

MUSICAL & THEATRICAL

It is understood that several changes are to be made in the Mission church choir; Mr. George Wilson has been appointed organist for the present, in place of Mr. Currence, lately resigned.

The Stone church services, which have of late been held in the school room, were resumed in the church on Sunday. The changes have been wonderfully improved and "rumor hath it" that again some service will be held in the school room to allow the whole church to be partaken.

The music on Sunday at the Centenary church was of a special character and was very good. Miss Carbox's voice had a very pleasing effect upon the hearers, while Mr. Mayos showed that the Centenary church people had no mistake in securing the use of his voice in the choir.

The Philharmonic club's concert Wednesday evening was a farewell tribute to their conductor, was deserving of a better attendance than was present. The best orchestral number was the overture to "Don Giovanni" by Mozart, which for expression and even balance was by far better than any of the other selections, although as usual the "British Patrol" was received with most favor by the admirers of the orchestra.

This week The Struggle of Life, has been the play, and the variety portion has had at it's head, Carmencita, the dancer, who is in my opinion, not only a handsome woman, but a better dancer than Cyrene, who I see has been with you, although I am free to confess that the little Cyrene is the best high kicker I ever saw, and who is also about as much of a Spaniard as your correspondent.

The Hollis street theatre has given us Thatcher's medley of minstrelsy and comedy known as Tuxedo, and on Monday one of Frohman's comedies comes in Mr. Wilkinson's Widows, one of the best and funniest of the modern comedies.

The Bowdoin Square has been a scene of gaiety and fun this week as Fanny Rice with her Jolly Surprise has been at that house and as usual with this sprightly little lady has been greeted with great honors. Next week melodrama will have possession The Power of the Press being underlined for production.

The coming dramatic season promises to be a pleasant one to the patrons of the theatres if manager's promises are carried out, and if some of the presidential campaign, or if the cholera scare becomes more than a scare, which we hope most sincerely will not be the case.

Shakespearian Recitals. Mr. E. C. Abbott, of Boston, will give a course of Shakespearian recitals in the Opera House next week. Julius Caesar will be given Tuesday evening; Hamlet, Thursday; and As You Like It, Friday.

Louis Morrison in Faust, appeared on Thursday and Friday evenings, and is again on the boards for tonight. His first performance taking place on Thursday night was too late for notice in this column.

The dramatic season of 1892-3 is fairly opened, and every one of Boston's theatres has a bill of more or less pleasure or profit to offer to its patrons. Which of the new pieces put forward for the inspection of the great American public will prove a money winner remains to be seen, but certain it is that every taste almost can be suited this week at some or other of the theatres of which Boston has a goodly supply.

her conscientious performance of a trying and difficult part. The Columbia was the other theatre that rang up its curtain on a play new to American theatre-goers, and it also is a London success. The New Wing it is called, and it is a bright, breezy farce comedy, with fun bubbling all through it, and judging from its reception, is on for a run.

The Tremont has at last rung down in Paritania, the pretty catchy opera with which Pauline Hall and her merry corps of assistants has amused the stay at homes all summer, and they will be followed on Monday night by the Manola-Mason combination in a new piece, written expressly for them. There will be considerable local interest manifested in the appearance of this company on account of the presence of Annie Clarke, late of the museum, in the cast.

At the Globe this week, we have had Rosabel Morrison, a daughter of Lewis Morrison in a realistic spectacular piece called the Danger Signal, and she will be followed by the Hanlon's in their great production of Fantasma.

The Grand Opera House spreads a lengthy bill before its patrons this season, giving a play and at its close a variety performance.

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Last Saturday night was a hard one for the regular dramatic critic, as there were three first nights, or more properly speaking, two first nights and a revival that was practically a first night performance. The revival was that of 1492 at the Park theatre, and as I have mentioned this piece before, I will simply say that its present production is superior to any it has had before, and in its present state should prove a success.

CALL ROUND AND SEE

What they are doing now at the

Kandy Kitchen

AND AT THE "BIJOU."

TWO BEAUTIFUL CLOCKS UP.

formed little by little. When we find a good actor we keep him."

Lottie Collins, of Ta-ra-ra Boom-de-AY fame, was a passenger on the Normannia which arrived in New York last Saturday with the cholera on board, and has been detained in quarantine. This is what Clement Scott says of her in her famous dance: "She begins the strange wail with as much taste and expression as Schneider gave to 'Dites Lui,' or as Kate Vaughan does in her trilling little ditties. Indeed, in her movements, the wave of the pocket handkerchief and the trembling voice, she reminds many of Kate Vaughan in days gone by. Voice, action, gesticulation are all in harmony. But then comes the surprise. Bang goes the drum, and the quiet, simple looking, nervous singer is changed into a Bacchanalian fury. But the frenzy is never allowed to stray beyond the limits of art. Singer and dancer are well in hand. Wild and wilder as the refrain grows, halt maddened as the clever dancer seems to become, no one can reasonably detect one trace of vulgarity or immodesty in a single movement. It may be a strange confession to make, but there is a rare sense of art and a welcome air of balance as well as of restraint in the singing and the dancing of this wonderful ditty."

An event of last week was the revival of the Black Crook at the Academy of Music, New York. One of the papers says that the production was remarkable in various ways. The old play had never been so badly acted in all its many reproductions in New York nor nearly so beautifully outfitted with scenery and costumes. The spacious stage was filled many times with marching or dancing women, in always gorgeous and often immodest apparel. Electrical lighting was resorted to with novel effect. There was a great deal to look at, and it had been prepared about as elaborately as money and ingenuity could together accomplish. With all its marked merits and equally striking faults, this return of The Black Crook is a complex problem to solve in an off-hand judgment. It is wicked in places. It is also captivatingly fine during a goodly portion of its time. It is likely to draw multitudes into the Academy. The Sun says: "Expectation has been both fulfilled and disappointed. For sightliness in its costumes and scenery the spectacle has been never surpassed in this country. Evidence that in these points the show is costly to an amazing extent is not lacking; for there is no deceit in their quality. The Kiralyis and most of their imitators knew the trick of making over old wardrobes to gain almost the brilliancy of new ones, but there has been no resort to this in the academy's revival. The scenes are well painted, three of them meriting special praise for their artistic quality. In numbers the ballets and marches are imposing. But the indecency of the principal dancers is such that The Black Crook cannot hope for approval. The four French women who do the "splits" are offensive, and that is the plain truth. Their exhibition is of a sort which has long had a questionable vogue in Paris. An expert in the art, a woman, taught them, and she, it appears, is a direct gainer in the profits of their work here. This increases the shameful aspect of their importation, and makes it a marvel that anybody should venture to put them forward on our stage. There is also a superabundance of high kicking and of skirt dancing in the show, and much of it is vulgar; but that fault is attributable to nothing else than the public demand, which, it seems, few managers nowadays try to ignore."

Price Webber has been having big houses at Boothbay, Me., and the local papers speak warmly of his company. The Lady of Lyons, Avrah-na-Pogue, and the Sea of Ice are among plays on the list. The latter is to be presented with special scenery, painted by L. J. Couch, the Boston artist. Webber is no stranger in Maine, but every time he visits a town the people go to see him. He is one of the kind that can always return to a place and be sure of a welcome.

A few mornings ago PROGRESS dropped into the establishment of Mr. John Hopkins on Union street, and saw some of the preparations he has been making for the manufacture of his best known product, English sausages. Perhaps there is no dealer in the city who is better known in this connection than Mr. Hopkins, and not only in the town but in the country as well. Hopkins' sausages and bolognas are eagerly sought for. This is the twenty-fifth year that Mr. Hopkins has been in this business, and he tells PROGRESS that it has increased wonderfully with every season. Certainly the improvements that he has made this summer in his manufacturing department would indicate that it has hitherto been quite unable to supply the demand. A very large meat cutter was ordered direct from the manufacturer, and has been placed in position and in operation for about ten days. Only a year or two ago Mr. Hopkins made such other improvements as gave him a great deal more power, and enabled him to increase his product very largely. The public imagination connects sausage making with a great deal of scurrilous and disorder, but there is none of this in that part of the building devoted to the making of sausages. There is a decided neatness and cleanliness about every part of the department.

Patron—The Most Reverend the Metropolitan of Canada. Visitor—The Right Reverend H. Tully Kingston, D. D., Bishop Coadjutor of Fredericton. The Rev. Percy Owen Jones, Head and Classical Master. Mr. George Wilson, English and Mathematical Master. Assistant Master. The above-named School will re-open on SATURDAY, the 3rd of September next. For calendar and any further information apply to CHARLES CAMPBELL, Secretary to the Board, 105 Prince Wm. Street, St. John.

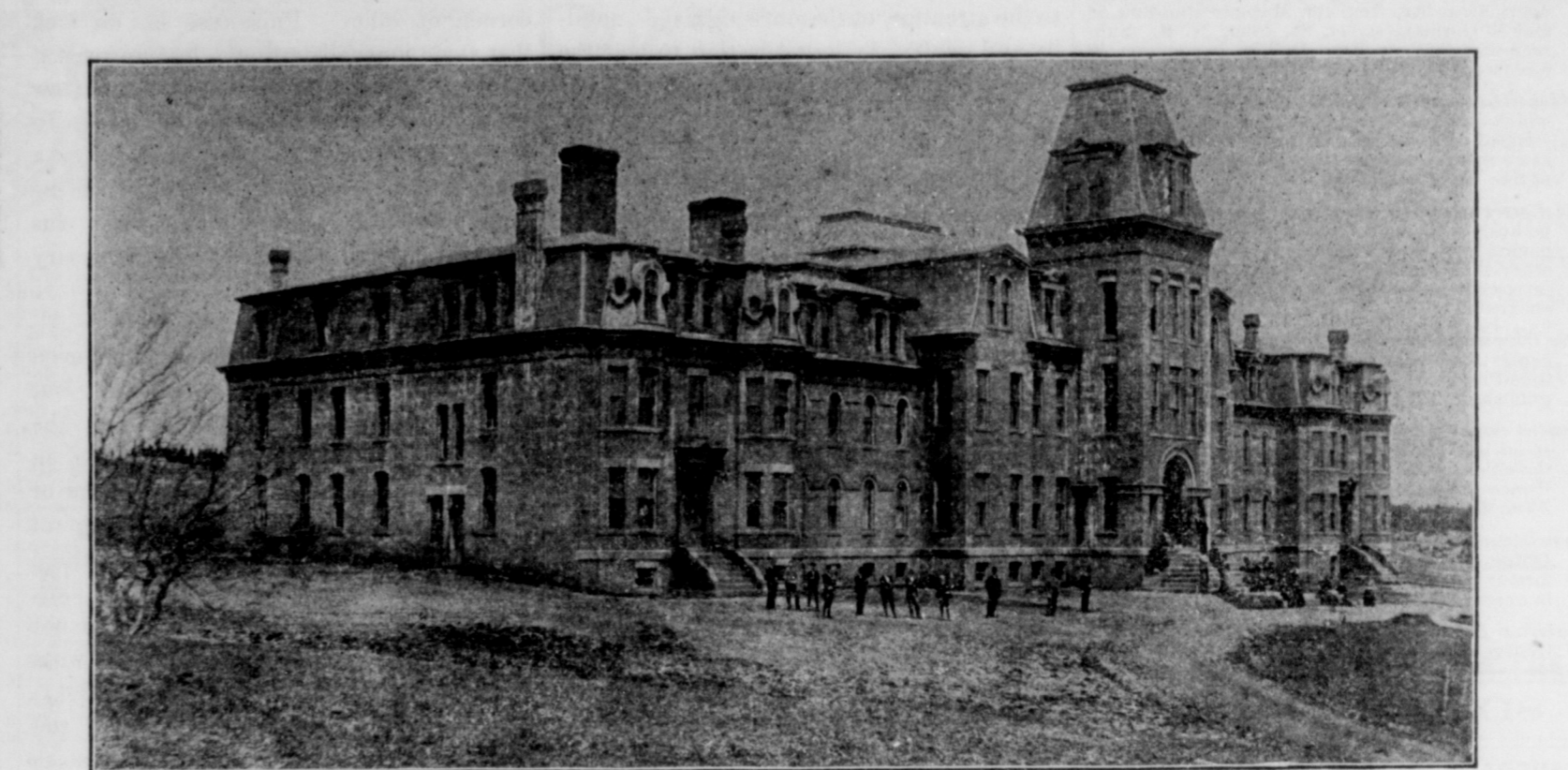
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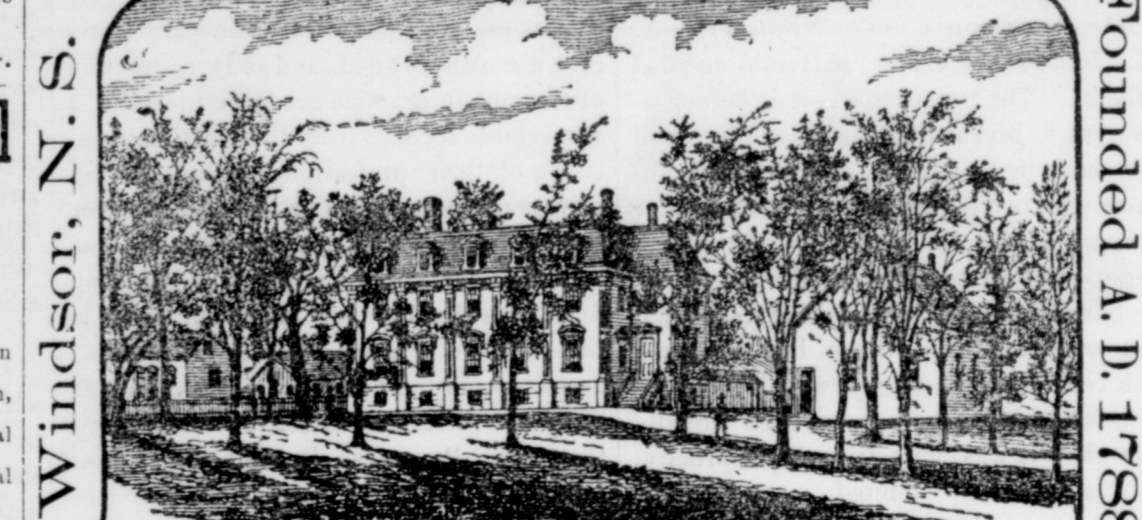
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