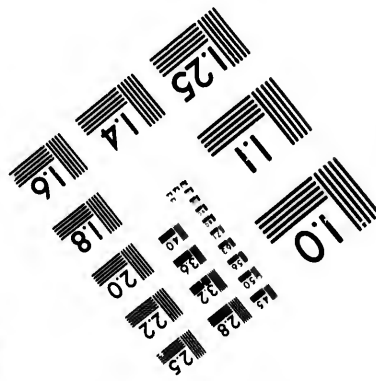
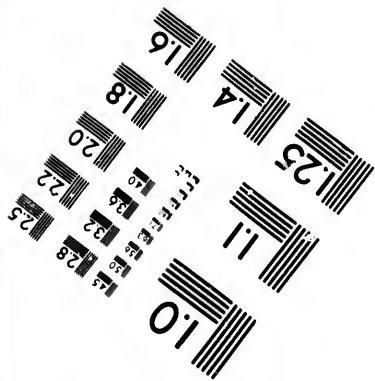
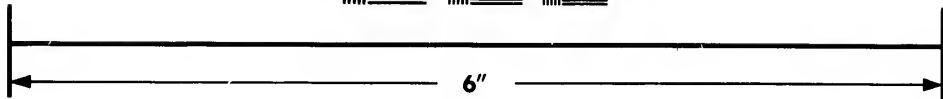
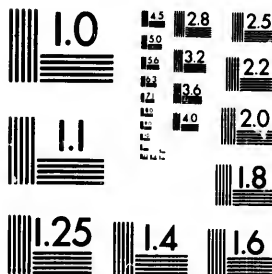


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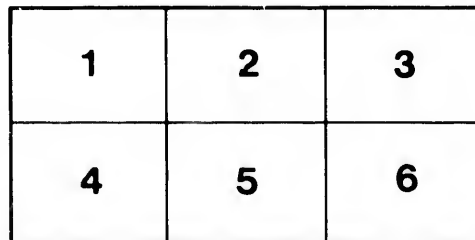
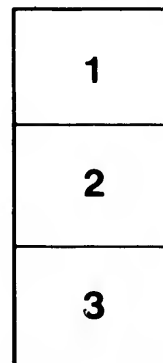
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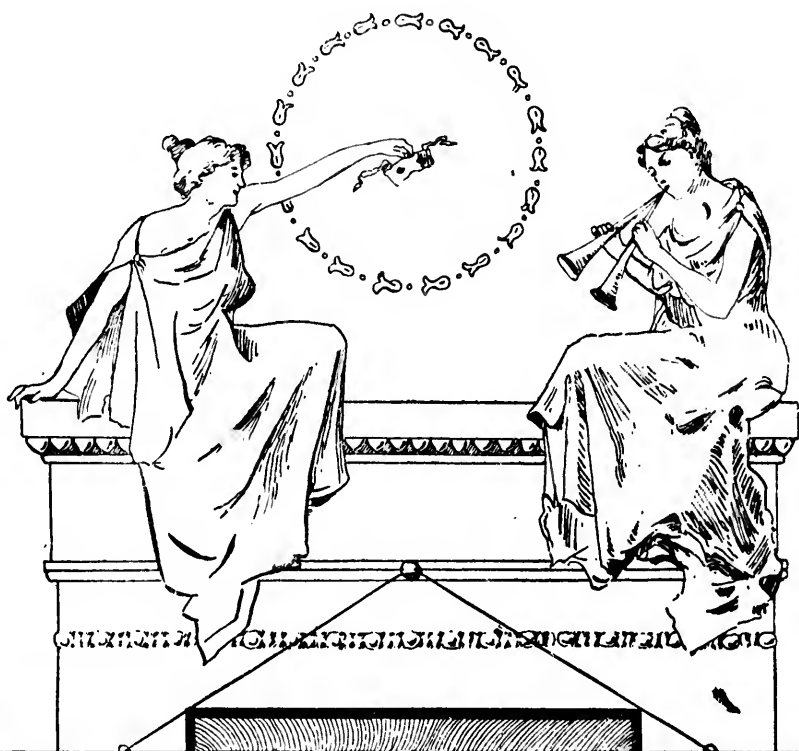
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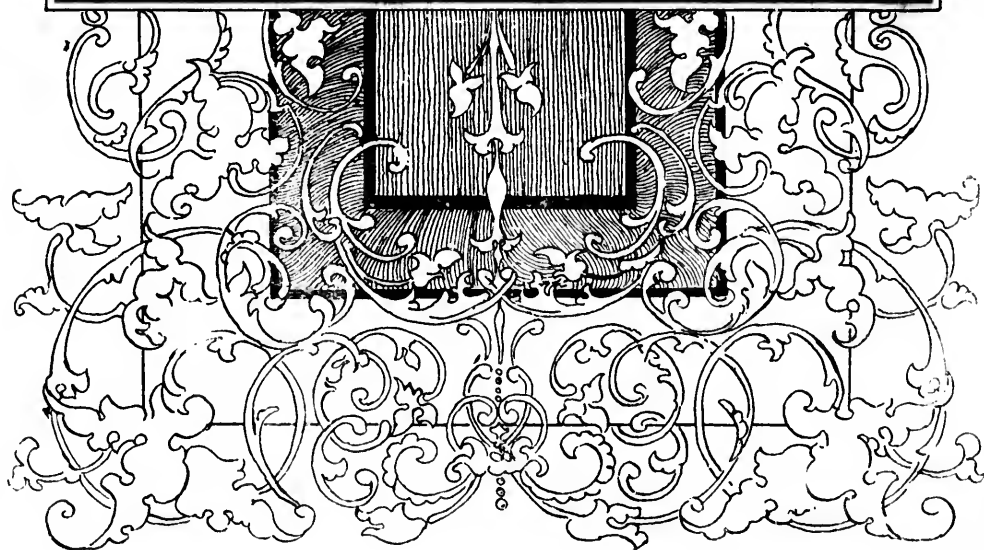
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PROGRAMME



Victoria Theatre

JUNE 7th.

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Advertising space in the programme may be had by applying to F. B. Williams, or R. Jamieson, at the Victoria Theatre, Victoria; Vancouver Opera House, Vancouver; W. K. Leighton, Nanaimo; or R. G. Jessup, Wellington.

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The evening performance will commence at 8:15 o'clock, and matinees at 2:30 o'clock.

Doors will open at 7:30 p.m., and for matinees at 1:30 p.m.

Children in arms not admitted.

Ushers are prohibited from taking fees.

Please report to the management any incivility on the part of employees.

Carriages may be ordered for the evening performance at 10:30 p.m., and for the matinee at 4:30 p.m.

The law does not prevent the wearing of high hats by ladies, in the Opera House, as is the case in the United States; it is unnecessary. Ladies in British Columbia know that a gentleman cannot see through felt and feathers.

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The management takes pleasure in presenting a new programme, enlarged and considerably improved, to the theatre-going public of British Columbia. The programme will be published in the four cities of Victoria, Vancouver, Nanaimo and Wellington, or the British Columbia theatrical circuit, should occasion demand, and advertising patronage warrant, still further improvements will be made. Advertisements can be inserted in the four

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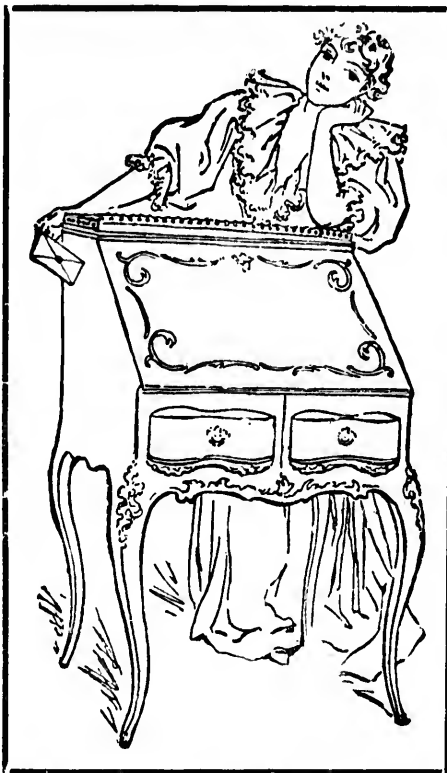
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Laurent.....	Mr. Howard Hall
Louis de Meran.....	Mr. Stuart Robinson
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Monsieur Mouton.....	Mr. Beverly W. Turner
Doctor Daniel.....	Mr. Albert Tavernier
Andre	Mr. Frank W. Smith
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ARGUMENT.

Monbars is an adaptation from the French of D'Emmery by Louis Nathal, who is the author of a "Prisoner for Life," and other well known plays. The time is the early part of the present century, and France is the country in which the scene is laid. Robert Monbars, a man of the people, has imbibed the Napoleonic spirit of the age and has won fame and riches by his conquests on the seas, over the enemies of his country. The opening of the drama finds him a beloved ruler amongst the people of his home at St. Malo. He has won fame and great wealth, and the first act of the play finds him at the home of Marquis de Noirmont, to collect a mortgage on his property. This the Marquis is unable to pay, and will be left a pauper in consequence. Monbars has seen the Marquis' beautiful daughter, Diane, and has saved her life from a mad dog, receiving for the brave deed a fearful wound in the arm, which he cauterizes in her presence. His noble nature revolts at the idea of taking the all of the Marquis, but upon the proud nobleman refusing any assistance, Monbars asks the hand of his daughter. Diane loves Louis de Meran, but to save her father, she gives her hand to her brave rescuer. In the second act the newly-wedded couple on the way home seek shelter from a storm in an inn, where it seems Louis de Meran has been ill, was stopping. He and Diane and when about to embrace, she learns from her lips of her marriage, but not the name of her husband. By his wife's agitation, Monbars also learns for the first time that his wife loves another, and realizes why she accepted him; he swears to kill his rival when he meets him. The third act is at St. Malo, the home of Monbars. Here Laurent, whom he supposes to be his friend, discovers a letter that Diane has written to Louis, explaining the circumstances of her marriage, and giving the name of her husband. Laurent and his wife are furious because Monbars married, they having expected his fortune for their son. Laurent, under the guise of friendship, excites Monbars' jealousy, and shows him the letter, whereupon Monbars announces his intention of going to Paris to find the man his wife loves and kill him. He leaves instructions with Laurent to take a large sum of money to one Louis de Meran, whose father he had killed, thinking him a

traitor; he had ever since been an unknown friend to the son. Laurent keeps the money and gives Monbars poison, throwing suspicion on Diane, who had come to love her husband, and is his constant attendant. He suffers agonies and is a very sick man, but is happy in the knowledge that his wife really loves him. His physician, Dr. Daniel, has called in for consultation, a doctor who has won fame in his profession; this physician is Louis de Meran. He tells Monbars that the person who prepares his food and medicine has poisoned him. That person is Diane. Monbars is horrified and broken-hearted. He accuses her; she protests her innocence; he calls in the physicians. Louis then learns he has accused the woman he loves. A magnificent scene follows, and Monbars falls unconscious when he learns that the son of the man he killed is the man Diane had loved, and also the one he had sought to kill. In the last act it is believed Monbars has only a few hours to live. Fearing that Diane will be accused of his murder, he writes out a confession that he has committed suicide; as he finishes writing at his desk, he sees in a mirror Laurent pouring poison in his drink. He turns and confronts him; Laurent tries to murder him. Monbars' strength returns; furious with rage he seizes two swords and throws one to the enemy; they fight and Laurent is killed. Diane is taken to her husband's heart; he lives, a happy man. This is a brief outline of this remarkably strong play.

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ACT I—Marquis de Eoirmont's Reception Room.

ACT II—Room in Country Inn.

ACT III—St. Malo.

ACT IV—Monbar's Apartment.

ACT V—Same as ACT IV.

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Ysaye is great, and from the first moment his bow touches the strings, we feel the influence of his personality. you realize the pressure of enormous temperamental energy, and feel at once under the sway of conscious power. To extract enthusiasm from a professional critic is perhaps like getting bread out of the proverbial stone, and rightly, as impartial judgment and enthusiasm cannot go often hand in hand, but here no such difficulty arises as there can be but one opinion about M. Ysaye as an artist. If he be not, as has been said, the greatest of living violinists, he is certainly among the very first, and the question of degree is scarcely worth discussing in his case, any more than it was in the case of Paderewski.

M. Ysaye possesses the genius of interpretation, and the whole mind and meaning of the author is carried out in what he plays, and yet the music, for the time being, at least, becomes his own. Genius alone can produce this effect, and genius M. Ysaye certainly has. His playing, considered from any standpoint you will, hardly leaves room for criticism in the sense of fault-finding; one indeed hardly where to begin to point out his many excellences—what most to admire.

M. Ysaye has breadth and fineness, delicacy and power, and passionate intensity, combined with an almost feminine tenderness and pathos.

Temperamentally M. Ysaye resembles M. Paderewski not a little, for with all his power, passion and intensity, there is, as with M. Paderewski, a delicacy of feeling, a lightness of emotional touch, intuition and suggestiveness, that are almost feminine.

The great violinist has a striking personality; large and commanding in aspect, his face and manner show the master before he raises his bow.

His power and execution are marvelous, while his sympathetic interpretation and ideal tonic effects are certainly all that his most enthusiastic audiences claim.

Gerardy is only a boy, but he has certainly proved himself a great artist. His 'cello playing is said to be simply wonderful, and one would hardly dare believe that a youth of nineteen could command the position he does as an artist. Nevertheless, young Gerardy has gained first place with the 'cello, and will be a great surprise to everyone here.

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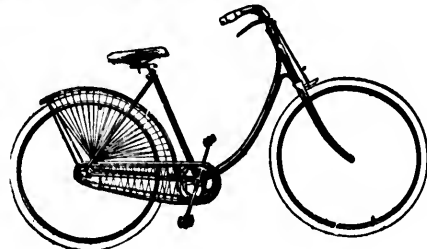
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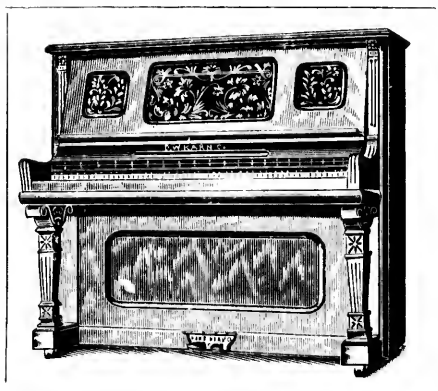
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Overture—Aurora.....	Schlepegrell
Waltz—Venus Eigen.....	Gung'l

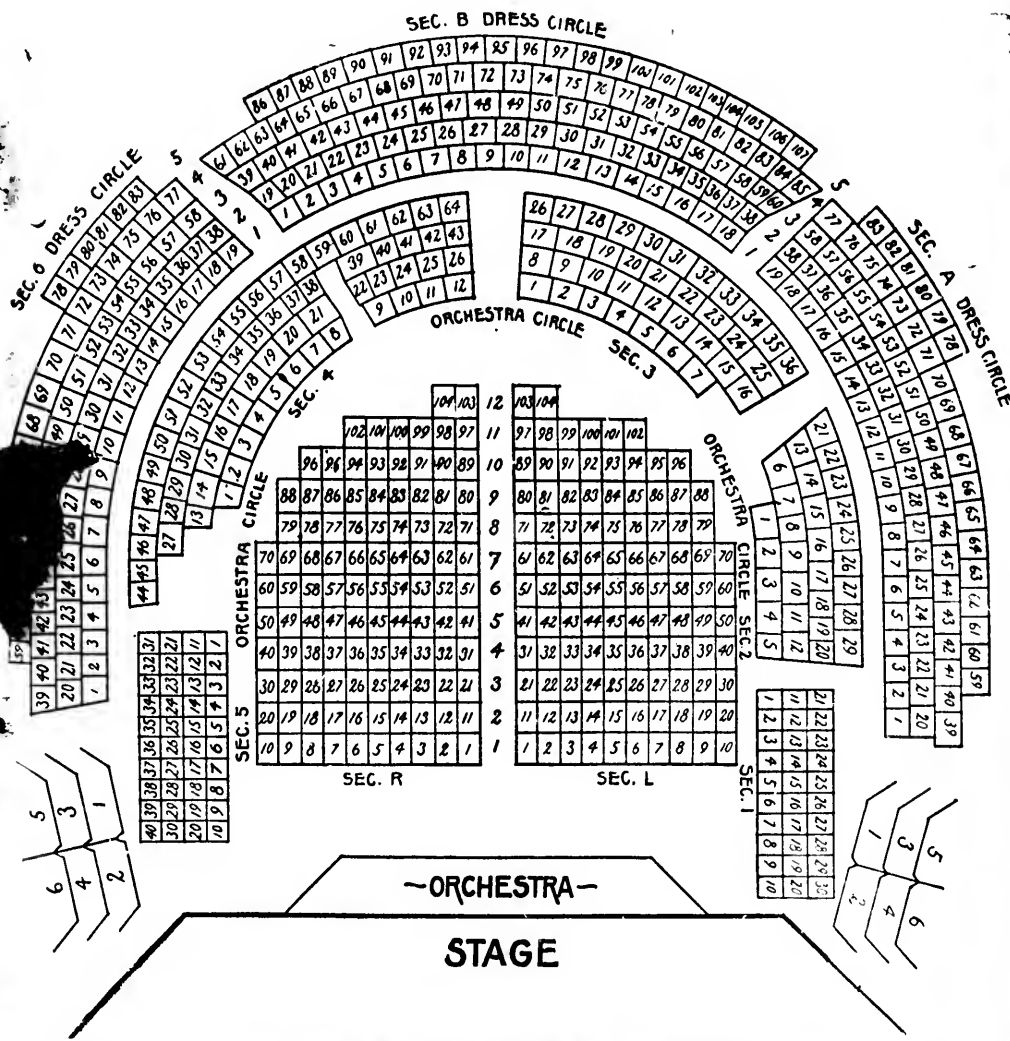
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