

THEATRE ROYAL NEWCASTLE.

After a lapse of seven weeks, during which time the interior of the building has been thoroughly re-decorated and various important alterations have been made, this Theatre was re-opened on Monday evening. The proprietors had employed Mr C. J. Phipps, of London, to design the new decorations, and to superintend the execution of the works generally. The decorations are entirely new from top to bottom. The old plaster ornaments and the mirrors have been removed from the box fronts and replaced by painted decoration. The style adopted is Greek, as affording the greatest purity of outline, with sufficiently brilliant colouring. The principal ceiling is of a light turquoise blue, panelled out and enriched with ornamental borders, and the treatment is carried out with greater richness in the wide ~~scot~~ of the proscenium arch. The walls of the boxes on each tier are papered to a height of four feet with a diaper of warm chocolate colour; and above this, divided by a border, is sage green paper, covered with a severely conventionalized floral pattern in red and gold. These colours are again carried up in lighter tones through the panelling of the gallery sides and cove into the margins of the ceiling. The box fronts are painted with bold honey-ucles and other ornaments, such as were used in the best period of Greek art, in turquoise blue, red and gold colour, on a delicate apricot ground; and are further enriched with stencilled borders, gilt mouldings, crimson resters for the arms, and vandyked valances of rich amber damask. All parts below the level of the dress circle are coloured a full Indian red, which serves greatly to enhance the brilliancy of the general effect. The lighting of the interior of the Theatre has undergone an important alteration. The chandeliers round the boxes have been removed, as has also that in the centre of the house; for which has been substituted a handsome new chandelier with sunlight combined, manufactured by Messrs. Jones and Co., of Covent Garden. Besides a considerable increase in the illumination of the house, the ventilation is greatly benefited by the alteration, as well as by other contrivances in several parts of the building. The comfort of the audience has been consulted as regards the seating, which has been greatly improved. The seats have all been enlarged, and in a great measure reconstructed, in order to give increased ease, and this has been further insured by luxurious stuffing and covering in rich crimson damask. The partitions between the seats have also been removed, by which ready ingress and egress are obtained in all parts of the circle. The whole of the decorations and other works (except the lighting) have been executed from the designs and under the superintendence of Mr Phipps, by Messrs. Green and King, of Baker Street, London, the decorators to Her Majesty's Theatre. The "act drop" has been designed and painted by Mr Charles Smithers, a highly talented metropolitan artist, who has been permanently engaged here.

The lessee (Mr E. D. Davis) has engaged for the season several performers new to the Newcastle stage, but he has not omitted again to secure the services of such established favourites as Mr Sidney Davis, Mr Pritchard, Mr Lindo Courtenay, and others. The piece selected for the opening on Monday evening, "Time and Tide," has had a run in London, but has never been produced here. The author is Mr Henry Leslie, who took part in its performance. It is a tale of London life, the scene being chiefly laid in the metropolis; and the development of the story, depending on the varying incidents in the life of Mildred Barjohn, daughter of John Barjohn, the latter being a thief and footpad. The heroine is introduced to the audience, seated in a boat with her father; an altercation ensues, when the parent makes threats of personal violence. He is prevented from carrying his intention into effect by Clement Morris, Clement, the hero of the story, is a medical student; having failed in his examination, and become involved in pecuniary difficulties with a money lender of the name of Ingledew, he is contemplating a leap into the Thames, when the contrast between his own lot and that of the girl in the boat, determines him to take a further lease of existence; for it is very evident that, miserable though his life may be, it might be still worse. Shortly afterwards a scream is heard, Mildred is seen struggling in the water, and Clement, with courage equal to the occasion, rushes to the rescue of the unfortunate girl, and saves her life. Having twice successfully interfered

in her behalf, Clement is bound to fall in love with Mildred. In the next scene she is comfortably settled at Caractacus Villa, Fulham, as companion to the Lady Euphemia Morris and there is a decided improvement in the condition of the principal parties. Caractacus Villa is the residence of Job Morris, Clement's father; Clement himself is now a physician with a good practice; and things are at last on a very comfortable footing it is not for the money-lender Ingledew, and the footpad Barjohn. The latter, after having lost sight of his daughter for some time, discovers her whereabouts, pays her a visit, and determines on turning his knowledge to account. He demands money to enable him to proceed to Australia. The girl, to avoid exposure, induces him to withdraw from the house by promising to meet him in the shrubbery. The meeting takes place, but as Mildred is entirely without money, she is compelled to part with her jewellery, in order to satisfy her father's demand, and for the purpose of getting possession of it she returns to the house. Returning to the shrubbery, Job Morris and Ingledew are seen together, discussing financial matters, in the course of which it transpires that Job has forged his son's name to a bill for two thousand pounds, and is unable to meet it. The old man is entirely at the mercy of the money-lender; and a chance offering, he is unable to resist the temptation of gaining possession of the bill. This, however, is soon discovered by Ingledew, and whilst denouncing Morris as a thief, Barjohn, who is skulking behind, snatches up some bank notes which Ingledew had incautiously left on the table. Mildred witnesses the whole scene, and is made to appear as the stealer of the notes by her own father; it is also presumed that she took the bill for two thousand pounds, for, although innocent, she refuses to make any statement that would incriminate the father of her lover. Her trial at the Old Bailey follows; she is acquitted; but Clement, who believes in her guilt, insists on her going to Australia. She sails for Melbourne, and three months afterwards news arrives in England of the foundering of the ship. Old Job Morris, unable to bear the weight of his guilt any longer, and deeply touched by the conduct of the heroic girl, and the unfortunate death to which his crime has brought her, unburdens his mind by a confession. Afterwards, by some means not quite explicable to the spectator, it is seen that Mildred has not only been saved from the wreck, but is actually in London. She meets with an accident from a cab, and is brought to Clement's surgery, and to their inexpressible astonishment and delight the lovers are restored to each other. Meanwhile it has come to light that Mildred is not Barjohn's daughter, but only his adopted child, and that she is heiress to £40,000, which amount, in the event of her decease, would come to John Barjohn. The footpad, unwilling to let the money pass by him without an effort to clutch it, decoys Mildred, under some pretence, to the Thames Embankment, where he is engaged as a night watchman, and attempts to murder her, when Clement, for the third time, comes to the rescue. And here the story ends. The play is eminently sensational in its character, considerable ingenuity is displayed in the plot, and some of the scenes are very effective. It might be none the worse for a little judicious pruning; the very intrusive part played by Mr and Mrs Maplettoft and the twins might possibly be dispensed with, or at least modified; and it is to be hoped, for the honour of our English courts of law, that no such scene as that exhibited by the aforesaid Mr and Mrs Maplettoft, in the jury box of the Old Bailey, was ever witnessed off the stage. Some people may object, too, that the love scene between Clement and Mildred, when they swear fealty to each other, is a little too demonstrative. The author, as Clement Morris, exhibited both great ability and good taste in the part; also Miss Reinhardt, in the character of Mildred; they were both received in the most flattering manner, and cannot but be gratified by the good impression they evidently made. Of Mr S. Davis as John Morris there can be but one expression of opinion—that of unqualified praise. Mr Birch-nough acted the money-lender to the life; and the disagreeable character of John Barjohn was most skillfully portrayed by Mr Daupier. The piece was enthusiastically received by a full house. The author, Mr Sydney Davis, and Miss Reinhardt appeared before the curtain at the conclusion in answer to the hearty plaudits of the audience. The scenery (local to the piece) is by Mr Callcott, and is creditable alike to the ability of the artist and the enterprise of the lessee.