

The production of the Greek play "Electra" by the Conservatory School of Elocution, under the direction of Mr. H. N. Shaw, at the Grand on Thursday evening, was one of the most successful amateur performances I have ever attended. Everything passed off with a *vivre* and *verve* unfortunately only too unfrequently the case in entertainments of this kind. Mr. Shaw made a capital Orestes. His stage presence is pleasing, and in speech and action he was splendidly earnest and intense. Mr. Shaw undoubtedly possesses good histrionic ability. The dances and marches were delightful and were much added to by calcium effects. The tableaux were picturesque, the stage settings being extremely good. Electra's gown was a heavy black cloth, made in Grecian mode, with yellow and black insertion; Chrysothemis was delicately gowned in pale blue, embroidered in white silk. The costume worn by the Queen was of white satin, spangled with silver, and crimson cloak embroidered in white. The costumes of the chorus were all effective and pretty. In the garden scene of "The Merchant of Venice," which preceded "Electra," Miss Ethel Tyner as Portia was gowned in royal purple velours, with panels of old gold satin brocade and silver trimmings. Miss Bertha Sargent made a very bright Nerissa, and wore a very pretty costume of old rose satin, with bodice and trimmings of velours. Miss Kate Langdon Root as Jessica was appropriately gowned. At the conclusion of the performance the ladies in the cast were deluged with bouquets and the delicate blossoms falling on the stage gave it the appearance of a miniature flower garden.—*The Toronto Sunday World*.

Notwithstanding the intense heat, there was a second good house at "Electra" performance at the Grand last night. As on the previous night, everything passed off smoothly, and the audience was more than pleased. The cues were better taken up than at the first performance, and the few little hitches that are inevitable to a first performance were entirely absent. The principal actors did, if anything, better work than on the first night. Mr. Shaw, evidently confident from the first night's results that everything was running smoothly, put his whole soul into his work, and excelled his first effort. In the closing scene where, having slain the mother, he shows the corpse to the king, discloses his identity and forces him to go within the palace to meet his death, he developed great Power, and in other parts of the play his work was artistic and thorough. Mr. Shaw and his pupils must all be again congratulated on the success of the production.—*The Toronto Globe*.

Electra, Sophocles' Greek play produced in English at the Grand last week by Mr. H. N. Shaw and the pupils of the Conservatory School of Elocution, is not a performance that may be criticised along the ordinary lines. There cannot be any divergence of opinion as to the merit of Mr. Shaw's work as Orestes. He was full of passion and life, and his art was delicate and perfect. When Orestes appeared for the first time on the stage his warmth and grace produced an instant effect, and on his second appearance, although his *role* was particularly not one calculated to please the modern taste, yet I cannot call to mind any actor who could have carried off the part with a neater talent. Miss Matthews as Electra was devoted, charged with grief and an underlying purpose; Miss Hart, as her sister, Chrysothemis, was gentle and clinging; Miss Beatty as the Queen was resolute and assertive; however, a little more stage experience would put her more at her ease in this extremely difficult part. The Talthybius of Mr. Thorold, the Pylades of Mr. Kenney and the Ægisthos of Mr. Ziller were comparatively light parts, requiring in the main only a sympathetic following of events as they transpired. The play as presented was a splendid study of the Greek drama. The standards were carefully maintained, with this exception, that the masques and peculiar dress of actors were not employed, the ordinary Greek dress being preferred. Electra was in black,