THEATERS AND PLAYERS.

This Week Nothing New but Mr. and Mrs. Sydney Drew.

"THAT GIRL FROM MEXICO."

The Bostonians Will Tempt Us With "Dorothy," and Again With "Robin Hood"—History and Amy Robsart—Last Week of Miss Wainwright—"Beacon Lights" at the Alcazar—Anent Agnes Huntington, Richard Mansfield, Actor—"Bluff King Hal" Another Week—Foreign and Domestic Notes.

Marie Wainwright and company have no reason to murmur at their reception and success in San Francisco. The manner in which "Amy Robsart" was produced at the New California will be a notable event in our local annals, as will be the admirable manner in which several of the leading characters are sustained—notably the heroine, by Miss Wainwright, and Richard Varney, by Mr. Barton Hill. It may be interesting to know, by the way, that the Amy Robsart of "Kenilworth" never had an existence, and therefore the sentimentality of our lady theater-goers has been expended in vain over Leicester's victim, and their tears wasted. "The historical romance from which this play is taken is a combination of several occurrences in the reign of Queen Elizabeth, in direct violation of the period at which they took place, but so skillfully put together as to make one of the most interesting compositions that emanated from the pen of its great master, Sir Walter Scott. There is, probably, from this circumstance, far more difficulty in compiling a correct drama from this work than has been experienced in the arrangement of other plays, inasmuch as the historical associations of the reader are frequently disturbed by introductions—both in time and situation—palpably incongruous and by the necessary compression, for the purpose of dramatic effect, of character and incident highly pleasing, as well as prominent, in the romance itself. * * * The principal deviation from the novel consists in the alteration of the catastrophe, which was originally suggested by a great literary character (Kit North, probably) of the northern capital to the proprietors of Covent Garden Theater at the time they had in agitation a play on the subject." * * * "The character of Amy is entirely fictitious, as nothing is heard of her in history but her death, and, of course, nothing is either added to or detracted from the enchantment thrown around 'her fair love' by the author of the romance."

These extracts, made from prefatory remarks to "Kenilworth, a melodrama," printed in London in 1824, in "Oxberry's new English drama" series, are confirmed by what Agnes Strickland, in her "Lives of the Queens of England," says in a note to chapter 8, page 315 of volume VI, to this effect:

Amy Robsart was publicly married to Robert Dudley, at the court of Edward VI, but died at Cumnor Hall two years before Elizabeth was crowned. His secret marriage was with Lady Douglas Howard, the widow of Lord Sheffield, in 1572, and he also married, while his second wife was still living, another cousin of the Queen, Lettice Knollys, wife or widow of Walter Devereux, Earl of Essex; these two latter were called by the court his old and new testaments.

The Marie Wainwright Company will go south on the completion of the engagement here.

The Bostonians

Have had a splendid week at the Baldwin with "Fatinitza," "Carmen" and "The Bohemian Girl." Miss Jessie Bartlett Davis distinguished herself as Fatinitza, and her Carmen was also very well sung. Where the Bostonians fell down, strange to say, in the programme of the week, was on the old, favorite, oft-handled Balfe opera. With the exception of Mr. Eugene Cowles, who sang that difficult solo, "The Heart Bowed Down," in a masterly manner, the performance was not entitled to respect. It was raced through. We have heard the opera far better rendered, especially the concerted music, by local and visiting opera companies who did not make one-half the pretensions put forward by the Bostonians. The manner of the performers on Thursday evening gave one the idea that in "The Bohemian Girl" they had got something to do beneath their powers, and the sooner they got through with it the better. Some of the principals had "that tired feeling" in their action, and, as for the ensemble music, it was simply disgraceful. During the present week—the fourth and last—the company will sing, Monday and Wednesday evenings Alfred Cellier's delightful opera, "Dorothy"; on Friday evening repeat "The Bohemian Girl," and, it is to be hoped, will pull themselves together for that purpose; on Tuesday, Thursday, Saturday matinee and Saturday night that prime favorite, "Robin Hood"—thus winding up an unexceptionally successful season in a blaze of glory.

Agnes Huntington's Career.

Miss Agnes Huntington, the young American contralto to appear in the title role of "Paul Jones," a new French operetta, at the Grand Opera-house, on Monday, April 18, has had a remarkable career. "I always sang and was fond of music, even as a child," she said the other day to an Eastern interviewer. "I think I made my debut in my mother's drawing-room when I was no more than 7 years old. I used to imitate the birds, and sang love songs and ballads with almost as much feeling as I could now, though I could not understand the words at all, and have never been able to explain what impulse or instinct led me to do it. I studied music because I was fond of it, with no sort of an idea of earning my living by it, as my father was quite capable of taking

Agnes Huntington as Paul Jones.

care of me. I studied, too, at Mrs. Sylvanus Reed's school and took lessons of Mr. Douglass Volk. When mamma thought best to put what talent I had to some use she was really quite undecided as to whether I should be an artist or a musician. In fact, after I went to Dresden I did study painting as well as music. The maestro, C. R. Lamperti, was my teacher there—a son, you know, of the famous Lamperti of Milan—and I was under his instruction for four years. I did not intend to go into opera then, but studied for concert and oratorio. The most important occasion on which I sang there was at one of the Gewendhaus concerts at Leipsic. You know you can sing anywhere in Germany if you are selected as one of the soloists there. They allowed me to sing in Italian, too, which is contrary to all precedent. I sang in concerts in Germany, Paris, London and in the largest cities of America. Dr. Damrosch offered me a place in the German opera, but I did not feel that I had sufficient dramatic skill for the work. I did not know what to do with my arms and I couldn't manage my elbows. My hands weighed 25 pounds each if I tried to do anything with them on the stage. Dr. Damrosch assured me that the Germans were kind and patient and would overlook all that when they heard me sing. But I hadn't sufficient confidence to begin so high up on the ladder, and I joined the Boston Ideals instead, and remained with them one season. You know, through dissatisfaction with the management, the better part of that company organized themselves into the Bostonians, and I sang with them in all the principal cities in America until I went to London under Mr. Carl Rosa. The first part I ever sang in opera was that of a very stately and noly duchess. I liked it exceedingly then, for I didn't have to move very much and had very little to do. I took lessons in dramatic art from Mr. Carl Forth, a noted actor in Dresden, for a little time, and, of course, now experience has given me confidence to enjoy more active work."

IN MALE CHARACTERS.

Miss Huntington does not like playing a boy's part better than a woman's part. She would rather play the latter, but it is not easy to find a woman's part adapted to a contralto voice. When she reached London and sang for Mr. Rosa he found her voice so much better than he expected that he said he really had not a role good enough for her, as he had already assigned the best contralto roles. Then after a little he asked her if she would take the part of Paul Jones if he would have special songs written for her, saying that the piece would probably have only a very short run and then he would give her something better.

All the American artists who have been brought out in London have been so advertised and puffed up that people were somewhat disappointed. Miss Huntington did not allow one of her American notices to be reprinted and she avoided all mention in the newspapers. The story of the success of "Paul Jones" and of Miss Huntington's triumph in it is familiar to those who have carefully read the foreign news.

Richard Mansfield, Actor.

The advent of America's most prominent actor, Richard Mansfield, is eagerly anticipated by lovers of the drama, and his four weeks' engagement at the Baldwin Theater, which begins on Easter Monday, April 18, promises to be one of the most successful of the many notable ones which have appeared at that house. No actor to-day on

Richard Mansfield as Beau Brummel.

the stage is more prominent or commands a larger clientele of admirers than Richard Mansfield, and this position has been achieved by him in a very few years by dint of innate genius, and an energy and capacity for work that would not be denied. He is not guided or bound down by the musty traditions of the stage, but possesses an intelligence and courage of conviction that causes him to be a law unto himself. He would rather fail in the cause that he believes to be right than succeed against his own convictions. This trait for many years made his struggle a hard one, for it is difficult to overcome ideas in men which are practically born with them, but he has eventually succeeded in making the critics listen with respect; if they cannot agree with him they at least are obliged to give him the credit which is his due. Mr. Mansfield is a man who at once impresses you with the fact that you are in the presence of an unusually superior intellect. Like nearly all geniuses his scope is not narrowed down to one particular line.

A LINGUIST.

He is one of the most accomplished linguists in this country, speaking ten or twelve languages fluently. Were he not an actor, he could make a good living with his brush, for his paintings are far above the average in merit, and were he to devote himself to that branch of art would undoubtedly stand as high as he does in matters theatrical. His name is a prominent one among American composers, and he has lately published a book called "One Evening," containing many songs, catches, operatic music and farcical arrangements, the music all his own and the words by several well-known writers. He has also composed a national anthem, which has been accepted by the President. This will be Mr. Mansfield's first tour to the coast. He visited us eight years ago and created a sensation at the old California Theater by his playing of the Baron Chevrial in

Baron Chevrial.

"A PARISIAN ROMANCE,"

But he was then a very young man and a member of A. M. Palmer's stock company. He will during the four weeks of his engagement produce six of his most successful plays, including "A Parisian Romance," which, owing to his magnificent performance, has lost none of its attractiveness to the public. The programme for the four weeks is as follows: First week, the tremendous New York success, which ran for two hundred nights in that city,

"BEAU BRUMMEL."

The first three nights of the second week will be devoted to "Prince Karl," in which Mr. Mansfield gives his famous drawing-room entertainment, and the last three to "A Parisian Romance." "Prince Karl" will also be played at the matinee. T. R. Sullivan's dramatization of "Nero," with Mr. Mansfield as the cruel emperor, will be the attraction during the first half of the third week and at the matinee. The last three nights will see his great performance of

"DR. JEKYLL AND MR. HYDE,"

Which he alone has been able to play for all these years with success. This is due to his genius as an actor, his ability to change from one character to the other in full sight of the audience, and the splendid dramatization of the book which he possesses.

THE FOURTH WEEK

Will witness a change of bill every night, as follows: Monday, "Don Juan"; Tuesday, "A Parisian Romance"; Wednesday, "Prince Karl"; Thursday, "Nero"; Friday night and Saturday matinee, "Beau Brummel," and Saturday night, "Dr. Jekyll and Mr. Hyde." It is possible, however, owing to numerous requests, that Mr. Mansfield may signalize the last night of his engagement by repeating the same programme with which he closed his New York engagement at the Garden Theater last night, viz.: The third act of "Prince Karl," third act of "Beau Brummel," fourth act of "A Parisian Romance," third act of "Ten Thousand a Year," and second act of "Dr. Jekyll and Mr. Hyde." It is safe to say that there is no other actor living who could present such a programme covering such a range of characters.

The sale of seats for Mr. Mansfield's engagement will open next Tuesday morning, April 12.

Mr. and Mrs. Sidney Drew.

It does not seem so very long ago since we remember a young girl with a beautiful face—brimful of intelligence—who used to sit in the right-hand box at the old California Theater on every first night. That was during the Rankin regime, and this was the maiden name of the young girl—the first being Gladys—to her friends known by the nickname of "Dido." She was her father's most admired and severest critic. Shortly afterward she went East with her mother, finished her education, and in the course of time met Sidney Drew. They met for good and all, for shortly afterward Gladys Rankin became Mrs. Sidney Drew. The young man conceived the idea that he desired his wife by his side professionally as well as socially. She has never played except with her husband, and, following the astute judgment of his famous mother, Mrs. John Drew of the Joseph Jefferson Company, the trademark of Mr. and Mrs. Sidney Drew was established. And so it is

AT THE BUSH-STREET THEATER

To-morrow night that this young girl comes back to us—a woman, a mother, working hand in hand with her husband. She has only been on the stage a very few years. They say she is sympathetic and clever; of that we will judge, but at least let us give her a welcome which will make her feel again at home. Of Sidney Drew we have seen nothing for eight years, when he was very young on the stage. Since then he has played almost exclusively in New York City, his successes in "The Legal Wreck," "The Magistrate" and "The Solicitor" being the most marked until he made his first bow as a star in "That Girl From Mexico," when the New York press and public were almost universal in praise for both Mrs. Drew and himself.

MR. AND MRS. SIDNEY DREW

Would have a claim upon the theater-going public by reason of their connection with families whose long connection with the stage is a matter of stage history, even if curious people were not interested in watching inherited tendencies. Whatever is the cause of securing attention, their merit as artists is sufficient to hold out. Apropos of "That Girl From Mexico," who has just arrived in San Francisco and will be seen for the first time here at the Bush-street Theater on Monday night next, as impersonated by Mrs. Sidney Drew, Nym Crinkle says "Mrs. Drew does wonderfully well for so young a woman. Mr. Drew is really very funny." This critical prophet, Wheeler, compares Sidney Drew with Francis Wilson, whom he resembles, and says that he sees no reason why in time Drew would not do as well in his line as Wilson does in his.

The Grismer Engagement

At the Alcazar led off well with "The Merchant," and, as was said about the song, "it is a very good play and was very well played." This week will be devoted to the De Witt Young military drama, "Beacon Lights," revised and rewritten by Mr. Joseph R. Grismer, with the following cast:

Captain William Allen	Joseph R. Grismer
Carrie Calhoun	Miss Phoebe Davies
Manuel del Moro	Edgar Weir
Colonel Clay Calhoun	Scott Cooper
Philip Gordon	Emmett King
Julian Hadley, the orderly	George M. Hermance
Yellow Bob	Ulric B. Collins
Grizzly	Joseph Middleniss
Samuel Smiles	Ern st Vincent
Myra Haynes	Miss Idalene Cotton
Hulda Haverell	Mrs. Sara Stevens
Charlie Haynes	Little —

Jolly "Jane."

Manager Bouvier desires particularly to impress upon the theater-goers of San Francisco that Mr. Frohman is sending him the original Madison-square cast for "Jane," the bright English comedy, which will be seen at the Baldwin Theater. "Jane" has to commend it a run of over 400 nights in London and four months in New York, and it was during the most prosperous portion of its metropolitan season that through necessity it was taken from the Madison-square and put upon the road. Everybody who visited New York last summer never thought of leaving the city before seeing this bright performance, and it was a most notable fact that the audiences at "Jane" were the most brilliant and fashionable in New York. Those who keep posted in dramatic matters will see from a reading of the cast that the company is one of the strongest individually and collectively ever put together in comedy. There is Miss Johnstone Bennett, formerly with Richard Mansfield; Mr. Paul Arthur, who will be remembered in his strong work in support of the comedian, Nat Goodwin; R. E. Cotton, an English actor of note; M. C. Daly, one of the best of legitimate character actors; Miss Amelia Summerville, whom everybody remembers as the simple village maiden of the Dixey and Adonis troupe; Miss Maggie Holloway, associated for a number of seasons with Cora Tanner in "Alone in London"; Miss Katherine Grey, Mr. Herbert Fortier, Mr. E. S. Edwards and Master Totten. "Jane" will be preceded by a curtain-raiser entitled "The Better Part."

"Bluff King Hal"

Has done so well up to date at the Tivoli that the management propose to continue it for another week. It will give way, Monday, April 18, to an elaborate presentation of Herve's "Chilperic," the first time in fifteen years. The news of the success of "Bluff King Hal" has rapidly spread far and wide. The other day Mr. H. J. Stewart, the composer, received a letter from a friend in Rome congratulating him on the fact that at last "he had made a noise in the world."

Memories of Boucicault.

Mr. Barton Hill, now with the Marie Wainwright company, and who is exciting comment by his remarkable personation of Varney, may be considered the Nestor of the English-speaking stage. His mind is a rich storehouse of memories. He knew Boucicault when quite a youth and under the name of Mr. Lee Moreton. When "the modern Shakespeare" died recently Mr. Hill talked with an Eastern newspaper man on the subject and gave him some interesting particulars:

"Probably no one now living," said Mr. Hill, "certainly no one in America, had known the late Dion Boucicault so long as my mother (Mrs. Charles Hill) and her children, for our acquaintance dates as far back as 1837.

"In that year my father was the lessee of the Cheltenham and Gloucester theaters in England. My mother remembers perfectly a very young gentleman applying for a position in the company, and, being entrusted with the part of Tressel in 'Richard III,' which, she says, he performed remarkably well. A few weeks afterward 'A New Way to Pay Old Debts' was given, under the rationage of a Lieutenant Colonel Bym, Sir Giles Overreach by a young gentl man of this city.' Young as I then was, I distinctly remember seeing that performance. The Sir Giles Was Sir Lee Moreton, for that was Boucicault's name until he attained his majority, the Tressel of a few weeks before.

"I have by me a copy of 'Bruce's Travels in Abyssinia' (a gift from him to my mother) with that name in his handwriting, and my sister still preserves a set of Shakespeare's works, a present from him, in each volume of which he had written:

'To Rosalie Hill,
'From her sincere friend,
'Lee Moreton.

'Brighton, May, 1838.'

"In that year, 1838, my father gave up the Gloucester and Cheltenham theaters and became the lessee of the Theater Royal, Brighton. I remember that we stopped in London on our way to witness the grand procession at the coronation of the Queen. Mr. Lee Moreton accompanied us, and, in fact, lived in the same house (Rutland House, Marine Parade) with us during his stay in Brighton, which must have been over a year, during which time he played, once only, I think, Rory O'More in the drama of that name. He may have repeated Sir Giles, but I am not certain.

WHEN YOUNG.

"He was a handsome youth, with piercing and expressive eyes, raven black hair, brushed carelessly from a high forehead, mobile features and an expression of rare intelligence; always faultlessly dressed, the only weakness perhaps being a fondness for 'Byron' collars and a rather pronounced scarf. My father was in constant correspondence with his guardians and he must have been well supplied with pocket money, for he was wofully extravagant. My mother was ever scolding him for that, and many a bag of peaches, grapes and other hothouse luxuries have I helped him to demolish because my mother had refused them and my sister had followed her example.

"LONDON ASSURANCE."

"I remember that he was constantly writing, and one day he brought to my father a three-act comedy, the title of which I have forgotten, but it was his first draft of his famous comedy 'London Assurance.' My father suggested certain alterations which he declined to make, and my father then advised him to go with it to London, which he did. His acquaintance with Charles Matthews and the production of his comedy at Covent Garden Theater are well known, but the following fact is not:

"When Mr. Matthews accepted the play there were but two female characters in it, Grace Harkaway and Pert, her maid. To Mr. (then) Boucicault's amazement the part of Grace Harkaway had been cast to Mme. Vestris, leaving the celebrated Mrs. Nesbit out of the bill.

LOVE FINDS THE WAY.

"Now, the young author had become, like hundreds of others, violently enamored of Mrs. Nesbit, and wanted her in his new comedy. Mr. Matthews suggested that he write a part for her, and Dion Boucicault carried off the manuscript and in a few days returned with it, altered into five acts, with the characters of Lady Gay and her husband, Dolly, introduced, and the comedy thus made perfect. To the young author's infatuation we owe that great creation Lady Gay Spanker and the famous 'Hunting Speech.' That John Brougham assisted him in preparing 'London Assurance' for the stage there is no doubt, but the above account is true, and Dion Boucicault was the sole author of the play. The date of his birth as given—1822—must be an error. He was certainly 18 or 19 when he appeared as Sir Giles Overreach, and I saw him play that part in 1837.

"JANET PRIDE."

"It is also an error to state that he came to this country in 1852. He came in the spring of 1851, while I was at the Broadway Theater in New York, for I saw him then, and the following year I was not in that city. The next time we met, I think, was at Buffalo, where he came to play an engagement with his wife, Agnes Robertson. A singular thing occurred then, which has never, I believe, been chronicled. He brought with him the manuscript in rough sheets of 'Janet Pride,' and desired to produce it before taking it to New York. It was put in rehearsal (of which we had but very few), and we never rehearsed the last act at all, nor did we even get our parts in that act given to us, for, after keeping us rehearsing until 5:30 o'clock, we were dismissed without reaching the last act and told to return at 6:30, which we did. Boucicault did not come until nearly an hour afterward, when we were dressed and ready to begin. He came into our several dressing-rooms, read the last act to us, asking us to remember as much as we could, and, in fact, improvise the act; according to his directions we did so and the audience was none the wiser. The next morning's papers were loud in their praise, and Mr. Boucicault declared himself satisfied. For ourselves we thought it an extraordinary proceeding."

A National Band.

Now that "our" band has been here and we have had the privilege of listening to its masterly music on payment of a small fee, we may ask the question, What constitutes a national band? Our answer is naturally, "a band composed of American musicians," which is certainly not the case with the band in question. Has not the time arrived when it behooves this country to establish a national school for supplying recruits to the American military bands, and would it not be wise to take example from our mother country by doing so without any unnecessary delay? In England there is one of the best musical training-schools in the world, known as Kneller Hall, situate in a beautiful picturesque spot about 10 miles from London, called Whitton Dean, made famous in history as the spot where Jeanie Deans slept the night before she obtained the pardon for her sister, Effie Deans. The cottage where she slept, known as Deans' cottage, is still standing. In this school of music lads of 10 to 12 years of age enter as students and are at once attached to regiments and wear its uniform. On Wednesday afternoons a public performance takes place on the lawn and always attracts a large crowd of the neighboring gentry and townspeople. You find here the new arrival, hardly able to strut in his uniform, and the full-fledged musician ready to fill a vacancy that may occur in the band of his regiment. Zeiss, the father of Mme. Zeiss-Dennis, so well known in this city, was for many years the director of this most useful institution, and died in harness about 12 years ago. An appropriate monument was erected to his memory by the students of Kneller Hall in the pretty churchyard near by where his remains are buried.

Miss Celia Alsberg.

Philadelphia has been excited recently by the appearance in a popular-price theater of this young San Francisco actress, who is romantically gossiped about as "a California belle and heiress, enamored of the stage against the wishes of her parents." There is nothing in the fable. Miss Alsberg was once comfortably endowed with the world's goods, but she went a-starring with Lewis Morrison and lost most of her money. Later she was in "The Great Metropolis," and now she is a patient and industrious actress, but no heiress. The history of this young girl, her losses, struggles and misadventures, owing to bad advice from those who wished to benefit by her money and inexperience, would make an interesting but sad chapter in our local theatrical annals, and in which one prominent professional, at least, would cut a very sorry figure.

"Handsome Frank."

Mr. Frank Lander, whose claims, says a New York paper, to be one of the beautiful men of the dramatic profession are supported by himself and many other unbiased judges, was going home from his duties with the Mansfield company the other night when he was interrupted by a compliment from an entirely unexpected source.

"Hansom, sir?" cried out a cabman, waiting for a fare opposite Delmonico's as the young actor hurried by. "Hansom, sir; hansom?"

"Thank you," returned Mr. Lander, politely. "They say I am."

Four of a Kind.

Take off my gown of silk and lace
And shelve my auburn hair,
Remove the blushes from my face
And my teeth so pearly fair.
Go fill the beaker to the brim
With mixed ale foaming white,
And tell his note, the manager,
That I cannot sing to-night.

Just now I looked upon the crowd
That filled the lower floor,
And there in front seats, stern and proud,
I saw my husbands *four*.
They scanned the programme, one by one,
With devilish delight,
And each man's finger sought his gun!
Oh! I cannot sing to-night.

For since I took the Keeley cure
My mind has gone astray,
And what occurs to me I'm sure
Not to recall next day.
Yet I recall to my regret,
Now that they are in sight,
Somewhere I married that quartet,
So I cannot sing to-night!

E. D. PIERSON.

A Sound Utterance.

"The success of such plays as 'Alabama' and 'Colonel Carter of Cartersville' is an auspicious prelude to the emancipation of the American theater from the hideous incubus of muck and imbecility that has been laid upon it by those pestiferous theatrical traders—that army of locusts—who treat the administration of the drama as if it were a sort of traffic in pickles and nightmare, and whose pestilent industry in se-king the popular guffaw has almost crushed out all the true life of the stage."—William Winter in the New York Tribune March 23.

Spring's Effect on the Actors.

Dear old Broadway, remarks Dunlop's New York Stage News, is again assuming spring attire, and it is safe to say that on no spot of the globe is the climate more glorious just now than on the beautiful island which the well-known thoroughfare parts in two, and the human being who is not happy to live and breathe on Manhattan invites the doom denounced by Sydney Smith: he ought to be preached to death by wild curates. The harbinger of dawn invites even the dickybirds to begin their matin half an hour ahead of time, and come nightfall the laziest are invited to stroll and get a lungful, by way of a nightcap, of the balmy, invigorating air. But, alas! gentle spring also brings the actors back to town, and their coming in such numbers indicates that many shows have stopped and that more professional people are disengaged at this time than ever before. The present season has, in fact, been a very short one, and within a week or two most of the clever managers will have brought their companies under shelter, as most of them believe that the month of May will not bring a dollar.

Mr. Edward Wise.

This gentleman, who made his operatic debut in this city after a course of training by Signor Eugenio Bianchi, is now with Mme. Tavary's grand Italian concert company, playing at Washington, D. C. The Washington Republic credits Mr. Wise with a rich barytone voice and a correct school as well as a fine stage appearance. One of his greatest successes was the leading role of "Don Giovanni."

Personal and Other Jottings.

Agnes Huntington is speeding across the continent to this city and appearing in larger towns on the way to enormous audiences.

Miss Ottilie Liedett, recently arrived in this city, will give a concert on the 19th inst. She was a successful vocalist in Berlin at the Academy of Music and made her debut here at one of the Carr-Beel Saturday populars.

Mr. Lawrence Barrett's greatest success, "Francesca di Rimini," will be produced at the Bijou Theater on Tuesday evening, April 26, with a good cast.

Ovide Musin, the greatest of living violin virtuosos, will only give two concerts at the Baldwin, namely, on Sunday evening, April 24 and May 1.

Hallen and Hart will succeed "Amy Robsart" at the New California.

Augustus Pitou expects to own a playhouse in New York before two seasons are over. He has become a rich man.

It is said that "the big three," the De Reskes and Lassalle, opera-singers, receive many foolish letters from sentimental women, but never pay any attention to them.

Sybil Johnstone, of whom it can be said that she made a whole show of herself, is still playing "The Clemenceau Case" at the Star Theater, New York.

Mlle. Rosella la Freuille, pupil of Mr. and Mrs. James Carden, will make her dramatic debut at the Bijou Theater on the 22d inst. as Mary Stuart, under the supervision of her instructors.

"Francesca di Rimini" will be presented at the Bijou April 26, with Messrs. Dudleigh Stanhope, Cooley, Simon and Miss Wandka in the cast.

Miss Violet Mascotte, direct from New York, supported by her own company, will appear at the Wigwam this week in a piece called "The Hummer." Besides this feature there is a great list of attractions.

Manager Charles Frohman's comedians presented "Gloriana" at Herrmann's Theater recently for the fiftieth time, and everybody who watched the merry entertainment carried home a souvenir designed by Miss May Robson. It was a glass paper-weight and wiper combined, with a picture of the funniest incident of the play set in the glass.

Mrs. Dion Boucicault has sold to Manager George Holland the right to do all of the late Mr. Boucicault's plays in Philadelphia. "The Long Strike," one of the best of them, will be acted at the Girard-avenue Theater with George Holland as Moneypenny.

W. S. Cleveland, the minstrel manager, is an almost hopeless invalid, confined to his bed in Buffalo. Sciatica has so crippled him that he cannot walk, and for a fortnight past he has been in this condition. His wife is acting the part of the managerial "Ixion," and shrewdly conducting affairs, as she has often before in the absence of her husband.

During the barroom scene in Hoyt's new play, "A Temperance Town," says Dunlop's Stage News, a raffle takes place for a live turkey. At the close of each night's performance in Baltimore the bird was presented to the gallery-boy holding the lucky check.

Mr. James A. Hearne's new play, "My Colleen," is considered his chef d'œuvre. Mr. Tony Farrell, a young actor of the Scanlan order, will be the star.

H. A. Covell, for many years with the New York Clipper, and James Murray, have started the Globe Amusement Association for the engagement of artists.

Manager William R. Hayden figures up Stuart Robson's profits this season at $100,000. These successful actors make money like "breaking sticks," if managers' tales are to be believed. Yet very few of them cut up fat when the final curtain falls on their lives.

The Kendals do not pay large wages to their supporting actors, but at least one member of the company will go back to England in June many times richer than when he came hither. The lucky man is Herbert Nye Chart, who is the only son of the late Mrs. Nye Chart, one of the oldest and richest managers in provincial England. From her estate, which has just been appraised, the son will receive $150,000.

Henry B. Irving, eldest son of the popular Henry, quitted the stage because of his striking physical resemblance to his papa. The British public are long-suffering, but they would not stand two such marked perversions of the genus homo.

Isabella Coe is a possible star next season.

New York is again talking of a permanent circus.

Edwin Booth has given $1500 for the Actors' fund fair. The money received by the various committees in charge of this fair will more than cover the expenses. New contributors include James Gordon Bennett, Edward S. Willard and W. H. Crane. Each gave $500. The treasury already contains $10,000 over and above all expenses, and money is coming in daily in lumps.

Two Irish melodramas nearly ready for a public verdict are Edgar Selden's "A Sprig of Shamrock" and J. Connor Roach's "Rory of the Hills." Selden confesses that his piece is founded on an incident in one of Lover's stories and that is not likely to harm the work. "McKenna's Flirtations" is Selden's best-known play. Roach's drama is announced as new, and there is no reason to doubt the claim; but the title, Roach should be informed, is very old. One of the veteran J. J. McCloskey's earliest plays was also called "Rory of the Hills; or, the Dhoul Dhu." The Bowery saw it, according to the New York Sun, 25 years ago.

The Thalia Theater, on the Bowery, New York, was leased recently to Messrs. Levy & Heine of Chicago for five years. It is their intention to run the house as a Jewish theater, presenting Hebrew plays with competent Hebrew actors. Their tenancy will begin on June 1, and it is understood that they have agreed to pay almost twice as much rent for the house as was asked of the Rosenfelds.

Mrs. Laura Schirmer Mapleson, daughter-in-law of the "Colonel," has been engaged as prima donna for the New York Casino by Manager Rudolph Aronson, to succeed Marie Tempest. Mrs. Mapleson is the wife of Colonel Henry Mapleson and was several years ago the guest of the Shah of Persia and visited his harem.

There is a shadowy hint, says the New York Sun, that Daly's substitute for John Drew next year may be George Alexander, the Englishman. Nobody who ever saw Alexander can have forgotten him. He was here first with Irving, in 1888, a tall, clean-limbed, handsome, open-faced young fellow, with a majestic stride and a musical voice. In romantic roles there is no better actor on any stage to-day; but American audiences never saw him in drawing-room plays, and so he is an unknown quantity for the Daly stage; that is, if he is really thought of to replace Drew.

Johnstone Bennett, the jolly Jane in the farce of that name, has won an especial distinction in Philadelphia. George Washington Childs presented to her, with his own hands, a costly souvenir from his choicest collection, and Mr. Childs' Ledger has hardly found words sufficient for its praise of Miss Bennett's performance.

It is sad to read that among the 142 candidates for the post of public executioner in Vienna were five who confessed that they were actors. They could not have been good actors. The executioner gets $200 a year, with free lodgings and a bonus for each operation.

Mitchell's royal agency in London supplies artists for drawing-rooms and "at homes" in London, and proposes opening a branch in New York. The thing has before this been tried in New York, but American actors do not take kindly to remaining with the servants until their turns come in the parlor. The "at home" actors in America do not amount to much, and few managers care to have them if they do.

The closing performance of "Sinbad" at the Chicago Opera-house drew the most enormous crowds that even that theater has ever known. On the Saturday night of the spectacle's farewell the last fall of the curtain was followed by round after round of cheers, and the members of the company came out, joined hands and sang "Auld Lang Syne."

Anne Hathaway's cottage at Stratford-on-Avon is to be lugged to the Chicago Exhibition unless a wealthy Britisher holds it there with "dust."

A young Danish composer named Enna has become famous in Copenhagen by the production of an opera called "Hexen" (The Witch).

Agnes Booth is suffering to such an extent from tonsilitis that she is compelled to keep her tongue still. This, for a woman, is an affliction indeed.

A few years ago Margaret Mather took a husband and dropped Manager Hill. Now, it is said, she is willing to re-engage with Mr. Hill.

Langtry appeared recently in London at a matinee for the Tolstoi Russian relief fund in a one-act play by Justin McCarthy called "The Highwayman," as Lady Betty, who was an eighteenth-century dame. She wore a cream brocade, sprinkled with rosebuds. This was laced across the bodice with pink ribbons over lace. The sleeves were of lace caught up at intervals with diamonds. The brocade skirt came only to the ankles, and was flounced with Valenciennes festooned with pink ribbon bows. She was literally powdered with gems. Over all this glittering magnificence she wore a mantle of red and gray velvet trimmed with chinchilla, and throwing it off danced a gavotte with as much grace as her big eat permitted.

European Musical Items.

Translated from the Gazzetta Musicale of Milan.

Verdi's "Aida" was sung by the English opera troupe in Liverpool, with immense success.

Joachim played the Mendelssohn concerto at the concert given by the Stern Society in Berlin, in honor of Mendelssohn's birthday.

"Fenerkrenz," a new cantata by Max Bruch, was given in Berlin.

Ernest Drangosch, aged 9 years, son of German parents, residing in Buenos Ayres, is the latest child prodigy. He is said to play Chopin, Schubert, Mozart and Beethoven in a marvelous manner.

Miss Nikita, the American prima donna, from the Imperial Theater of St. Petersburg, is singing with much success in Holland.

The Alhambra is a new hall in Munich, where classic concerts are given under the direction of Herr Stoltz, at popular prices.

"The Two Partners," a comic opera, successfully given in Bologna, will be sung in Florence.

Mariarcher, the tenor who created a furor in "L'Africaine" and "Asrael," by Franchetti, in Venice, has also sung in Verdi's "Otello" with immense success.

Julia Novelli and Maria Tescher made a hit in "Carmen" in Rome.

"Cavalleria Rusticana" was enthusiastically applauded in Bologna.

Sembrich and Masini sang in "La Traviata" in St. Petersburg, and were called before the curtain fifteen times.

Maurel, who is singing Iago in Verdi's "Otello" at La Scala, Milan, is said to be losing some of the power of his voice, for which he more than compensates by his consummate art.

Giullo Ricordi has been nominated an honorary member of the Academy of Rossini in Pesaro.

A sale of rare autographs of great composers will take place in Berlin. Among the treasures are a Mass in B flat by Haydn, six letters by Mendelssohn and Zetter, three inedited letters by Mozart addressed to his wife in 1790 and 1791, twelve letters by Schumann and the sketch of a novelette by Wagner.

Mozart began his career as a dramatic composer when he was 12, Weber and Caraffa at 14, Lauro Rossi, Pacini, Petrella and Cagnoni at 17, Rossini at 18, Handel, Mehul, Cherubini, Fioravante and Donizetti at 20, Scarlatti, Meyerbeer and Ponchielli at 21, Paisiello, Spontini, Pedrotti, Bellini, Cimarosa, Jommelli, Sarti and Wagner at 24, Piccinni, Ambroise Thomas and Verdi at 26, Gluck and Halevy at 28, Gounod at 33, Lully at 39, Felicien David at 41, and Rameau at 50.

Mr. Pingold, an Englishman, has simplified the Maelzel metronome, which, for its clocklike arrangements, was very expensive and easily disarranged. He has returned to the idea of the pendulum, without mechanism, and thus suppresses the tic-tac, which is not absolutely necessary, since the baton of the leader of an orchestra silently beats the time. The Menestrel of Paris criticizes the new metronome, saying that "the tic-tac is one of the essential conditions of the instrument, and that it will be impossible for a pianist to read the music and watch the strokes of the pendulum, and hence it will be of no value to most musicians."

Rubinstein says in his book, "A Conversation on Music": "There are many excellent pianists to-day, but of virtuosi in the sense of advancement I would name Tausig the last; the same with the violin, and we may call Wieniawski its last virtuoso; of the violoncello, Davidoff, and in song, Viardot-Garcia."

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