employer for whom the work is performed, whether done in an establishment, at home, or at any other place. Handicapped persons may be licensed by the commission to accept work for lower than the standard rate, and the standard rate is based on the legal number of hours that women and children may work, respectively, per week, having respect to the amount a worker of average ability and skill can do; and in a similar way a piece rate may be established by the commission. The orders of the commission are enforced directly by the commission after due notice and publication, and a provision for court review in similar manner as in the case of the public service law.

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The New York bill, introduced as the official proposal of the National Progressive Party in the state of New York, provides for a commission with wage boards along the general lines of the Massachusetts act, but makes violations of the act a misdemeanor and gives employes receiving less than the minimum wage a right to recovery in civil action, with costs. It applies to women over eighteen years and to all minors under eighteen years of age, and is entitled, "an act to create a minimum wage commission to protect minors under eighteen years and women from employment at wages insufficient to supply the necessary cost of living, and maintain the health, morals and efficiency of the workers, and defining the powers and duties of such commission."

The Illinois bill is entitled "an act to establish the Minimum Wage Commission and to provide for the creation of wage boards and for the determination of minimum wages for women and minors and apprentices and for the publication of the findings of said commission and of said wage boards." It is drawn on the lines of the Massachusetts law.

With the exception of the Ohio proposal, the two existing laws in Massachusetts and Oregon which took effect July 1, 1913, and June 1, 1913, respectively, and all of the legislative proposals for the minimum wage deal only with the wages of women and minors. In the constitution of the commissions and the wage boards they do not give democratic representation to the workers themselves who presumably know best their own problems, nor do they provide definitely in all cases for male as well as female representation of the women and minors whose wages are in question. In the opinion of a well-informed critic the larger experience and better fighting and bargaining powers of the men have been an essential element of success in the Victorian and English wage boards in securing better conditions for the weaker, youthful and discouraged women workers in the underpaid industries in which very young girls so largely preponderate.

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At all events the legislative proposals for the minimum wage in the United States have already revealed a demand for a social legislative programme of no mean proportions and they must be regarded, discussed, adopted or rejected as part of such a programme, which in the language of the English Parliamentary leader, Mr. Winston S. Churchill, "bears witness to the workings of a tireless social and humanitarian activity, which directed by knowledge and backed by power tends steadily to make our country a better place for the many without, at the same time making it a bad place for the few."

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"The Gondoliers" in Victoria

GILBERT AND SULLIVAN'S "The Gondoliers" was given a few days ago by the Victoria Amateur Operatic Society. This is not Victoria's first experiment with light opera which has a firm hold also on Vancouver and the Middle West. There is a large and steadily growing musical element in Victoria, mu h of it English, and well accustomed to the best style of rendering opera.

Here is what the appreciative critic of The Victoria Times has to say of the performance:

"It was the initial appearance of he society, and its success in this first of its ventures gives assurance that Victorians have in it a musical and dramatic body of which all may feel justly proud. There were several in the audience last night who had taken part 28 years ago in the production of 'The Pirates of Penzance,' with which the Victoria theatre was opened, and they will probably be quite ready to admit that there has been since then no amateur operatic society and no production of a Gilbert and Sullivan classic to equal that under discussion.

"In presenting the operetta the society observes all the traditions. There are three precedents lingering from the old days in regard to Gilbert and Sullivan productions—one that the players must take their personages wholly seriously, and neither clown nor gag; the second counsels the utmost clearness and aptness of enunciation, with a nice need to the intricacies of the Gilbertian rhythms, and the third insists on adroit performance in the orchestra below and on the stage above of the purely musical part of the play. The deadly and besetting sin of low comedians in English, American and Anglo-American light opera is to gag, to throw new light, as they think, on old pieces, but this is not the way of the Savoy operetta. The three-fold precedent is being strictly followed by the singers in the present case, even though, as happened a couple of times last night, the nicety of the Gilbertian rhymes and the point of the topical allusions did not seem to reach many in the house.

"Always one expects to find nervousness on the part of the performers in the case of an amateur production. This was present last night, and hardly one escaped it, but it was so fleeting in its duration that it is on that account worth noting. The curtain had not been up five minutes on the opening chorus before the singers had found their feet, so to speak, and were attacking the melody clearly and fluently. It was not possible to make out the words at all times, but this is not a fault of amateurs alone."

The Ottawa Orchestra

THE first musical organization on record to be taken direct notice of by the Government of Canada—since the Sheffield Choir invaded the House of Commons—is the Ottawa Symphony Orchestra, whose able conductor, Mr. Donald Heins, gave the first programme of the season last week. It must never be forgotten that Ottawa has a musical season, plenty of good musicians and most distinguished patronage. His Royal Highness the Duke was present at the concert, and at the close personally complimented the conductor. Princess "Pat" also was present, a well-known lover of good music. And the Minister of Agriculture furnished one item on the programme in the shape of a brief congratulatory talk on the importance of music in civilization. He said:

"Here at the seat of government we have done a great deal of work administering Canada's affairs and legislation for the Dominion's development. But if one were to ask what in all these things had been done for art, I am afraid the answer must be 'Very little, indeed,' and if we come to the greatest of arts, through which nations and individuals show their highest emotions and aspirations, we would have to say absolutely nothing has been done. So if the state has not, as in many smaller countries, done anything for music, it remains for the efforts of individuals and societies to do what is possible to foster a love for what is one of the noblest of arts."