

mental material and also the vivifying conductor necessary for an orchestra in which her citizens may take pride. The programme consisted of the "Entr'acte" from Schubert's "Rosamunde," part of Beethoven's "First Symphony," Moszkowski's "Spanish Dance," Massenet's "Last Dream of the Virgin," and Mendelssohn's "Ruy Blas." Mr. Frank E. Blachford, violinist, Mrs. H. W. Parker and Mr. J. D. A. Tripp, solo artists, assisted to complete a programme which was of high artistic attraction.

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The Toronto Dramatic Art Club, whose performance in the Governor-General's Trophy Competition at Ottawa last January was withdrawn on account of the death of Mr. Timothy Eaton, presented "She Stoops to Conquer" this week at the Margaret Eaton School. Mrs. Scott Raff had directed the study and rehearsal of the play and great credit is due her effective management. Miss Gertrude Philp made a spirited and charming "Kate Hardcastle," Miss Birdie Luttrell was a comely and complacent "Mrs. Hardcastle," while Miss Ida Landers as "Constantia Neville" was a most attractive if wilful heiress. Mr. Frank Kennedy appeared in the double roles of "Hastings" and "Marlowe," Dr. E. K. Richardson was a pompous and prosy "Hardcastle," while Mr. Milton Lee won hearty applause for his life-like characterisation of "Tony Lumpkin." This Goldsmith comedy is a most refreshing bit of old-fashioned English country life and it is to be hoped that we shall have more of such performances.

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The choral entertainments of the season closed in Toronto last week when Mr. H. M. Fletcher's organisation, known as the People's Choral Union, gave a highly successful concert in Massey Hall. The Chorus confined itself chiefly to popular lyrics and chose several of the good old English compositions, "The Lass With the Delicate Air" being especially admirable in execution, Madame Le Grand Reed singing the solo portion with delightful piquancy. Beethoven's "Twine Ye the Garlands" was satisfactorily rendered with spirited execution. The concluding number was Hamish MacCunn's cantata, "The Wreck of the Hesperus," which was sung with realistic treatment of the setting, which does not afford many opportunities for shading. Madame Le Grand Reed's contributions to the programme were of a light and brilliant quality, Pierne's "Le Moulin," D'Hardelot's "I Know a Lovely Garden" and Vanderstucken's "The Sweetest Flower." Mr. Watkin Mills is as delightfully robust and magnetic as ever. "I'm a Roamer," "Molly Ochone" and "Glorious Devon" were numbers that made a telling popular appeal.

\* \*

Mr. Ben Greet, well known in several Canadian cities for his "Everyman" and his Shakespeare unadorned has lately been attacked in no gentle fashion by the New York critics. Mr. Metcalfe, the valiant dramatic editor of "Life," whose quarrel with the Trusts is a brave chapter in theatrical history, has dealt with the plain and simple ways of "Ben" with refreshing vigour and directness. He has declared, indeed, that the ways of Greet are not ways of pleasantness but are productive of infinite boredom. He asserts that Mr. Greet cannot and should not act and that he has wearied a too-easily deceived American public. Mr. Metcalfe recommends to Mr. Greet's notice the concluding portion of Lincoln's famous dictum: "You can't fool all the people all the time." As might have been expected, a ream of correspondence has poured into the dramatic office of "Life." Most of it seems to express agreement with the critic's opinion. Mr. Greet himself contributes a highly-inflamed epistle to the effect that the writer of the uncomplimentary comment has told lies—in fact, "Mantolini" lies, and "Life" publishes the swear word in Mr. Greet's own agitated hand-writing. However, most of us sympathise with Mr. Metcalfe, for even Canadians have discovered that Mr. Greet is bombast and egotism in severely plain setting.

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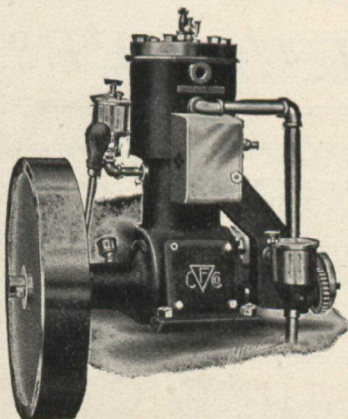
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