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to ease the most difficult and intense acting cadenzas. It is in this that all the performers excelled all others. In a performance of the *La Lucia* scene, the young Yaw delighted the audience with his vocal virtuosity, his vocal range, the Swaneau River, No Sir, Home Sweet Home, and the Laughing Song, the latter requiring more than ordinary dramatic acting. Yaw in several of the encores played her own accompaniment. Perhaps the gem of the evening was her rendition of "Le Bonheur est Chose Legere," with violin and piano accompaniment. The quality of tender appeal and exemplifying the finer qualities of Saint-Saens-Saint-Saens. The vocal pyrotechnic involved in the *Lucia* selection, in *Le Rocco* and in *Lucia*, and in several others were a most impressive feature of the evening. The program was brightened by the flute obligato. Mr. Chapman officiated at the piano and shared with the other artists the honors of the evening.

The senior hockey league game bill for tonight has been postponed. There will likely be a double-header next Friday.

chorus, who in addition to their desire
to hear the great singer, were there to
greet W. R. Chapman, their former
leader and instructor.
The programme was as follows:
9th Concerto, Allegro, Chas. De Berolt
Frank E. Kendrie
When Two That Love Are Parted
.....Secchi
Markham Talmadge,
Le Rossignol, Les Noces de Jean-
nette,Massnet.
(With Flute Obligato)
Madame Ell.

Prelude der Deluge Saint-Saens
Frank E. Kendrie.

(A) Le boeuer est chose legere.
..... Saint-Saens
(With Violin Obligato).

(b) Vergehelich Staendchen. Brahms
(c) O Bella Mia. Widor
(d) Listen To The Song Of Love-Hook
Old English
Madame Ellen Beach Yaw.
Mother O Mine Tours
Markham Talmadge.

(a) Humoreske. Dvorak
(b) Largo. Handel
Frank E. Kendrie.

Mad Scene from Lucia. (By special
request) Donizetti
(With Flute Obligato).
Madame Ellen Beach Yaw.

Acompagning Madam Yaw were
Frank Kendrick, violinist
of Portland, and Markham Talmadge,
a young bass-baritone, who gives promise
of future success. Mr. Kendrick's

selections throughout were such as demanded delicacy and fineness of touch rather than forceful expression.

used, adding pleasantly to the effect. His first number, a concerto, was a fine example of his art. He gave Gottschalk's Slumber Song, this exquisite composition receiving a fine rendition. His next, Saus number, the Cavalleria Intermezzo was given with that softness and grace which is his forte. He disregarded. In response to the encore which rewarded his dainty Interpretation of Dvorak's Humoreske and the grand old Largo—whose latter was not equal in excellence to the other numbers—his encore was a waltz, danced with a dance by Tschakowsky, and this to many was the finest of them.

Mr. Talmadge made a very favorable impression in his first number and on the encore gave Off Pretty Creatures, a song which he sang with much feeling, leaving his other number he sang I Attempt From Love's Sickness to Fly. His singing was of a fine and dignified manner, personally very attractive, wins an audience on her first appearance. Her singing was of a fine and dignified manner, personally very attractive, wins an audience on her first appearance. Her singing was of a fine and dignified manner, personally very attractive, wins an audience on her first appearance.

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