

## Theatrical Notes.

Mr. Lytell, and those who have assisted him in the production of *The Flying Scud* deserve great praise for their efforts. No one unacquainted with the practical work of staging a drama containing the complicated mechanical effects that a proper mounting of a play like *The Flying Scud* involves, can have any idea of the difficulties that have had to be met and conquered. That Mr. Lytell should have gone out of his way to produce this play, when by avoiding it he could have saved both trouble and expense, is highly flattering to the Halifax play-going public. It shows that Mr. Lytell appreciates the way his company has been received here, and that he desired to give to his appreciation a visible form. Had the drama been played here by a company in whose repertoire it found a place, the production, though from constant practice it might have run more smoothly, would nevertheless not have been so deserving of consideration.

After having witnessed *The Flying Scud* at the Academy this week, the postponement of its production from Monday to Wednesday was easily understood, and the reason for Mr. Lytell's statement that he would have preferred to have delayed it until Monday next was apparent.

*The Flying Scud* has been before the public some years. It is not one of Dion Boucicault's best plays—far from it. It is weak, and badly constructed, there is no plot, and the situations are involved. It is not a play that would make a name for any playwright, though it might for a stage carpenter. However, for this Mr. Lytell cannot be held responsible.

The question as to whether stage realism is not carried too far now a days, need not be discussed here. The stubborn fact remains that the public call for sensations caused by the introductions of steam rollers, fire engines, horses and other animals, potter's ovens, real water falls *et hoc genus omne*. The fact that the art of the actor is overshadowed by these realistic effects escapes notice. And the public craving for these things has to be satisfied at the expense of legitimate acting.

And now as to those who took part. Mr. Lytell is so well known that he escapes criticism as criticism. In taking Nat Gosling he fills a part that suits him to a T; in the scene where he gives "Flying Scud" his final orders, he is seen at his very best. Miss Edwards as a young English nobleman, with more money than sense, took the part in a way that deserves all commendation. As a rule when a male part is taken by a female performer, there is generally a self-conscious look as regards the nether garments, that detracts somewhat from the acting; but Miss Edwards seems "to the trousers born." Throughout her whole engagement here. Miss Edwards has proved that she is capable of doing credit to any part that might be allotted her. Mr. Meeghan as "Mo" scored a decided success, proving once more that no part comes amiss to him. No member of the company has had to play such a diversity of roles, and Mr. Meeghan is indeed to be congratulated in coming through each ordeal with flying colors. Miss Alberta was seen to great advantage in her character. One feature deserves special mention, viz: the step dancing introduced in the Derby scene; not knowing the performers' names, we cannot give them, but anyway they are to be congratulated on their performances. To sum up the bill, we would pronounce the "Flying Scud" a decided success, reflecting the greatest credit on Mr. Lytell and his company.

There is said to be a certain gentleman in London who drives about in his carriage with a gilt nose for an escutcheon. This lucky person made his fortune out of the manufacture of false noses which are so prominent on Derby Day and Bank Holidays. In gratitude to these pasteboard horrors, he adopted one as his crest, and the motto beneath runs:—

"Who would have thought it;  
Noses bought it."

This is curious enough in its way, but for downright profundity the following advertisement in a medical paper "takes it," according to the vulgar phrase:—

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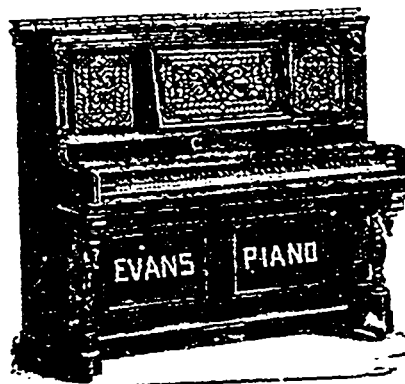
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