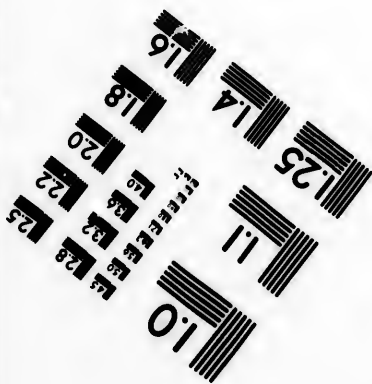
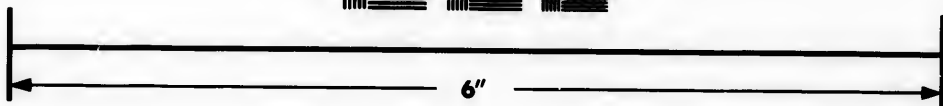
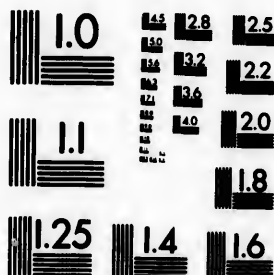


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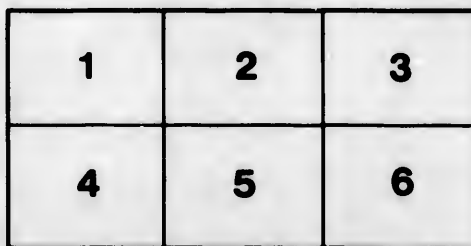
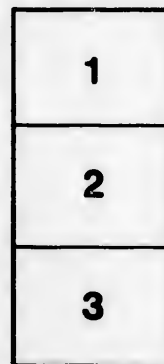
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WILL HAVE THE HONOR OF MAKING HER DEBUT IN BRITISH COLUMBIA

ON TUESDAY EVENING NEXT, 15th OF OCTOBER, 1878,

WHEN SHE WILL PRESENT HER CELEBRATED

DRAMATIC RECITALS!

Which have won for her a brilliant reputation wherever she has traveled and made her name
a household word throughout the world.

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Under the Distinguished Patronage and in presence
— OF —
THE CAPTAINS AND OFFICERS OF
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PROGRAMME.

SCENES FROM "MUCH ADO ABOUT NOTHING," - - - - SHAKSPEARE
CURFEW MUST NOT RING TO-NIGHT, - - - - ANON
FATHER PHIL'S COLLECTION, - - - - SAM LOVER
THE SLEEP-WALKING SCENE,—“Macbeth,” - - - - SHAKSPEARE

TEN MINUTES INTERMISSION.

A SENATOR ENTANGLED, (Dodge Club) - - - - J. DE MILLE
THE CREEDS OF THE BELLS, - - - - G. W. BUNGAY
A SCENE FROM "THE SCHOOL FOR SCANDAL," - - - - SHERIDAN

Opinions of the Press.

LONDON.

Mrs. Scott-Siddons has physical advantages of a rare order—a graceful figure, a face of uncommon beauty and singular brilliancy and refinement of expression, and a clear full voice of equal power and flexibility—combining with these precious gifts histrionic talent and elocutionary skill. She excels in passionate grief and profound terror.—*Morning Post*.

On Monday night last a veritable meteor appeared among the fixed stars of the Shaksperian hemisphere. * * * The lady stepped from one triumph to another throughout the evening, and created, beyond a doubt, a most profound impression. Mrs. Scott-Siddons, by the sheer force of inborn genius, carries everything before her. She is an actress of all intents and purposes, and, more than this, she is one of nature's own actresses.—*Era*.

We may confidently assert that Mrs. Scott-Siddons is one of the greatest acquisitions of which the modern stage can boast. * * *—*Standard*.

Mrs. Scott-Siddons in face bears a remarkable resemblance to Mrs. Siddons in Gainsborough's painting. Her talent is most strongly exhibited in comedy, her manner and delivery being piquant and engaging.—*Daily News*.

Her whole performance, indeed, shows that she has not entered carelessly upon her career, but is determined to give the highest finish to every part she undertakes. * * * There is no doubt with so many advantages, intrinsic and extrinsic, in her favor, Mrs. Scott-Siddons will make a good figure during the London Season.—*Times*.

[WRITTEN BY LORD WM. LENNOX.]

There are few playgoers left who remember the glories of the Siddons, the impassioned strains of O'Neil, or the elegant and finished performance of Charles Kemble. Those, then, who did not live in what are termed the palmy days of the drama, may witness in Mrs. Scott-Siddons' readings of "As you like it," "Henry V.," "The Bridge of Sighs," "The Death of Queen Elizabeth," all the best qualities of the above artistes, while in a chapter from Mark Twain, and in a story of Samuel Lover's, they will have brought to mind the elder Matthews and Tyrone Power. As Rosalind Mrs. Scott-Siddons was faultless. Her gaiety

is artless, natural, and unforced, and she presents all the nice shades and features of this masterly production in the glowing in life imagined by the author without exaggeration or over-coloring. Her versatile powers are marvellous, for she is equally happy in the delicate humour and in the light points as she is in the exquisite pathos of the serious passages. Of her it may be truly said, as it was of Mrs. Jordan, "Her appearance is loveliness personified her voice is the perfection of melody, her smile has the effect of sunshine, and her laugh does one good to hear it. Her attitudes, too, and action are so expressive of the passions she delineates, that even had she not spoken, her story would have been perfectly intelligible to the audience. In the scene from "Henry V.," when that Monarch sues for the hand of Katharine Mrs. Scott-Siddons produced the greatest effect; her delineation of the "warlike Harry," her broken English, her perfect French, as the fair daughter of Charles VI. and Isabel, drew down rounds of applause, as did her representation of the love-devoted Orlando. For tenderness, and natural pathos, the delivery of Hood's poem has never been equalled.—*Court Journal*, London, July 4th, 1874.

BRIGHTON.

We can, however, tell the public that for once the laudation of the metropolitan critics has not been more than deserved. All yet written of Mrs. Scott-Siddons falls short of the praise to which she is entitled. She has the TRUE DRAMATIC GENIUS; and if her physical power will uphold her mental excellence, she is sure to prolong and advance the fame of her family.—*Brighton Guardian*.

"SIDDONS TO THE RESCUE!"—*London Punch*.

AUSTRALIA.

MRS. SCOTT SIDDONS.—Previous to the departure of this great actress from South Australia, we were favored with one more intellectual treat in the shape of another of her enjoyable readings. On Thursday afternoon there was a large and fashionable audience at White's Rooms, at which the elite of Adelaide were to the fore, embracing the *creme de la creme* of society (His Lordship the Bishop of Adelaide being amongst the number), and a varied programme was presented, embracing most of the features with which we are

Opinions of the Press.

already acquainted, and including some novelties. The sleep walking scene from Macbeth, was given in Mrs. Siddons' masterly style, and her exquisite pathos was well shown in the scene from King John, "Hubert and Arthur." The comedy portions were as usual, highly successful, and the "Creeds of the Bells" was as wonderful as ever. Mrs. Siddons leaves for Melbourne this day (Saturday), leaving behind extremely pleasant recollections, which will be treasured by her many admirers.—*The Lantern, Adelaide, South Australia.*

MRS. SCOTT-SIDDONS.—We observe that the inhabitants of this district are to have the distinguished honor of a visit from Mrs. Scott-Siddons. The fact of the talented and graceful descendant of the great Sarah Siddons visiting the interior of Australia will give some food for thought, the more so when it is remembered that the ablest critics in the world accord to her praise almost equal to that given to the great Sarah herself. The visit of Mrs. Scott-Siddons will be devoted to recitals and readings, and will afford a treat the extent of which can only be estimated by those whose great privilege it has been to appreciate the efforts of great actresses and actors on the stage, although none can attend such recitals without being enraptured. Students of sufficient age to understand what they read, should certainly be permitted by their parents and guardians to be present. None can listen to Mrs. Scott-Siddons without being benefitted.

BIRMINGHAM.

Mrs. Scott-Siddons' rendering of *Rosalind* and *Juliet* were such vivid and powerful pieces of dramatic illustrations as are rarely seen.—*Birmingham Daily Gazette.*

Another great triumph did Mrs. Siddons achieve in the second piece—"King René's Daughter"—and in a very different walk of acting. The pranksome sallies of *Rosalind* were exchanged for the inward calm

of blindness, but still the actress exercised her witchery over the house. Contrast of style and manner were complete, but success was the same. The spectators who had laughed the laugh of heartiest appreciation at her wit-combats, with *Orlando* and *Touchstone*, and had relished with infinite gusto her exquisite reading of Shakespeare's Jests, listened with breathless attention to the subdued girl bereft of sight. Those who have partly attributed Mrs. Siddons' power over an audience to the artillery of her lustrous eyes had their theory upset entirely by this representation of *Isolanthe*. Without any aid from looks of entreaty or flashes of indignation, with her eyes upturned as if they were sightless, the accomplished lady held the audience spell-bound. She never raised her voice beyond the gentlest tones, speaking only in those accents of sweetness which she knows so well how to use, yet the effect was ten times more touching and impressive than if she had loudly recited her part. There was a general eagerness to catch every sentence, and not a word was missed, for the enunciation was as clear as it was captivating. Intelligence and refinement marked the whole personation, and commanded the enraptured plaudits of the listeners. There was nothing repulsive in her representation of the sightless girl—on the contrary she made the character all the more lovable, pure, and exalted by the infirmity. The sustained repose was wonderful. Any one can rant who has confidence and a tongue, but to realize the sanctity of simplicity requires, deep study and thought, if not absolute genius. With consummate skill she depicted the startling results of a sudden acquisition of the sense of vision, trespassing in no respect beyond the bounds of naturalness in a situation that tempted to extravagance. Unbounded applause followed the fall of the curtain, and she re-appeared to receive once more the testimony of the most cordial admiration.—*Exeter Gazette.*

