens to rob her of her child. Remon arrives, and Dulcie confides her troubles to him. When she learns of the danger-ous expedition he is about to undertake, she begs of him to give up the idea. He refuses, but the love between them asserts itself, and with a passionate outburst he renounces all thought of the journey, and declares that their lives are their own. Sir declares that their lives are their own. Sir Brice has been a silent witness of this passionate love scene. It does not seem to have the least effect upon him, so far as outward appearances go. He suggests to Remon that they play at cards for the money that is owing the astronomer. Remon, angered and desperate, refuses the challenge, but offers to stake his fortune, 200,000 pounds (\$1,000,000) against Sir Brice's wife and child. Sir Brice acquiesces. Remon wins. The fourth act takes place at Remon wins. The fourth act takes place at Remon's eyric observatory on the Alps. where the astronomer has taken Lady Skene, and it is here that the dramatic

story finds the end.

Manager Charles Frohman has sent all
the elaborate scenery, costumes and accessories across the continent for this big production, which will no doubt create great dramatic interest. It contains no end of striking and well-developed situations which call for artistic acting. Its first production to-morrow night will allow us the opportunity of witnessing its famous and much-talked-of card-cutting scene in the third act where Sir Brice stellars his wife third act, where Sir Brice stakes his wife and child against his opponent's fortune. This situation is one of the most intensely either, as the "Two Orphans" will occur dramatic ever put in a play, and as carried out by William Faversham, Robert Edeson and Viola Allen is made the very

most of.
On Monday evening, August 17, comes the successful comedy, "The Gay Parisians," direct from a run of three months at Chicago. The piece will be presented by the original company, which includes, among others, W. J. Ferguson, James O. Barrows, Charles B. Wells, W. R. Shirley, Sadie Martinot, Mrs. E. J. Phillips, Mar-

garet Gordon.

The comedy shows how a pretty young wife who, to get revenge on her late hours-keeping husband, went out with a friend of his to spend a pleasant evening, and had anything but the good time she expected. She and her companion are arrested and get into numerous other difficulties, which keep them in hot water all through the four acts of the pias. The farce is now running at Hooley's Theater, Chicago.

Galifornia Theater.

Chauncey Olcott, the sweet singer, has completely captured the theater-goers of this City, and his success at the California Theater has been immediate and brilliant. Few stars have brought with them such

Pitou. The authors have departed somewhat from the time-worn methods usually employed in constructing an Irish drama. In "The Irish Artist" there are no landsharks, no process-serving menial, no collusion of the simple Irish lad and the tooconfiding English soldiery.

The production will be a careful one as regards scenery, costumes and accessories, and will include Mme. Natali as Valen-

lusion of the simple Irish lad and the tooconfiding English soldiery.

The story of the play is strong in its
simplicity. There are four acts, and the
scenes are all laid in Dim-na-cor, county
of Wexford, in Ireland, in 1815. During
the performance Mr. Olcott will sing the
following songs, written and composed by
himself: "My Beautiful Irish Maid,"
"Look in My Heart," "Olcott's Irish Serenade," "Katy Mahone," and Tom Moore's
song, "Believe me, if all those endearing
young charms." Entirely new and picturesque scenery has been painted by
John Young. The costumes, which are
historically correct, were designed by H.
A. Ogden. The play shows Cormac A. Ogden. The play shows Cormac Cronin, his wife, Maurice Cronin, his son, and Maggie Cronin, his daughter, living in the village of Dim-na-cor, on the coast of Ireland.

They have for neighbors Father Dennis

They have for neighbors Father Dennis Mahone, a priest, and his niece, Kate Mahone. Cormac Cronin, while generally known as a fisherman, is also the head of a band of smugglers. His son Maurice, who has gained some reputation in London as an artist, is ignorant of the occupation in which his father is engaged. Nor would he have found it out but for Paddy Blake an idial how who is clambering Blake, an idiot boy, who is clambering through the rocks and mountains and finds himself in the cave where the smugglers hide their goods. As Maurice is his friend he immediately imparts to him the discovery.

Maurice makes up his mind to visit the cave and learn more about Poddy's find

Maurice makes up his mind to visit the cave and learn more about Paddy's find, but not until he has satisfied himself upon another subject. He has learned through the village gossip that Kate Mahone, the girl he loves, has fallen heir to a fortune during his absence in London, and on this hinges much of the realistic story told in the play. On Tuesday evening a benefit is to be tendered the Youth's Directory by Mr. Olcott, his management and Al. Hayman & Co. "The Minstrel of Clare" will be presented by Mr. Olcott for the week commencing Monday, August 17.

Golumbia Theater.

The Columbia Theater has done a landoffice business the past week with "A Gold Mine." For the occasion Mrs. Thorndyke-Boucicault was specially en-

astronomer, who had a feeling of love for has been a married man for four years and has managed to ruin himself on the turf. Remon is still the friend of the wife, who has been requested by the husband to borrow of David and she does it to the tune of 6000 pounds.

Nine months afterward, at Nice, we find Sir Brice more brutal and reckless than ever. Remon is just about to start for Africa on a scientific expedition, and has come to Nice to say good-by. Sir Brice insists that his wife should secure more money from him. She refuses, and he successes, "The Great Unknown." At the time of its first presentation the press of New York pronounced it to be one of the funniest comedies of the day, full of laughter, absurd situations and funny complications, all brought about in a purely legitimate manner—not of the horse-play order. "The Great Unknown" is not unplications, all brought about in a purely legitimate manner—not of the horse-play order. "The Great Unknown" is not unplications, all brought about in a purely legitimate manner—not of the horse-play order. "The Two Escutcheons," which made time of its first presentation the press of New York pronounced it to be one of the funniest comedies of the day, full of laughter, absurd situations and funny complications, all brought about in a purely legitimate manner—not of the horse-play order. "The Great Unknown" is not unplications, all brought about in a purely legitimate manner—the of the day, full of laughter, absurd situations and funny complications, all brought about in a purely legitimate manner—the of the day, full of laughter, absurd situations and funny complications, all brought about in a purely legitimate manner—the of the horse-play order. "The Great Unknown" is not unplications, all brought about in a purely legitimate manner—the of the horse-play order. "The Great Unknown" is not unplications, all brought about to start for unpurely legitimate manner—the of the day, full of laughter, absurd situations and funny complications, all brought about in a pure Theater. It is said to have an exceedingly interesting plot. The following is the cast and Saturday.

complete:

Jeremiah Jarraway, Harry Corson Clark (rather a large-sized mouse, likewise a somewhat full-grown moth, but offering a lively illustration of two familiar fables), Ned Dreemer Cousin, Frank Worthing (Ned who went away a Methuselah and returns a "Daisy"); The O'Donnell Don, Witton Lackaye (with a proverb for every occasion); Tom Proude, George W. Leslie (in the musical line with a penchant for his pupils); Patrick, Wilson Enos (an indispensable in the Jarraway household); Etna Lusus, Miss Blanche L. Bates (natural combination of mouse and puss—no other specimen known to exist); Pansy, Miss Hope Ross; her sister, Mrs. Arabella Jarraway, Miss Madge Carr-Cook (the feline article of the proverb, who returns in season to catch Miss Madge Carr-Cook (the feline article of the proverb, who returns in season to catch the frolicking rodents); Aunt Penelope, Miss Phosa McAllister (a protecting angel as well as an avenging spirit, and taking a deal of enjoyment out of both); Shirley Munkittrick, Mrs. Thorndyke-Boucicault (her niece, a young widow with histrionic aspirations); Miss Twitters, Miss Lansing Rowan (mentor and guide to the Demoiselles Jarraway); Mile. Agathe, Miss Alice Pixley.

The entire action of the comedy passes in the Jarraway reception and sitting room. Ten days are supposed to intervene between the first and second acts; the third act follows one day later.

Grand Opera-House.

"The Danites," with James M. Brophy as Sandy McGee, has drawn crowded the stage with a splendid setting. The management say that such a setting of melodrama has never been seen before in San Francisco.

The full depth of the stage of the Grand is to be employed in the second act. This will be when the scene is in the Gardens

will be when the scene is in the Gardens of Bel-Air. Seventy people will be on the stage at that time. Professor Charles F. Groeber's Mandolin and Guitar Club, consisting of forty well-known ladies and gentlemen, will assist.

The management has engaged a number of well-known artists especially for this performance. Among those who will reenforce the stock company of the Operahouse are Miss Anita Fallon, Kate Dalglish, Mortimer Snow and Carl Smith. Mr. Brophy, who in his first week was a dashing young New Yorker and the past week has been a sturdy Westerner, will during the coming week be the dashing young cavalier of the last century. The part of the Chevalier Maurice de Vaudry will bring Mr. Brophy's talents as an actor into play.

Grand Opera Season.

Meyerbeer's classical work "The Huguenots" will be presented at the Tivoli an array of supporting talent as has this young comedian. On Monday evening Mr. Olcott will bring out "The frish Artist," by George H. Jessop and Augustus Italian and English grand opera, now Final Judgment." Morris was asked

one day if that meant the New York judgment. He became frightened at the thought that the least apprehension might become general and so changed the title. Possibly Georgie Cayvan may revive "Squire Kate," Buchanan's pastoral play, in which her greatest success at the New York Lyceum Theater was achieved.

One of the big melodramatic productions of next season will be "Darkest Russia," which will be sent to the coast with a magnificent company in a few months.

When Otis Skinner appears at the Baldwin early next year he will have for presentation two entirely new plays, entitled "A Soldier of Fortune" and "The Third Dick."

In "Town Topics," which will be seen at the Columbia Theater this season, there are said to be no less than twenty pretty girls, who will be seen in a host of original

Evans & Hoey have returned from Europe, where they went to engage their specialties for "A Parlor Match," which will be one of the principal attractions en route the coming season.

Court Golden State No. 22, Foresters of America, has arranged for a benefit at the Columbia Theater for Tuesday, Wednesday and Thursday nights, August 25, 26 and 27, when "A Social Trust" will be repeated.

William A. Brady, who will send Joseph Grismer and Phœbe Davies to the coast in November with a very strong company, will produce among other new plays for the first time "Humanity" and "The Cotton King."

Miss Pauline French, a graduate from the Columbia Theater School of Dramatic Art, will join Augustin Daly's forces next season. Peterson's Magazine has quite an article in this month's issue of her beauty and accomplishments.

Chauncey Olcott will make a run with the Olympic Club Wheelmen to the Cliff House this morning, and will be tendered a breakfast by the latter at the hotel on the beach. He will sing at the Pavillon this afternoon on the occasion of the meet-ing of the League of the Cross.

regards scenery, costumes and accessories,

tine, Nina Bertini Humphreys as Mar-guerite of Valois, Miss Bernice Holmes as

Urbano the page, Sig. Michelena as Raoul

de Nangis, Sig. Maurice de Vries as the

The Orpheum.

A star comedy feature is announced at

the Orpheum for the week in the person

from a very successful trip through Aus-

quite a stir among the medical fraternity. In several instances he appeared before

their societies and gave exhibitions of his

powers under the supervision of the best known physicians of the country. How-

ever, one does not have to go to Australia for examples of the wonderful things he

Matinees every Wednesday

The Chutes,

The bill in the Casino at the Chutes dur-

the big theater has been well filled every

"Joe," the orang-outang, who does

Facts Between Acts.

The entire cast of "Chimmie Fadden"

Miss Katherine White's piano recital

will take place at Golden Gate Hall on the

Alexander Salvini will play a three weeks' engagement at the Baldwin Theater in the fall.

Among the new plays to be presented at

the Columbia Theater this season is "Tennessee's Partner."

the Bowery," is one of the early attractions at the California.

The sale of seats for "The Gay Parisians" commences Thursday at the Baldwin Theater box-office.

And now it is said that James O'Neill

will play the late Frank Mayo's part in "Pudd'nhead Wilson."

The last performance of "Mavourneen,

Steve Brodie in his successful play, "On

will be seen on this coast this season.

and will be retained for another week.

de Nangis, Sig. Maurice de Vries as the Count of Navarre, a part which he has sung most successfully in Europe and this country; Sig. Abramoff will be the trusty old servant Marcel, and Richard Karl the Count of St. Bris, the father of Valentine. The other parts will be in good hands, and an augmented chorus and enlarged orchestra will assist. On Tuesday, Thursday and Saturday evenings Balie's everpopular ballad opera, dear to the hearts of all music lovers, "The Bohemian Girl," will be sung. Much care is being taken in the preparation for the early production of Verdi's "Aida," also the initial presentation in this City of Humperdink's fairy opera, "Hansel and Gretel," and reproductions of "Il Trovatore," "La Traviata" and "Cavalleria Rusticana." Sardou, in his customary manner, in 'Madame Sans Gene'' depicts the fire and fury of the sanguinary times when the royalty and nobility of France went down in a sea of blood, the cessation of the strife and the rise on the ruins of the old monarchy of the gilded, unsubstantial re-gime of Napoleon.

It's All a Question of Makeup

of Professor T. A. Kennedy, the mesmer-ist and hypnotist. He has just arrived How Age, Golor and Nationality Change tralia and New Zealand, where he made in the Dressing-Room

In this City there are a number of cases of quite wonderful cures from the cigarette, drink and opium habit. However, he is not engaged by Gustav Walter to expound any particular theory, but to play the role of a fun-maker. With subjects selected from the audience he will give an entertainment quite as mirth-provoking as anything ever seen on the Orpheum stage, which is saying considerable, for some very funny things have been seen there. Biondi, the greatest of change artists who has ever been seen on the Pacific Coast, will appear in new sketches. His J. E. Dodson, the versatile character actor of the Empire Theater Stock Company, has, perhaps, no superior in that difcult branch of the histrionic art which for lack of a more precise definition is vaguely described as "make-up." He is able to add fifteen years to his age or take twenty away without leaving his dressing-room, and he change his nationality or his color as easily as another man can his politics.

youthful parts, like Sam in 'The Queen's Shilling,' for instance, require but small skill in the make-up—a little flesh-colored grease paint for a groundwork, heightening the cheek-bones with carmine rubbed in with a little brown, and using blue and black for the eyes, blue on the upper eyelid close to the lash, and the lash blackened with black grease paint warmed over the gas and applied with a pencil; that's very simple. It's called the straight

"Any one is equal to do that. The difficulty arises when the make-up is complex, and then adequate skill is not acquired until after years of experiment. I have ing the week has been unusually good and been all my life studying the art. Very few theater-goers fully appreciate how afternoon and evening. The "Young Sandow," as he is called, has made a great hit largely dependent upon the make-up is the success of many a great actor in his most famous roles. Sometimes tragedians pay less attention to make-ups than actors everything but talk, is amazing all who see him. Nothing like him has ever been seen before in California.

Beginning next Wednesday evening. Conn Fredericks, the "Demon Cyclist," will ride a bicycle down the chutes and land in the lake without injury to himself or machine. He successfully accomplished the leat at Paul Boynton's big water show in London and will now try it for the first time in America. of other classes. Edwin Booth and Henry Irving are exceptions. The famous American actor and the famous Englishman have not been excelled in the art of make-up.

"It is a comparatively modern art. It did not amount to much even in Garrick's day, unless Garrick resorted to what we call the straight make-up. But not until recent years has he art been brought to its present elaborateness. The so-called character artist make-up is really a creation of the last two or three decades. During all of that time there has been a steady recent. A curious slang expression of the English greenrooms is 'a Sadler's Wells make-up.' Sadler's Wells Theater was for years the home of the legitimate in London. It is associated, too, with many proken-down actors of the old schoolcrushed tragedians, as you may say. Now, if an actor in England comes late to a per-formance and with an insufficient make-up he is chaffed about his 'Sadler's Wells,' the suggestion harking back to the days when the make-up was improvised at

old Sadler's Wells Theater with a little white rubbed off the walls, a little brown rubbed off a brick from a chimney and a hole in the tights blackened with soot from the blue.

"The chief features to be considered in a make-up are the wig, the hair, the eyes, the nose and the teeth. The wig is the nost important ingredient in a good make-up—a make-up which disguises the actor and gives a natural effect. It is a very difficult matter to get a good wig. You have to consider the actor's physical peculiarities as well as the type to be represented and the idiosyncrasies of the particular character. The wigmaking TIME business is a specialty. Only a few succeed at it, notably the late Rickards of Covent Garden, London; Clarkson of London, Meyer of New York Buch of Philadelphia and Hepner of Chicago. Rickards was the best perhaps. For twenty years he made wigs for celebrated character actors of London. Many of my own wigs have been made of late by Clarkson, a clever workman. I usually give him the sketch, preparing it myself or getting it prepared by a friend. Sometimes fifteen or twenty visits are necessary before the thing suits. A vast amount of pains and patience is required. The wig I wear in the role of Schumard is the third Ihad made for the part. Clarkson made it, but he made two others before I was satisfied.

"Hair on the face is the feature next in importance. This is attached to the skin by a spirit gum. Crape hair is used and the actor can often make himself up in this respect better than the wigmaker could do it, except in the case of a full beard. Eyebrows are put on with crape hair or they may be colored in. Charles Matthews used to say that a stage mustache never looked so well as when it was painted on. But that was before the days of a perfected make-up such as we know and the painted mustache must needs have been a very small affair indeed to keep up an illusion under a fire of opera-

"Speaking of paint reminds me that the invention of grease paint marks an important advance in the art of make-uprevolutionized methods. It is made chiefly in Germany by Leichner, and in a smaller way by Meyer in New York. Harmless? Yes, I think so. I never suffer any injury from it, though rouge which has vermilion as one of its ingredients is not harmless, I should say. The basis of grease paint is wax, and there is a little olive oil in it and oxide of zinc, with such coloring matter as may be required. But the pigments are harmless. As a rule a grease that closes the pores is used before the paint is applied.

"The nose, the ears, the chin, the cheeks and the teeth are all the subjects of makeup. You may take out all your teeth, as it were, or you may put in others. Years ago I played in 'Black and White,' impersonating a negro. I had a set of teeth made to fit over my own. These, protruding, gave me the mouth features or the negro, full lips and all; but when I went to speak I found I was unintelligible.f It required a month's practice before I could be understood, and then I had the negro accent almost exactly—or the critics kindly said I had. The witches in 'Macbeth,' for instance, have false noses, false single teeth or tusks, the latter made of cardboard attached with cobbler's wax.

"I almost always use noses. I can make them up in any shape and can defy detection even in the dressing-room. There is a nose paste made by Leichner and Meyer which is very well in its way, but for long, drooping noses it is impracticable. To meet this defect I struggled for years to get something that would do, and at last succeeded. I can make any kind of a nose. Not so long ago I was playing the Jew in 'After Dark.' I made up a nose to suit the part. One night at the close of the performance I was sent for by a Jewish gentleman who wished to meet me. I divested myself of my make-up and went to him, saying: 'Well, sir, I am Dodson; what can I do for you?' He replied, 'I want Mr. Dodson, the actor.' 'But I am he.' no,' rejoined the Jew, placing his finger upon his nose, 'he is one of us.' He had been completely deceived by the make-up, and it is really remarkable how small and to get a particular effect. I may say 1 am a believer in noses as indexes of character. I use a made nose as Schaumard.

"All sorts of eyes can be made up. squint eye or a wall eye is the result of fastening a piece of fine muslin on the upper lid, gumming it down and painting a false eye on the whole. Squeers, in Nicholas Nickleby,' is usually made up in that fashion. "In making up one has to consider the

size of the theater, the strength of the electric light and gas and the effect to be produced at the same moment in the front of the audience and in the highest gallery.

The make-up must not be too strong for the former or too weak for the latter. I generally try my make-up several times before the dress rehearsal, but I don't know whether this is usual.

"Of course I need hardly say that make-up includes costume and all its details, gloves, hat, glasses, shoes, etc. All these things have to be closely regarded with a view to a symmetrical and artistic whole. But that, I take it, is pretty generally understood even by the people who know little of the intricacies of character make-

"It is a rather curious fact that I am often accosted by people who say, 'Why, Mr. Dodson, I thought you were an old man.' They can scarcely believe that I am a young man. I always consider this mistake a kind of oblique compliment.

"Who are most successful in character make-up? I should say E. M. Holland improvement, of course, but the present and W. H. Thompson in this country, and absolute perfection of detail is very in England John Hare, Beerbohm Tree and Mr. Mackintosh among character actors."

Thomas Slater has a message for every man o page 4. Don't fall to read it. NEW TO-LAY-AMUSEMENTS.

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THE SWEET SINGER,
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"Katie Mahone," "Olcott's
Irish Serenade," "Look in My
Heart," and Tom Moore's Beautiful
Lyric, "Believe Me If All Those Endearing Young Charms."

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