

when the golden-haired Princess, (Muriel Underhill) stood before the witch, (Mildred Pentreath) and innocently received the gift that was intended to exercise such a baleful influence over her life. "The Awakening" was charming, full of graceful, yet rather amusing, touches of nature, especially in the two courtiers (Lottie Mc Donell and Ray Flewelling) whose out-stretched arms and open mouths spoke eloquently of the good sleep *they* had enjoyed.

The two little recitations which came next on the programme were full of fun, "Pussie's Mistake," by Louie Chantrell, and "Just for a Lark," by Hilda Edgecombe, and were very nicely and clearly said, although the speakers were only mites of children.

A Tableau of "The Seasons," with songs, in which "Spring" was represented by Dorothy Sweet, "Summer" by Una McIntosh, "Autumn" by Mabel Morrison, and "Winter" by Dorothy Bindley, was very pretty; the round rosy face of the last-named little maiden shone most quaintly out of her snowy hair, beard, and furs. "Spring" and "Summer" were very sweet and graceful, the costumes and pose being particularly well arranged.

"The Chickens" was a funny little recitation by "our babies," the youngest of whom, Kathleen Bindley, though only five, was by no means behind her fellows in performing the part allotted to her, with great spirit, notwithstanding some difficulty in pronounciation.

A short break occured here, which Muriel Underhill filled nicely, by playing "Clayton's Grand March;" and then Daisy Dodd gave us a capital reading from the "Birds' Christmas Carol" which

served as an introduction to the next scene, "How the Ruggles' Family prepare for a Dinner Party." Ray Flewelling was inimitable as "Mrs. Ruggles," and "Sarah Maud" (Stening Edgecombe) and all the rest of the "Little Ruggleses" responded to their mother's admonitions splendidly.

Tableaux "Sweet Sixteen of 1800" also "Sweet Sixteen of 1900," Muriel Shildrick and Daisy Dodd, respectively, were full of telling contrast; very spirited was the Nineteenth Century damsel, standing beside her bicycle, in her tailor-made gown, so different from her gentle retiring grandmama!

The "Pied Piper of Hamelin," as a recitation by Winifred Armstrong, was excellent; and "Naming the Baby" by little Marjorie Armstrong, filled up another interval, while thrilling scenes from "Blue-beard" were being prepared behind the curtain.

SCENE I. "Blue-beard's Departure" was represented by Ethel Brymner, as Blue-beard, and Mabel Mallory, as Fatima, and they managed very cleverly to convey a suggestion of the tragic element even in that preliminary scene.

SCENE II. "The Chamber of Horrors" was most lamentably disappointing, as such—"Blue-beard's wives" were rosy, healthy, happy-looking ladies, on whom no amount of stage powder could produce the conventional ghastly effect! Indeed so charming was the appearance of that row of heads, hanging by their hair, in orthodox fashion, that a little boy mistook them for a nice collection of dolls bought for Christmas, and rather wondered at the Sisters' extravagance! "My! they must have cost lots!"

SCENE III represented "Blue-beard's return." I heard it whis-