

## Theatrical Notes.

The programme of *Hands Across the Sea* carefully says that all rights are secured from Messrs. Taylor and Jefferson, but omit to mention the name of the author. In the eyes of a theatrical company the author is a person of little or no account.

*Hands Across the Sea*, postponed from Monday, was produced for the first time in Halifax on Tuesday to an exceptionally large house: in fact the "Standing Room Only" placard has been shown every night this week.

The play deals with the troubles of a young English farmer, Jack Dudley, who is in Paris accused of murder. He is condemned to death, but escapes from his cell, and is about to be shot when his wife rushes in and places herself with the President's reprieve in her hand between the rifles of the gendarmes and her husband. He is sent on a convict ship to New Caledonia, but eventually turns up aboard a P. & O. steamer, on which his wife and the main characters of the story are travelling to Australia. The ship is boarded by the French soldiers (isn't this a *casse belli*?) but the captain refuses to deliver him to them, in a strong and powerfully arranged scene that almost brought the audience to their feet. When the passengers arrive at Sydney, things are made pleasant for the hero and heroine in the usual way, while the villain has the very bad time, which always falls to him on the stage. A dramatist always ignores the statement of the Psalmist (borne out by practical experience) that "the unrighteous flourisheth like a green bay tree."

Some one, perhaps Mr. Lytell, has shewn good taste in toning down the scene between Count Paul and Jack Dudley's wife in the room of the hotel at Paris, which, as originally played in England, had a considerable amount of the "nasty" element in it.

It was rather unfortunate that one or two of the gentlemen, to whom the programme assigned unimportant parts, for some reason or other were unable to appear, their roles being doubled by other members of the company. Mr. Lytell has had a previous experience of this, and has our sympathy in his misfortune.

Oh, by the bye, Bois de Boulogne is not usually pronounced as it is spelled. Count Paul, you ought to have known this.

Mr. J. L. Edwards played Jack Dudley. He instilled some originality into the part, and succeeded in making it distinctive. The remarks that have been made in these columns about Mr. Edwards, rendering of the characters that fall to him, cannot be applied in this case. Is it that he has taken advantage of the criticism, that though apparently severe, was given in kindly spirit? Be that as it may, Mr. Edwards gave a very careful and well conceived representation of Jack Dudley, and merited the two curtain calls he received. Mr. Lytell, as Tom Bassett, excelled in his role and wormed his way into a soft corner of the hearts of his audience. The Jean deLussac of Mr. Carl Smith was somewhat uneven, but in the last act, was so good that it may fairly be compared with Mr. Robert Pateman's rendering of the same character, in which he is *facile princeps*. Count Paul had not much to do, but did it well. Joseph Stillwood was not much like a Devonshire land owner—he seemed rather to hail from New England. Moreover the author's idea of the character is that Stillwood should appear to be a gentleman, until his villainy is made apparent. Hiram Hickory was a small part, but Mr. Thos. Morgan made the most of the opportunities he had.

Miss Laura Alberta made another hit as Lillian, Jack Dudley's wife. Miss Celeste was a winning little Lucy,—her voice at times became almost inaudible however, to those of the audience farthest

from the stage. Mrs. Emilia Edwards has a thankless part (the keeper of the gaming saloon, Mme. Vallerie) in which she has little or no scope.

Two small points. It is not usual for an A. B. to take a watch on the quarter deck nor does any farmer in Devonshire wear the peculiar cuffs and collar Jack Dudley has on in the first act.

## MISS LAINE'S RECITAL.

The first recital is fixed for Thursday, Jan. 22nd, commencing at 8.15 P.M.

The programme is not quite definitely arranged yet, but will consist of Songs, Cello Solos, Songs with Cello Obligato, Pianoforte Solos, Songs. Among the songs will be one by Purcell, a favorite composer of the 17th century; an old French song, whose age is traditional, and an Arietta from one of Haydn's unfinished operas. A feature of the evening will be the songs with Cello obligato. Miss Laine will be assisted by Frau Marianna Doering-Brauer, Herr Ernest Doering, and Mr. C. H. Porter, Jr.; Herr Doering performing a composition of his own.

The plan of the Hall can be seen at the Halifax Piano & Organ Rooms, Hollis St., as early as Tuesday morning, where season tickets may be obtained, as well as single and admission tickets.

The time has been fixed at a quarter past eight, so as to give people a better chance of being in time, and we sincerely hope the public will show a practical appreciation of Miss Laine's efforts by aiding as far as possible in keeping order, by being *in their seats* when the performances commence. There is nothing more confusing to a singer than to come on the platform and see all the audience in a state of motion. This is especially important in a case like the present, when the house is sure to be exceptionally full.

TEACHER: "Tommy Slimson, how is it that your clothes are all torn and dirty? [No answer] Look at Bobbie Smiten, how tidy he looks. Stand up, Bobbie, and tell the school why your clothes are not dirty, like Tommy Slimson's." Bobbie: "Cause I licked him."

J. A. LEAMAN.

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