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To be held

SATURDAY, MARCH 17TH, 1894.

Commencing at 8 p. m.

The services of Mr. Evan-Thomas (late of the Carl Rosa Opera Company) have been secured, together with the best local talent, including the Ladies' String Orchestra.

ADMISSION:

Reserved Seats, 75cts; Unreserved, 50cts;
Gallery, 25cts.

Tickets can be purchased at Jamieson's bookstore or from Flint & Prosser.

MUSIC AND THE DRAMA.

THERE are some alleged Irish comedians who are of the opinion, as shown by their comedy work, that the possession of the brogue and the use of a few words of endearment, and also the ability to introduce a few slang terms constitute Irish comedy. They may please a few theatre patrons who enjoy such work for some unknown reason, but that true Irish comedy is appreciated is shown by the success won by John T. Kelly,

who comes to The Victoria next Wednesday night in his new comedy, "McFee of Dub." He is an Irish comedian of the true type—a good one too, because he is original and strongly individual. His brogue is enough to satisfy the most patriotic, humor is catching, and there is an odor of sanctity but of fun about him that is pleasurable. The new play was written by Charles Vincent and Mr. Kelly, and has been a success in other cities. The plot relates to the adventures of a bogus lord and to his affairs. Roger O'Mara, (Kelly) will personate Lord McFee, in order to win the affection of a prima donna worth a quarter of a million. The prima donna being away, she is persecuted by her maid; so the bogus lord courts the maid after all, each thinking the other a son of consequence; the real lord comes along and so does the prima donna. Lord McFee discovers the trick but tells Roger to keep it as he is wanted by the English police on account of a duel. The real lord is engaged to the real prima donna, and the air is full of complications. Mr. Kelly's supporting company includes: Aimee Angeles, a clever comedienne, Adelaide Randall, of operatic fame, Harry Kelly and others. The production will be handsomely staged and costumed and will be complete in every detail.

On Wednesday evening, the Presbyterian Mission Hall on Stanley avenue, Spring Ridge, was well filled to hear the excellent programme arranged by Mr. J. G. Brown. It is needless to comment on the quality of the numbers given where all did so well. Among those taking part the following are deserving of special mention: Master Nicolas in his rendering of "The Better Land," his sweet boyish voice carrying his audience with him to the last note; Messrs. Kinnaird and Brown in their duett "Qui Vive;" Miss Wey in her "The Lattice Window;" Mr. Chisholm in his inimitable Scotch recitations, keeping his audience convulsed with laughter during the recitation; Mr. Collister, in the fine old song, "The Wolf;" Miss Fraser received an encore for singing "Oh Whistle." Two male quartets were especially good, and, of course, Mr. Brown was also a favorite.

Much progress is being made at rehearsals of "The Erl King," "The Messiah" and "The Mikado," by the respective conductors Messrs. Buck, Burnett and Rowlands.

First-class entertainments in the city during the past week were scarce commodities: but the outlying districts had their share. At the East Fernwood Mission Hall (Presbyterian) Oak Bay avenue, on Monday evening, an entertainment was given that would have done credit to any institution or society, and the writer has attended many that had a great deal more pretensions which fell very far short in point of excellence. Among those taking part were Miss Wey, Miss Baker, Mrs. Burnett, Messrs. Allan, Boyd, Patrick, Skeene, Wolff, Brown, Collister and Chisholm. The hall was filled, and a most enjoyable evening was spent.

Tuesday evening, the young people of Emanuel Baptist Church, Fernwood Road, held a social and concert at which a large audience was present, and the young people excelled themselves in the rendition of the various numbers.

On Tuesday afternoon, Mrs. T. Sinclair Gore, of Mexico, played for the pupils of the Conservatory of Music. This lady is talented beyond the average, and plays with a finish rarely acquired by amateurs. Among the numbers played were Chopin's "Fantaisie Impromptu" in C sharp minor, Moszkowski's "Serenata," Wm. Mason's "Silver Spring," and Jensen's "Mill." Her rendition of the "Silver Spring" was a musical treat to her audience. Combined with a faultless execution, there is a