



IN MUSICAL CIRCLES.

All the choirs in the city are hard at work preparing the Christmas music, which in all the churches is to be unusually good, especially in the Stone church. The choir is to be strengthened by several valuable voices. After the evening services on Christmas day Christmas carols are to be sung.

The Oratorio society is practicing the "Messiah" and as yet no definite arrangements as to time or place of its production are given.

During Miss Goddard's absence, Miss Farmer has kindly played the accompaniments.

I understand that the Philharmonic Club, which has been in a dormant condition since the departure of its late conductor, Mr. A. F. M. Custance, is to bestir itself and practice after the new year. No conductor has yet been appointed.

Mr. Porter received a note from Mrs. Allen informing him of her safe arrival in Boston, and that the lovely bouquet of roses presented her by the ladies of the Oratorio Society still remained quite fresh.

It is always improving to list, to classical music, in fact, good music of any kind, (not the "Ta-ra" description,) even if not given a first-class rendition, for one gets at least, a faint idea of what is going on. Therefore, we welcome the opera, as "half a loaf is better than no bread," and the fine tenor and basso make up for many discrepancies. Nothing is going on but opera, which doesn't come under my pen.

The boys continue to make rapid improvement in Trinity choir, but it would be rather judicious if the director removed the small boy whose voice is crackling, as he rather mars the general effect.

I was told the other day that a well known Philadelphia organist was hankering after Trinity organ.

Master Nicholson Johnson, formerly of the Mission choir, has joined Trinity, which should be a decided gain, as when in the Mission he sang very well.

I hear of two additions to the Mission church choir, Messrs. Austin Stead and Jack Outram, which will add to the volume. Last Sunday evening, I am told, the whole choir was sustained by Master Willie Rodgers, which goes to show you mustn't judge a man's qualities (or voice) by his size.

Allow me to correct a misprint in last week's notes, the soprano soloist in the "Messiah," to be given in Boston Christmas day is Miss Emma Yuck.

Perhaps the greatest improvement is to be noticed in the music in St. David's church. Everyone knows how beautifully Miss Goddard's piano-forte playing is, and she is excellent as an organist. The choir is a good one as to individual voices and the newly introduced anthems are very acceptably given.

St. David's promises to be one of the best churches for music, as all conditions are favorable. I have heard very little of Mr. Collinson, organist of St. James, but he is a most sympathetic accompanist.

I would esteem it a great favor if the organists or choir directors of the various churches would send me the programme of Christmas music for publication, care of PROGRESS office. LONDON.

TALK OF THE THEATRE.

The Christmas numbers of the New York Dramatic Mirror and the Dramatic News have come to hand. The former does not come up to its holiday issue of last year, but the latter is the best production that the indefatigable Leander has ever sent out.

Both are generously patronized by managers, and in the "ads." of the various attractions can be found scores of names that are familiar to our theatre goers, and the faces of not a few who are known here gaze out upon one; for instance: Hettie Bernard Chase, Grace Huntington and Mary Hampton. Thos E. Shea, Walter Granville and Flora Clitheroe.

These latter two were of the famous aggregation that opened the opera house.

By the way, what's the matter with Flora Clitheroe as a model for the statue of justice. She may not just come up to the Venus measurements in some respects, but she approaches as near to one's ideas of a model of anything beautiful as some who have been named.

Who will put up \$10,000 for the lovely Flora?

Well the season of the Baker Opera company is finished, and everybody is asking, "Why did it not have better business?"

It certainly was not the fault of the company. It put on thirteen operas, ten evening performances and three matinees, and the only good houses were at the matinees.

These operas were produced in a very satisfactory manner, with every attention to detail. The stage setting was always good, and things went along without a hitch under the experienced management of Mr. Jaxon. Perhaps the strongest point, however, in the Baker company was its chorus singing. Of the principals, Messrs. Weller and Wooley were as amusing as ever and Miss Dickson, although suffering from a severe cold, and Mr. Armaud sang as sweetly as ever. Miss Murphy was always so graceful and charming, and showed such great taste in dressing her parts, that one could not help wishing when she appeared that she could sing.

Some of the operas of course were not presented in a style that could stand comparison with the presentations by other companies, but taken all around the work of the Baker company was deserving of better houses. Why did they not get them? Was the managerial end at fault? Was it because our citizens are saving their opera shekels for Xmas? Or was it because our citizens have not many spare shekels? Avant!

Daniel's Specialty Company remain here all next week introducing new artists in addition to the regular company. For-

pugh's great attraction, John L. Manning, who is said to be a whole show in himself, has been engaged, also the two McVickers. This lady and gentleman are great favorites in Boston. Their specialty consists of Irish farce comedies, singing and dancing. The entire old company will be retained. The admission will still remain at the popular price.

Neil Warner who has been with Daly's Co., in New York has withdrawn from that organization.

During last year the takings at the Parisian theatres amounted to £943,986, or nearly £23,000 more than in 1890. The houses standing at the top of the list are the Grand Opera, £122,738; the Comedie-Francaise, £79,141; the Opera Comique, £70,511; and the Hippodrome, £63,296.

Augustin Daly is a devoted book collector. He will buy a book at a good price simply to get a picture he wants, and when he has taken out the picture throw the book away. All the books of his magnificent library are splendidly illustrated, and in many instances the illustrations cost a dozen times as much as the original price of the book.

It may be said that no theatrical man has ever stood prosperity better than Denman Thompson. With one exception he is the same, good-hearted, simple Uncle Josh as of old. But he has undergone one great change this year. He has a tall silk hat. He has worn it but once on Broadway, and no one recognized him. He says he is going to use it for a disguise.

No one from this city who visits New York or Boston, fails to see the "Old Homestead," and any who have been fortunate enough to personally meet the gentleman who has delighted thousands by his portrayal of Uncle Josh will be pleased to learn that he is prospering. His weekly income, including the profits of his two "Old Homestead" companies, and his share in the "Two Sisters" Company, averages over \$7000.

The A. M. Palmer stock company will assume occupancy of the Columbia Theatre, Boston, for a month on Christmas day, and will open their engagement at a special matinee on Monday, Dec. 26.

Manager Palmer will send all his favorite players to Boston, and they will appear in some of their best known successes, and many of them in the original roles which made them famous years ago.

The season will be inaugurated with "Saints and Sinners," in which the venerable J. H. Stoddart will be seen as Rev. Jacob Fletcher, to be followed by "Alabama," with the great original cast—Barrymore, Stoddart, Holland and Agnes Miller. "Jim the Penman" is also underlined, with Frederic Robinson as James Ralston, and Holland as Capt. Redmond.

"Lady Wildermere's Fan" will also be produced, with Julia Arthur in the leading role. This is a new play which has as yet only been seen in London, where it achieved a marked success. It is by Oscar Wilde, and beside being a powerfully constructed drama, is said to be a keen satire on London's "Smart Set."

Mme. Helena Modjeska has had a career scarcely less romantic than that of any character she presents on the stage. The agents employed at different periods to sustain public interest in the work of this accomplished actress have never given us fictions concerning her talent that are so remarkable as the facts relative to her life.

In many particulars Helena Modjeska, Countess Bozenta, is one of the most picturesque, brilliant and attractive figures offered either by the drama or her sex. She has added renown to the one; she has illustrated the virtues of the other. The splendid achievements with which she has interpreted the greatest of all poets are most dazzling, but not more admirable than the fine graces by whose possession she has lent new honors to womanhood.

Even at this epoch, when her powers are approaching maturity, we can arrive at some just estimate of their value in the historic annals of the country which was once foreign and is now her own. But it would require the testimony of all who have separately known the versatile acquisitions of the actress to determine the worth of the woman.

Mary Anderson made her first appearance before the public at the age of 15; Louis Aldrich at 12, he is now 40; Agnes Booth at 14, she is now 49; Billy Birch, minstrel, at 15, he is now long past 60; Frank C. Bangs at 15; Florence Bindley at 4; Mrs. Fred Conway at 15; Charlotte Cushman at 15; Corinne has been on the stage since early childhood. Lotta at 8, she is now 45; Rose Coghlan at 16; Mme. Clairon, the famous French actress, at 13, and lived to be 80; Mrs. John Drew at 7, she is now 72; Fanny Davenport at 12, she is now 42; Fanny Ellsler at 10; Edwin Forrest at 14, and lived to be 66; Eteka Gerster at 15; Henry Irving at 15, he is now 54; Janauschek at 10, she is now 60; Joseph Jefferson at 4, although he appeared on the stage at the age of 2; Mrs. Kendal at 4, she is now 44; Olive Logan at 13; Minnie Maddern at 2; Maggie Mitchell at 2, she is now 60; Adelaide Neilson at 9; Katie Putnam at 15; and is now 40; Tony Pastor 6, and he is now 57; Annie Pixley as a more child appeared in song and dance in the California mining camps; Stuart Robson at 15, and is now 50; Roland Reed as a child, and is now 40; Mrs. Scott-Siddons at 8, and lived to be 48; Charlotte Thompson at 13, and is now 40; Lydia Thompson at 13, and is now 56; Ellen Terry at 8, and is now 44; Rosina Vokes appeared as a child; James W. Wallack at 12, and lived to be 72; James W. Wallack, jr., as a child; Barney Williams at 12; Jennie Yeamans when a very small and very pretty child; George A. Boane, jr., when 3 months; and Frank Drew played Romeo when only 16.

FOOTLIGHT FORTUNES.

Actors And Actresses Who Have Made And Are Making Fortunes On The Stage.

The Chicago Times has been reckoning up the incomes derived from "the actor's calling," which, "all things considered, is now one of the best paid businesses that a bright man or woman can engage in."

The average leading man or woman in America receives from \$100 to \$300 a week. The second man or woman (juvenile) in a first-class company is paid from \$75 to \$100 a week, and the comedian and soubrette about the same.

The leading people of the variety stage are all well paid. Harry Kernell, when in health, was always sure of \$150 weekly, and Gus Williams, before he became a star, used to demand and receive a salary of \$150 a week. Carmencita's legs earn her \$200 a week, and the late Pat Rooney, the prince of improvisators, for a long time commanded \$100 a week.

But it is upon the kings and queens of the legitimate that the golden rewards of the theatrical profession are bestowed. Daniel Frohman, three or four years ago, paid Modjeska \$1,750 a week for her professional services, and considered that he had made a profitable investment.

Booth and Barrett, at the end of the first season they appeared together, divided up \$362,000. Henry Irving on his first American tour under Abbey's management played to \$405,000 in twenty seven weeks; one of Bernhardt's American tours netted her \$300,000, and Lily Langtry made her first American tour on a guarantee of \$2,600 a week. The earnings and investments of Joseph Murphy made him a millionaire.

Denman Thompson often makes from \$3,000 to \$4,000 a week, and Evans and Joey in seven years have made \$3,000,000. Joseph Jefferson, who for several years paid William J. Florence \$1,000 a week; Stuart Robson, William E. Crane, Neil Burgess, Nat Goodwin, Sol Smith Russell, Edward Harrigan, Oliver Duod Byron, James H. Wallick, and Richard Mansfield, are all large and steady money makers, and all are well-to-do. Jefferson being probably the richest of the lot.

Comedy, with a few exceptions, always pays better than tragedy, and Francis Wilson, of comic opera fame, is probably the largest and steadiest money-maker now before the American public. He relinquished a salary of \$800 a week to become a star, and his starring tours have all been immensely profitable. Wilson is economical in his ways, and it he lives ten years will be a very rich man.

Mary Anderson, before she left the stage, frequently made \$1,000 a week, and Lillian Russell, Pauline Hall, Lotta, Modjeska, Fanny Davenport, Maggie Mitchell, Clara Morris, and Annie Pixley each make a comfortable fortune every year. Lotta is worth close to a million, and is the richest actress living.

But the earnings of the most popular players fall far below those of the great opera singers. Patti never sings for less than \$5,000 a night; Sembrich has often received \$1,500 for a single performance; Campanini has been paid \$8,000 a month, and Jean de Reszke during his American tour last year was paid \$1,500 for each performance and 20 per cent of the box receipts. His brother Edouard was paid \$500 for each performance. Playmaking, when one succeeds at it, is one of the most profitable of callings. Bronson Howard, Charles H. Hoyt, Henry C. De Mille, David Belasco, and William H. Gillette each makes not less than \$25,000 every year, and Howard's income in some recent years has often trebled that amount.

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