

"Scots Wha Hae" which proved highly acceptable to the audience. Mr. Brown inaugurated the first concert in aid of the Burns Memorial Fund, and it was but fitting that his name should have been included in the programme. And now a word as to the quartette. Messrs. Austin, Nash, Powell and Dyke formed an excellent combination and when they get more used to one another, it may be safely averred that they could be responsible for most artistic work. Schumann's Trauerei was given with rare finish, and if Boccherini's famous Minuet was given a rather mechanical rendering, it could easily be excused on the ground that the members of the quartette were not used to one another. The presentation of the Balcony Scene from "Romeo and Juliet" was a pleasing innovation, and Miss Bayliss-Newling's winsome girlishness formed an excellent support to Mr. Finch-Smiles' acceptable portrayal of the ardent Romeo. And so ended the best concert the Philharmonic Society have yet given us, for which all praise should be extended to Mr. Austin, their indefatigable conductor.

Drama.

THE PRIVATE SECRETARY.

The Victoria Dramatic Club repeated their successful production of W. H. Hawtrey's farcical comedy on February 6th to a fairly large audience. Some new members were in the cast, and did creditable work. Dimples had a cold, so I went alone.

THE CHRISTIAN.

Hall Caine's dramatic version of his own novel was well acted, and remarkably well staged, by Liebler & Co.'s company on the 8th inst., and drew a large audience.

My aunt went with me, but, like her nephew, was sorry afterwards. Lionel Adams was good as the Hon. John Storm, and was ably supported by Julia Stuart as Glory Quayle. But the plot, if such there be, the tout ensemble, of the piece, was maudlin and wearisome. Its run in London, England, was short—naturally. I was glad to see a gentleman who sat two rows in front of me, turn round to two ladies (sic) who sat behind him, and just in front of me, and request them to stop talking, as he, like many others, wished to follow the play, and without audible hints as to who was who, and what she would do, and what he was going to say. One of these ladies (sic) had read the book, and, with bad breeding, was explaining to her neighbor its contents. Adjective bad form. What!

'WAY DOWN EAST.

I sat next to a gentleman who, in the middle of the first act, whispered, excitedly in my ear that he had a feeding bottle in his overcoat pocket, hung upside down over the back of his chair, bought that evening to take to his baby girl, and expected every minute to hear it drop. He asked we what he should do were it to fall. I said: "Ask my maiden aunt; she understands these things." So, when the curtain went down after the first act, I introduced him, and went out and forgot to return to my seat, preferring

to see the performance from the back of the gallery, for the rest of the evening. My aunt now says she's insulted, and the man walks along Government street with a face on him like a railroad track. I think my aunt switched him with her fingers.

Anna Moore was feeble in the hands of Beryl Hope. Well, I don't Beryl feeling, but I do Hope there are not Anna More like her. Thank you, I will, just one. Robert Fisher was excellent as the Squire. The chore boy was much overdrawn; the rest of the characters were fair. It may be that I am wrong about this play, but my aunt had forbidden Dimples to go skating with me on Saturday afternoon, and won't let me take her to Richard & Pringle's Minstrels, so, d'you know, I feel cross.

Mr. Bronson Howard, the American playwright, has re-written his drama "Shenandoah." The action of the story has been transferred to South Africa, and the play now appeals to the patriotic sentiment of the British. It is understood that the title of the reconstructed drama will be "Ladysmith," and the scene of the second and third acts is laid around that now famous place. The two principal characters are a young British officer and a beautiful Boer girl, who, it is allowed to be inferred, is a grand-daughter of General Joubert. The motive of the play is the obstacle presented to the union of the couple by the conflicting patriotism with which each is inspired. The comedy element has not been lost sight of, and many humorous situations are, it is said, introduced.

MARMADUKE.

"PECULIARITIES OF ACTORS."

Lenore White in "Songs and Stories."

"Is the actor intellectual?" Yes. He has an active brain and keen perception; but his mind is rarely a powerful one, and his knowledge, while general, is apt to be very superficial. He never encumbers his mind with serious thought; he dislikes the labor of acquisition only in so far as it relates to his work on the stage. He takes little or no interest in governmental affairs, politics, economics, religion or the philosophy of life and death. He is quite content to live and die in the dreamy atmosphere of the theatre, and leave to others the work of solving the knotty problems of invention, social conditions and progression. He is, however, much given to introspection, always seeing himself in a magnifying light, and the result is, he becomes so greatly enamored

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