

THE DRAMA.

Frederick Warde at the Opera House.

WHAT ACTORS ARE DOING.

H. C. Wyatt's Benefit—"The Drummer Boy" at the Pavillon—Other Notes.

Hand organs have been banished from the streets of Vienna by imperial decree.

Manager John Stetson is said to have invested \$300,000 in a Boston daily newspaper.

Herrman has contracted with M. B. Leavitt for a sixteen weeks' tour of California and Mexico.

Jennie Keiffarth has recovered from her illness, and rejoined Conrad & Hermann's Opera Co.

Berry & Fay have signed Helen Reimer and Dan Williams for their summer tour of the Pacific slope.

Christine Nilsson is announced to sing at her farewell concert, "Hilias Dream" and "I Know That My Redeemer Liveth."

M. B. Leavitt has rented the California Theater, from Al. Hayman, beginning July 1st. It will be run as a popular theater.

The Campanini tour has come to an abrupt end, a terminal illness which many of the tenor's friends prophesied before he left his palace at Parma.

Oscar Wilde once said to an American lady: "America has no ruins or curiosities" to which she replied: "The ruins will come in time, and as for curiosities, we import them."

A Russian national opera company is to appear in Berlin this month, and will then make a tour of Germany, France, and the United States.

The Los Angeles Tribune reported managed to get a little interview with Mrs. Langtry, and he is tickled nearly to death. He was so dazed that her big feet did not look larger than a baby's. He is "clean gone."—(Pomona Times).

A female orchestra—fourteen in number—left New York May 5 to fill a year's engagement at a prominent Rio de Janeiro, Brazil, theatre. They were secured by, and are under the supervision of, Herman & Linan, the dramatic agents.

The first regular theatre in Colon, Panama, has been inaugurated by a Spanish company. Seats, scenery, decorations and other paraphernalia were made in New York. Hitherto theatrical companies have had to exhibit there in storehouses or halls.

The latest fad among the actresses is a delicious liquor of mint in a goblet filled with finely cracked ice, and a dash of Kummel. It is the color of a light emerald, and makes a grateful and cooling sensation after the performer. It has been named a Honey cooler, frappe.

Mrs. Langtry's fence, about which there was much litigation some months ago, has been rebuilt, but within the line prescribed by law. Superintendent John Richardson, of the Bureau of Encumbrances, thinks the brick pillars will soon follow the fence and come down.

John S. Clarke and his son, Creston, sailed for London May 1st. The sudden departure was caused by a receipt of a cablegram, announcing the serious and probably fatal illness of Mr. Clarke's wife, who is a sister of Edwin Booth. Mrs. Clarke's health has been bad for a long time.

The Chinese in New York call the Pearl of Pekin "Bucking Janjue," which is Pekin's Pearl. Pekin is not Pekin in China at all, but Beking; and it takes seven combinations of Chinese hieroglyphics to write it in the original.

The opera is still drawing large audiences, and remains one of the sights that attracts frivolous Gothamites as well as the many strangers now in the city.

Dixey and June will strike New York simultaneously. There is no particular connection between the two beyond the fact that both are particularly delightful and most strenuously sui generis.

Adonis during the past few weeks has been a revelation and a dream to the New Englanders, who have had such a dose of "dog" this season that Dixey was to them a boon, a thing of beauty and a joy forever. No matter what the new attraction may be—opera, comedy, drama, or nightmare; no matter how bad the actors may be, how gorgeous the printing, or if the next week's stand is in California, New England is selected as the place to try the piece, the theatrical dog to be experimented on.

Mr. Nat. C. Goodwin has just secured one of the stepping-stones to his ambition "the legitimate," by purchasing from the adapter, Mr. William Yardley, a version of *Gringorio*, called *A Royal Revenge*. *Gringorio* is one of the celebrated Coquelin's happiest characters. It has already been played in this country by Lawrence Barrett under the title of *A King's Pleasure*, which version was written by Captain Alfred Thompson, and brought him great credit by the careful and good work contained in it.

*A Royal Revenge*, Mr. Yardley's version, is said to be an admirable piece of work from a literary point of view, whilst the character of *Gringorio* should fit Nat. Goodwin like a glove.

Captain Jack Crawford has closed for next season with Sheridan Corby, and will star in *The Trapper's Dream*, a border drama written especially for him by the author of *Struck Oil*. He produced the play in San Francisco in 1880, and played it ten weeks on the California circuit to big business, withdrawing it to take the field as chief of scouts in the campaign against the Apache Chief, Victorio, then on the war path. The drama has been thoroughly re-written, and will be produced for the first time in the East under Mr. Corby's management. The piece is said to be a pure one, free from the blood and thunder upon which so many border dramas are based. There is not a shot fired throughout the play. The scenes are laid in Utah and California.

Frederick Warde. To-night Frederick Warde will open at the Grand Opera House in *Virginius*. His repertoire for the week will be *Virginius*, *Galba*, *The Gladiator*, *Gaston Cadot*, *Damon* and *Pythias* and *Richard III*. Of this actor the New York Dispatch says:

Mr. Fred. Warde's engagement at this theater closed last evening, and it was one of the most successful he has played since he began his career as a star in the legitimate drama.

Of the excellence of his impersonations of "Virginius," "Damon," and other characters in his repertoire, we have in the past made extended and commendatory comment.

His company is one fully capable in point of talent, and in Miss Eugenie Blair he has a leading woman who gives promise of attaining more than ordinary prominence in her profession. She is young, ambitious, an excellent reader and possesses a clear and singularly resonant voice. Her impersonation of "Parthemia," at the Wednesday matinee—and it was for the first time—deserved the numerous recalls and tributes of appreciation it received from the audience.

The *Drummer Boy*. Commencing with to-night the stage at the Pavillon will be occupied by *The Drummer Boy*. Following is the cast of characters: Farmer Howard, W. F. Coggins; Mart Howard, C. M. Fairbanks; Harry Howard, J. O. Foy; Johnnie Howard, Master Jasper Tripp; Farmer Elliott, J. W. Durbin; Tom Elliott, E. S. Fish; Major Rutledge, A. W. Patton; Frank Rutledge, Dr. H. G. Keeler; Fattie Smith, J. Lee Burton; Will Smith, J. S. Niles; Colonel Robinson, Colonel W. H. H. Russell; Uncle Joe (always there or thereabouts), A. F. Nail.

Federal officers: Major General, D. Jones; Chief of Staff, Dr. B. F. Kierulff; Lieut. and A. D. C., D. J. Matlock; Brigadier-General, O. H. Violet; Lieut. and A. D. C., M. F. Tarble; Commodore, W. H. Tripp; Captain Co. A., Lieut. Williamson; Captain Co. C., Lieut. Davis; Captain Co. D., Captain Schreiber; bugler, A. L. Cook; New Prisoner, Harry C. Miles.

Confederate Officers—Lieutenant-General Johnston, Captain Johnson; Chief of Staff, E. D. Williams; Lieutenant and A. D. C., D. R. Rozelle; General Cheatham, Col. E. Blenerhassett; Chief of Staff, S. E. Douglass; Lieutenant and A. D. C., M. F. Tarble; Colonel Rutledge, A. W. Patton.

Lady Characters—Mrs. Farmer Howard, Mrs. S. Fannie Denny; Mrs. Mart Howard, Mrs. Fannie M. Patton; Miss Jennie Howard, Miss Bertha Penning; Mrs. Elliott, Mrs. Josie H. Wilder; Mrs. Major Rutledge, Mrs. Annie Hackett; Sisters of Charity, Mrs. Adie Fairbanks and Miss Sarah Carr; Goddess of Liberty, Miss Ollie Hollis.

Tableaux—Miss Clara Whitson, Miss Alice A. Fitch, Miss Sarah Carr, Miss Irene Bollinger, Miss Emma Neubauer, Miss Hattie Wellfars, Mrs. Carrie Paterson, Mrs. Ella McDowell, Mrs. May Wild, Miss Massery, Miss Lillie McGinness, Mrs. Della Riley.

Mr. Wyatt's Benefit. On Thursday night Frederick Warde will play *Virginius* for Manager H. C. Wyatt's benefit, and on that occasion the Opera House will be filled to overflowing by his friends. The box sheet shows already how numerous his friends are, and before Thursday night arrives it is likely that there will not be a seat left.

The Siege of Paris. Quite a large number of people visited the Siege of Paris yesterday, and spent several enjoyable hours in looking at the life like picture of Paris and its environs as it appeared during one of the last days of the siege. Mr. Cameron, the lecturer, understands the details of the fighting and knows how to tell them so that visitors can understand what they are looking at.

To Musical People. Col. J. J. Ayers.

MY DEAR COLONEL—I want to claim your attention for a few moments while I speak to you of an artist who has recently come among us, and I desire to bespeak for him through you who are so quick to recognize true merit, the good will and power that the columns of your paper possess. I refer to Mr. Heinrich Köhler, a pianist of note in his native land. He has just arrived in America from Germany, via India, China, Japan, Java and Australia. He comes here in the manner of a traveler, unheralded, and without the flourish of trumpets. I predict however that he will create a sensation, and leave an impression on the minds of those who are so fortunate as to hear him, which time will but serve to deepen. An impression which will be the embodiment of the nobility and grandness of Fine Art.

To do this the artist must possess not only the mental ability to interpret, and the physical ability to execute but there must underlie it all that quality which will attract, touch and hold the hearts of his hearers. In a word, the inspiration must be evolved from a soul. In my extensive acquaintance in the musical world, I have never heard a pianist (excepting possibly Rubinstein), who has so thrilled me, so truly satisfied me, as this man does. He possesses all those qualities which have made Joseffy famous, namely, touch, facility of execution, and power, and he needs fear nothing in the comparison. The marvelous delicacy of his touch, his faultless technique and power seemingly equal to any emergency rank him at once as the peer of Joseffy, while in addition to these requirements he has that which is now-a-days such a rarity, and yet which is the main-spring of the foundation stone of all true art, sympathy; a heart that has known grief and that has been full to the brim with joy, torn with passion, and yet knows the refrain that lifts the souls of mortals to realms above the strifes, cares and sorrows of earth.

Such are my impressions of this artist on a short acquaintance, and I cannot refrain from asking you, with no motive save to promote a love for and a proper discernment of musical art, to present him to your host of readers in his proper light—an artist of the first rank, and to whom their hearty support should be given. If you desire to publish this letter over my name I am quite willing for you to do so, and be glad of the chance to say a good word for the cause of good music and good art. I am, very sincerely yours,

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By order of the Board of Supervisors of Los Angeles County, California. G. H. DUNSMOOR, Clerk my7-7n

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