

Our Society.

HALIFAX, N. S., FRIDAY, FEBRUARY 13TH, 1891.

ALL letters and contributions should be addressed to The Editor, Cambridge House, Halifax, N. S.

Articles for Friday's issue should be in the Editor's hands by Wednesday evening, but notices of current events can be inserted as late as Thursday afternoon.

Our readers are particularly requested to make a point of sending in at once (or telephoning No. 358.) :-

- (I.) Notices of intended removal, expected arrivals, etc.
- (II.) 'At Home' days, and more especially alterations in the same.
- (III.) News of the whereabouts, etc., of any old friends who have left Halifax.
- (IV.) Recommendations of servants leaving.
- (V.) Advertisements of articles lost or found.
- (VI.) " of articles for sale, etc.

It is hoped that all the Athletic and other Clubs will send in their records notices, and gossip up to date.

Advertisements under heads (iv.) and (vi.) will not be charged for; but any person who is suited with a servant through the medium of this paper will be expected to pay a fee of 25 cents, and in the same way any person receiving a lost article will be charged 10 cents.

Private advertisements under head (vi.) and others, will be charged to the advertiser at the rate of 5 cents per line.

The rates for business advertisements are :

1 inch.....	\$1.00 per quarter
2 ".....	7.50 " "
3 ".....	11.00 and so on.

It is intended to keep the number of pages at 16 in future issues.

Our Society is delivered by hand to subscribers within the city, and mailed to those at the N. W. Arm, or in Provincial towns.

Subscription \$2.40 per annum, post free.

H. BRADFORD.
Business Editor.

WE are glad to receive another contribution from the pen of our friend, E. L. Wise, and our readers will agree with us that the form in which he has thrown his jottings is most charming. We hope to regale our readers with many more *By-the-Byes* during this decidedly dull season.

It seems that to some of our readers it was a severe shock to find a portrait of Mr. Kenny on last week's issue. We certainly did, at the outset, undertake to steer clear of politics, and it is our intention so to do till the end of the chapter. At the same time our political leaders of both persuasions are men of eminence amongst us, and therefore entitled to a place in our portrait album. Perhaps the portrait of Hon. A. G. Jones on this number will do something to restore the mental equilibrium of our whig friends. We had quite a lot to say to-day—but its always our luck, when we are wound up—the pressure of news and correspondence at the last moment compels us to adjourn the meeting. It really looks as though "OUR SOCIETY" would have to be enlarged to a "thirty-two pager" after Lent.

WE have to thank the Windsor Tribune for calling our attention to *English as she is spoke*, which we had overlooked in *Grip*. It's just the sort of clipping to "go the round," and very likely has already appeared in several other papers, but we are not proud—it's clever in its way, and good enough for us. We have something more serious on the same subject for a future occasion.

(Continued from page 8.)

those from whom you can learn something, even if, by so doing, you have for a time to play second or third "fiddle," instead of a perpetual "double first" (if I may "mix up" metaphors). And I think amateurs of various kinds, not only actors and actresses, but scribblers, might do far worse than to try to gain the pleasant experience of a "peep behind the scenes."

For there are many lessons to be learned from the members of the theatrical profession, not only about acting, but from their admirable habits of not only understanding their business, but *mind*ing it. Their way of never giving *unasked* for advice. Their way of leaving stage management to the stage manager and prompting to the "prompter." Their kindly helpfulness to one another. Their generous appreciation of any bit of good work done by their companions (amateur or professional). Their good humour. Their non-interference with what does not concern them, makes a visit behind the professional footlights a charming variety in one's experience. I have met a good many actors and actresses. A few I have known well. It may possibly be that their busy life does not leave them any time to "talk," but they actually don't seem to understand the art of gossip and backbiting and tittle-tattle, and of those I know best I can only say I never heard them say an unkind word of anyone. I think that the lady who took the part of "Arte O'Neil" could hardly either expect or desire to be *complimented* on her acting of that part on Monday night. Though had the play been repeated a second night she might well have gained honors in it, and "Captain Molquanan" himself would probably be the first to say that a fair comparison as regards powers of acting can scarcely be drawn between the holders of two parts, one of which was undertaken several days before the performance, was studied from a book (does Lady J. understand), and acted after either *two* or *three* rehearsals, and the other studied from a *written* part, read for the first time about seven o'clock on Saturday evening, learnt by eleven o'clock that night, and *once* on Monday morning, rehearsed among people with whom she had never before acted and who had also studied *their* lines from written parts, and acted the same evening by the same amateur, who, if she did not do much good for herself or her acting anything like justice, certainly did no harm to the piece, which, according to the (probably impartial) critic of OUR SOCIETY, "went without a hitch." And learning from written parts means that, except what you may learn at rehearsals, you have absolutely no clue to the plot, scenes, persons, or dialogue of the play, beyond your own "lines," and one last word (your *cue*) of the person addressing you. If you fail to catch *that*, or to *give* a cue, the whole thing is upset. Professionals who, even if they have not previously acted in that particular play, have probably done so in a dozen like it, quickly catch up the idea of a part. Though one rehearsal is unusually short, preparation even by them for a 3-act play. So, even if she was not brilliant, to be, under the circumstances, *harmless*, should, I think, "score one" for a lady amateur totally unaccustomed to professional methods.

Is this a "whirlpool of abuse?" It is certainly not a "sweetest, kindest letter note," and I am very sorry to have had to write it, for I do *not* think that public prints are the proper place for Society ladies to air the (direct or indirect) spite, jealousies and tiffs, either of themselves or their friends and acquaintances. At the same time, when false statements are publicly made, I think it best that they should be publicly contradicted, and, if "people who appear before the footlights expect to be commented on," I suppose, equally so, do those who write about them. I have said nothing that I object to signing with my own name, if "Lady Jane" will be equally frank. But while she remains "Lady Jane" I prefer to remain "STREET ARAB."

I may add that "Arte O'Neil" did not offer her services, but on Saturday was, by Mr. Lytell, asked to take part.

HALIFAX PIANO AND ORGAN CO.,

The Finest Pianos
in the World.

General Agents for the high grade Pianos of STEINWAY, WEBER, HEINTZMAN, &c., &c.

WAREHOUSES 157 & 159 HOLLIS STREET.