Musical and Dramatic.

TALK OF THE THEATRE.

Somewhat late to deal with in this de partment last week, came under my notice an ungentlemanly and impudent letter from one H. B. Clarke, of Halifax, addressed to and made public by Mr. A. O. Skinner of this city. If one were to consider the whole matter as a play, the cast of characters would allot the role of the villain to Mr. Clarke, the role of President of a Metropolitan opera house to Mr. Skinner and to Mr. Carter the role of the betrayed triend.

I have designated Mr. Clarke's letter as "impudent" because he presumes to dictate a course this department of Progress should follow in its treatment of dramatic companies that play the cities of St. John and Halifax. That is my business.

With the original matters of difference between Mr. Carter and the management of the Opera House here I have nothing what ever to do. I do not know authoritatively, I might say, what it is about nor do I care particularly. That is Mr. Carter's business and he has clearly shown that he can defend himself. But when Mr. Clarke attacks this department and misrepresents it, then I have something to say. I propose to say it now.

What Mr. Clarke may choose to consider his interests is a tactor of infinitesmal proportions in connection with this portion of PROGRESS. His statements, so far as they related to this department, are as false as his letter is impudent. To be able to judge of the merits of a play predicates some knowledge at least of the subject on the part of the individual who attempts to criticize it, Now, I do not accuse Mr. Clarke of having that knowledge, nor, so far as I know, does any one else. Should he ever be so accused—a legal friend informs me-he can safely plead "not guilty" and asmuch as the selection is in the nature of rely upon an acquittal. You are welcome-

I have heard Mr. Clarke express his opinion of a company that he played in this city (do not get agitated, Mr. Clarke, I am not referring to the Arthur Rehan engagement) and if he then expressed his honest belief, then no consideration should be paid to what he says about performances. He does not know good work when he sees it. Similar small consideration should be paid to the dramatic notices of the Halitax press, it it be true, as alleged, that his wishes in this respect are observed by the papers in his city. "If the show is bad say nothing about it; if it is good then praise it all you can." That certainly is a new kind of philosophy. This is not accepted as the opinion of intelligent Haligonians. If the money expended in ad nissions to Mr. Clarke's theatre were his own then the papers might well enough, perhaps, be silent, but as it comes from the public then it is the duty of the press to expose any company that is not up to the spirit, at least, of its advance notices. The same rule holds good when any other deception of the public is attempted.

The recent strictures upon the Bubb Comedy Company appear to have hurt Mr. Clarke's feelings. Is this upon the principle that "like likes like?"

If Mr. Clarke possesses the regard for truth he ought to have he would rather commend PROGRESS' attitule towards this company. He ought to know that Prog-RESS stated facts about the Bubb Company on their opening night, and no better argument than fact is required. Why, Mr. Bubb, the speechmaker—and such speeches!-found it necessary to apologize. That is a fact. The facts were stated about the players; the fact was stated about the shadowgraphs; the fact was stated, if my memory is not at fault, that Miss Arkwright was the only one in the cast that night, that could be considered equal to her part, although, I think, Miss Fuller was credited with good work towards the end of the piece. Perhaps the fact was, as a consequence that the leading lady did not like this. If so, the fact was, the question of the l dy's likes or dislikes was not taken into consideration. So iety at St. Pauls (Valley) Church. The fact was, Mr. Bubb made a tiresome speech and thought he was tunny. The fact was, that he was not funny, the fact was, that the name of the play is 'Lynwood" and not "A Kentacky Home" as they called it. Was not this deceiving the public or an attempt to do so? Some plays cannot be put on except by payment of a royalty, or plays. Parodies of grand opera, songs unless the name is changed to avoid payment. Perhaps "Lynwood" is one these plays. The fact is, it was called a ten cent show and I rather thought the management knew its value and estimated it accordingly. You see then, Mr. Clarke, the show was not "belittled" but you would have had good reason for complaint had it been called a five cent show. PROGRESS dealt with the play and players as on their opening night. Nothing was said as to the merits or demerits of the "orchestry" (as manager Bubb called it) but it may now be admitted that the "orchestry" is the drawing feature of the show.

Now I would advise Mr. Clarke for the future to confine his attention to such matample the management of theatrical or The Girl I Left Behind Me, and a go posters and lithographs must be shown N

operatic benefits or things of that kindand refrain from interference with matters he does not understand. I give this advice | David Garrick. while I am conscious it may be watsed upon its object, as a man so wholly lost to a sense of what is gentlem inly and honorable, cannot be depended upon to take even a prescribed tonic.

There is yet another fact for the consideration of Mr. Clarke, Mr. Skinner, and the general public, which in concluding I desire to mention. That fact is that since this department of Progress has been placed in my charge-now upwards of a year-my endeavor has been as my desire is, to treat all parties justly; to be indifferent as to whether they advertise or not, or whether or not they extend the ordinary press courtesies to this paperdealing impartially in all cases so far as I was able. The instructions given me a year ago were to do justice to all; to give a tair, honest criticism. Thus I have acted entirely free from direction or dictation by or on behalf of the proprietor of this paper. This line has been followed, I believe, to the satisfaction of the proprietor and of the general public of this city.

IN MUSICAL CIRCLES.

The event of special musical interest during the week was the concert given at Mechanics' Institute last Tuesday evening under the auspices of the choir of the Mission church. Some of the best known talent in the city assisted the choir with choice selections, some of which were heard before-and perhaps rendered better-and some of which were new. Among the latter was "In whispers soft and light," contributed by Mr. G. S. Mayes. This gentleman appeared to be in good form and sang his solo admirably, save that ina prayer, a beseeching or an appeal, I was rather under the impression that he somewhat misinterpreted it in the more forcible passages. Mrs. Gilchrist, who has not been heard in concert for quite a long time, gave an "Ave Maria" adapted to the Intermezzo from the "Cavalleria" Rusticana." She had a good conception of the piece, but was somewhat heavily handicapped by an altogether loud piano in the accompanienent. This error in judgment is quite frequently noticed in the accompaniment by Mr. Ford. There is no doubt of his skill implied in this remark, but if the number is a vocal solo with piano accompaniment, by all means let the audience have just what the programme offers, not the parts literally reversed as it has happened. Miss Massie's solo was changed and she gave the "Jewel Song' from Faust. While she sang in time, it impressed me that her selection was a somewhat unhappy one for the reason that it was too weighty for her, so to speak. This lady was heard again in the duet "L'Addio" with Rev. Mr. Davenport, which was substituted for the solo set down for Mr. Wilson. Mr. Wilson was suffering from a severe cold and was quite unable to sing. All the accompaniments by this gentleman were in excellent taste and judgment. The Rev. Messrs. Davenport and Dicker have been heard so favorably on other occasions, present reference to their individual work is perhaps unnecessary. The violin solo of Miss Gibbs and the selections by the Mendelssohn quartette were enthusiastic-cally encored and so was the duet "The Land of the Setttng Sun" by Rev. Mr. Davenport and Master Fred Croes. This lad's voice was a veritable surprise. It is so sweet, so melodious, of such excellent timbre, that it it continues to retain its present quality, and he meets no misadventure, it will be really phenomenal. Altogether the Mission church choir may felicitate themselves on the success of their

On the 12th inst., at Orpheus Hall, Halifax, will be given a concert by Mr. Bernhard Walther. I do not know what other talent will take part on the programme, but I presume the occasion will be cone of not a little interest. Although in this city the playing of Mr. Carl Walther is preferred by many persons, yet there is a general consent that Mr. Bernhard Walther, as a violinist, is a performer of no interior order.

mind that "Christ and his soldiers" will be having sung twice here last week with the given on the 13th inst. by the Oratorio symphony orchestra.

Among the Boston Theatres.

"Good thing, push it along" has become quite a catch word ever since The Passing Show has been occupying the boards at the Columbia, and the thing Is a good one, of its kind, a mere thread of a plot on which to hang specialties of all theatre on the 25th, and by the way it is mide up from good ingredients and more Joseph Haworth has a new play called like the dish of that name we get at home Rinaldo written by Mr. Ernest Lacy of than the same compound served up in a Pniladelphia. The play is a tragedy, writ-boarding house. "The New Boy" follows ten in blark verse, the scenes laid in and with the well known comedian, James near Florence about the 14th century. Powers, in the title role.

Effie Ellsier has been seen this week at the Grand Opera House in her usual pieces, Hazel Kirke and Doris, as well as in a new play called A Woman's Power. Miss Ellsler is quite a favorite actress here and is a painstaking conscientims performer. It is surprising what a hold Hazel Kirke has on the puolic, Miss Ellsler having appeared in this play over three thousand

ters as he may be an a lept in-for ex- the current attraction at the Hollis St., that the aldermen have decided that all

play it is too, further strengthened this them for inspection and approval. Aladdin year by the addition of a troop of cavalry Jr. came under the ban and as a consewho make a very effective entrance at the rescue scene Nat Goodwin is the next to come at this house, he opening on Monday night for a two week's season in his round of plays, A Gilded Fool, In Mizzura, and

Castle Square has been the home of the legitimate for a fortnight with Jos. Haworth as the leading exponent. In addition to Rosedale the perennial favorite, Mr. Haworth, bas given Hamlet and Richelieu, in both of which characters he surprised and delighted his friends by the when she plays Rosalind and Viola or not; masterly and artistic manner in which he depicted these two so different characters. In reviewing his Hamlet, Mr. Clapp, the acknowledged critic for excellence in Boston of Shakspearian and other standard plays, said that he was the best Hamfair to them on their merits; being entirely let since Edwin Booth, and this was praise indeed. His playing of the wily Cardinal was also very highly commended and there seems no doubt that Mr. Haworth is the one so well known to St. John has made long strides towards the front theatre goers, the latter is a younger man rank of the good actors of the day.

> Burlesque of the more gorgeous kind holds sway on the stage of this theatre in the shape of Aladdin Jr., not to mention the scenes of other shapes more or less shapely which revolve round the very shapely form of Anna Boyd, who leads the

At the Tremont the Kendals have given a season of two weeks playing for the first one a very elaborate revival of Clancarty, and for the second doing old pieces such such as The Second Mrs. Tanqueray, The Ironmaster and A White Lie, winding up the engagement by a production for the first time on any stage of A Political Woman. I am not comsumed with admiration for Mrs. Kendal; she has not the figure, the youth nor the looks to play young women's parts and yes she will insist on | clothed with new claims to meet the new disease;

week with his new opera Dr. Syntax, in which he has been so far very successful.

The Black Sheep still continues at the Park with no immediate idea of a successor. The piece seems to have caught the public fancy, but then all the Hoyt pieces do that.

The Boston Thertre has had Wilson Barrett on its stage for the last two weeks, the first of which he devoted to his dramatization of Hall Caine's Manxman. Your readers are familiar with this splendid story, how strongly and how sadly the tale is told, and know the plot. The p lay follows the story fairly well but you lose all the fine touches, the delicate bits, the atmosphere of the story, as you necessarily must when you condense such a work into a play. Mr. Barrett plays the part of Pete Quillian thus making him the central figure, while in the book the chief contrast centres in Philip.

For the second week Mr. Barrett has varied the bill, playing Othello, Virginius, Ben-my-Chree, Hamlet and finishing with his splendid performance of The Silver King.

Hanlon's Superba follows next week, so that the town will be fully supplied with the glittering effects and sparkling accesseries as extravagance and burlesque.

Westward Ho still runs along at the old museum but its days are numbered for on the 18th. Zib takes its place with bright fetching little Annie Lewis in the lead. This is one of Lotta's old pieces and is

to be given a grand revival.

realistic horse race scene.

Bowdoin Square has given two weeks of The Prodigal Daughter, a sporting play that was seen here last season. It is rather a good piece of its class and has a

Grand Opera will soon be with us, and then how all Bos'on will flock to the big barn in which Mr. Abbey and his partners produce the pieces. It makes no difference though about the comforts or discomforts of the theatre, it is the great stars we want to see and hear, Eames, Melba, Nordica, Sanderson, the de Reszkes, Plancon, Tamagno, all the song birds. What crowds there will be and what receptions the singers will get. I wonder will Sanderson repeat her decolletee success of New York or whether Boston will approve of her voice. The readers of Progress will bear in Malba has become quite a Bostonian; she

STAGELETS.

There will be a new comic opera put on in Boston probably in early April and it is on the cards that Miss Nita Carritte will be heard in the lead. Helen Dauvray was not a success in the Twentieth Century Girl and Bettenia Girard has taken her

Fannie Davenport comes to the Boston sorts, burlesques of scenes from popular she who plays Gismonda, and not Lillian

Mr. Haworth says he has got the best play of the day, and judging from one scene which I had the pleasure of hearing the author read I should think the piece was

very strong. Boston is struggling just now with a spasm of virtuous reform. Some of the women have got after the aldermen and tried to make them believe that a number of the girls who take part in shows requiring the use of tights, might be a little more modest in the way they wore their costumes, and they also objected to the A revival of one of last season's plays is boardings and dead walls, with the result

quence the lithographs and stands of this production which picture forth the chaims of the female form are ornamented with a date line across the middle of the pictures not at all enhancing their attractiveness.

In the matter of costume some of the dancers in The Passing Show, whose dresses were a trifle audacious, were requested to regulate their apparel in a way more suitable to the Puritan ideas of the city fathers, which they did with the result that the effect was more startling than

I do not know whether the gentlemen will insist on Ada Reban wearing skirts perhaps they msy These waves of high morality amuse me-they rise quickly some to their height very soon, break into foam and are lost in the sounds of public derision

Miss Percy Haswell aud Mr. Wm. F Owen were both in the cast of The Orient

Express, which Daly produced Your dramatic editor got Mr. Wm. Owen mixed a short time ago —the former and has played in St. John with Mile. Rhea in her first engagement there, and now is with Julia Marlowe.

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at the hour of twelve o'clock noon, pur suant to a Decretal Order of the Supreme Court in Equity made on Tuesday, the sixteenth day of October, A. D. 1894, in a cause therein pending wherein Charlotte Ann Morrison is Plaintiff, and Samuel Morrison, Jane Morrison his wife, Archibald Sinclair and James Collins are Defendants, and by amendment wherein Charlotte Ann Morrison is Plaintiff and Samuel Morrison, Jane Morrison his wife, Archibald Sinclair, James Collins and Susan Weldon are Defendants, with the approbation of the undersigned Referee in Equity. the lands and premises described in the said Decretal Order as follows:

A LL that certain lot, piece and parcel of land being the westeramost half part of lot number forty-one, sinute in the Parish of Simonds running lengthwise through the same parallel with the side lines thereof, and dividing the same into the side lines thereof, and dividing the same into two equal parts or portions containing each one hundred and thirty acres more or less, as upon reference to: In about of partition thereof made and executed between Robert Power and William Hawkes, bearing date the second day o 'July in the year of our Lord one thousand eight hundred and forty-six, will more fully appear, the same being registrated in the office of the Registrar of Deeds in and for the city and county o Saint John in Book 1 No. 3, page 205." And also the lauds conveyed by the mortgage to the Defendant Susan Weldon and described in the Plaintift's Bill inter alia "as all that other certain lot of land and premises situate at Black River in the Parish of Simonds and formerly owned by the father of the said Samuel formerly owned by the father of the said Samuel Morrison." And the balance of the lands (if any) owned by Thomas Morrison, deceased, at the time

of his death.

For Terms and other particulars apply to the Plaintiff's Solicitor or to the undersigned Referee.

Dated this ninth day of January, A. D. 1895.

DANIEL MULLIN, laintiff's Solicitor Referee in Equity.
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