

who appreciate most, but those who have the heaviest boots. Billy and his mates having no boots, utter piercing whistles and loud cries of approval.

Miss Olsen retires blushing, and the chairman, rising, gives out "the next h'item is a dooet by Mr. Smith, Miss Smith, and Miss Jones."

Mr. Smith, a short rosy-cheeked man, dressed in a ready-made tweed suit and nailed boots, with shining oiled hair parted in the middle, is followed from his den by two radiant visions of beauty, who face the audience timidly, sharing a Cavendish music book. Mr. Smith seats himself at the piano, extending his right leg he beats, or rather pounds, time with the heel of his boot, while he vamps the accompaniment of "Tell me, Mother, Where is Minnie?" a song to which, by the way, I strongly object. He sang manfully "Tell me, Mother, *where* is Minnie? Why does she not come to pl'y?" To which pathetic appeal, the two ladies reply with great conviction, "She is with the ayngels, darling; you will meet her there some d'y." The rest of the song is of the same inspiring nature. This is a very popular "h'item," and the blushing performers respond with "What are the Wild Wives S'ying?" which they sang feelingly.

"The next hitem on the programme" is a song, "The Tar's Farewell," sung by Mr. Scott. Mr. Scott, on leaving the den, catches his foot in a piece of ragged carpet laid on the floor, and arrives on the platform on his face. He rights himself with a happy smile, and the lady who accompanies for him follows him giggling. Mr. Scott possesses a very sweet baritone voice, and really sings very well.

He is followed by a nervous little girl, who recites "Curfew Shall not Ring To-night." Someone in the den prompts her. She begins "Eligland's sun was slowly setting, O'er the hill tops far away, Filling all the land——" (Voice from den: "with beauty.") Cries from Billy and Co. of "What oh, she bumps!" and "Now we shan't be long!" After several

false starts she gets away all right, and goes at break-neck speed with exaggerated expression, getting in at last panting.

Miss Potter then sang "The Valley by the Sea." Miss Potter is one of the town performers. She wears a purple robe trimmed with cream lace and sequins. She is enthusiastically "ankored," and responds with "Fiddle and I." She has a high soprano.

The next performance is a cornet solo by Mr. Gammon and Mr. Charles Gammon. This, I know, sounds improbable, but the way it is done is this. The lean man plays the air loudly while the fat man plays the same air softly an octave lower, half a tone flatter, and about two beats slower. This brings the first part of the programme to a close, an interval of ten minutes being announced. During the ten minutes all the male portion of the audience go outside and smoke cigarettes. The ladies cross over to one another and gossip. Those of them who have babies in prams along the walls inspect them carefully.

The audience is a typical bush one. Several young ladies have ridden up from town to stay with the squatter ladies. There are a number of young clerks from the mercantile offices in town. One or two of them are in evening dress, so are several of the squatters. Then there are the performers from town, and the settlers and their wives, and the servant girls from the larger runs. There are shearers, two young surveyors, schoolboys spending their holidays in the country, little girls with wondrous ribbons in their hair, and bare-legged laddies like Billy.

After an interval, a lady from town sings "Killarney." This is a popular song, and a very great favourite with the children. Then a gentleman sings "Dobb's Visit to Paris." Being vehemently recalled he sings "Sons of the Sea," the audience joining in the chorus. Next Mr. Scott sings "Queen of the Earth." The setting is somewhat high for the gentleman, but he struggles bravely on, referring in his nervousness to "the heroes who vanish amid the strife." After Mr. Scott, a town songstress warbled