

sories were inadequate. That the production was so well received and thoroughly enjoyed is the strongest evidence we can offer of the careful study and thoughtful presentation of the cast.

As Katharina, Miss McLellan played an exacting part with complete success. Let it seem no doubtful compliment if we say that she was quite shrewish enough in the first scenes to make us doubt even Petruchio's ability to tame her. At the last, however, she fully convinced us that Katharina was, as the critic of the evening pointed out, not a repellent, but at heart a really lovable character. She gave the impression that any trouble in taming her must be amply repaid. We must remark especially on the command of voice and movement displayed in the portrayal of varying moods. As the wild shrew, the stately bride, and the finally obedient wife, Miss McLellan proved equally happy in her voice modulation and choice of gesture.

Although Miss Murray, as Bianca, and Miss Ballard, as Curtis, had parts which did not allow great scope, they made one certain of their ability to handle more difficult roles with equal success. We congratulate Mr. Cleworth, too, on his choice of supernumeraries. In spite of the lack of scenery, the stage grouping was really quite effective.

Of Mr. Loucks, as Petruchio, we cannot do better than say with Katharina, "The man's a man." The first scene showed him fully confident of his ability to woo and win. As the play progressed, he inspired the audience more and more with that confidence. We would refer especially to his convincing bit of acting in the dual scene, and to his boisterous, reckless, devil-may-care deportment in the dinner scene in the second act. Like Miss McLellan, Mr. Loucks is to be complimented most highly on his distinct articulation and use of fitting gestures.

Of the remaining gentlemen, we should like to say more than space will permit. While we draw no invidious distinctions, we must especially commend the work of Mr. Morris, as Grumio. His make-up was excellent, his interpretation spirited, and his whole manner most effective. Mr. Baird's delineation of Baptista showed careful preparation, while Mr. Steer as Hortensio, had a most unassuming stage presence. Mr. Kappelle brought out very well the consternation of the unfortunate singing-master; while his part was short, it was neatly executed. Mr. Woodward, as Ciondello described Petruchio and his men with great animation and spontaneity such as befitted the bearer of momentous news, ("Say! Doesn't Woody look like Dan McCarthy in 'Pure Irish Hearts,'" was a remark heard from the side—the ladies' side). As Pedro, Mr. Millburn inspired the unfortunate Grumio with an adequate degree of terror, while the Tailor, Mr. Ronan, trem-

bled to suit us all, before the dread Petruchio. The parts of Mr. Kidd as Adam, Mr. Colvin as Nathaniel, Mr. Irving as Gabriel, Mr. Henderson as the cook, Mr. Callahan as Ralph, Mr. Cruickshanks as Walter, and Mr. Walker as Gregory, must be considered together. Each of these gentlemen gave very careful attention to detail, and, that their attention was fully appreciated, was shown by the hearty laughter with which the closing scene of the second act was received.

We cannot close without once more giving expression to our complete satisfaction with the efforts of the committee, the instructor, and the cast; without congratulating them, again, on the due appreciation the public has shown of their work; without wishing that each and every one of them may have derived as much profit and enjoyment from Friday evening's production as did the audience whom they so ably entertained.

THE PROGRAMME.

In considering the musical part of Friday evening's entertainment we have most certainly no adverse criticism to offer as far as the artists are concerned. Of the conduct of a section of the audience we should like to say a very great deal. That the ladies and gentlemen who so kindly contributed to the evening's enjoyment acquitted themselves with such credit under trying conditions says much for their ability as entertainers.

Of the instrumental numbers, the piano duets by Misses Burns and Morrow and the Misses Baifour and Morgan were faultlessly executed. Miss Palm's solo was very tastefully and pleasingly rendered while the number by Miss Secord showed command of technique in a high degree.

The vocal numbers from the side of the artists were equally successful. In her rendering of "Most Friendship is Feigning," and more especially in that of "Without Thee," Miss Kraft displayed to the full the fine rich quality of her voice, "Take, Oh Take Those Lips Away," as Miss Kraft rendered it, proved most sweetly pretty. The Normal students, we are sure, look forward to further opportunities of judging Miss Kraft's talents. Mr. Mott's work is too well and favorably known to need very detailed comment here. In "Where the Bee Sucks," he displayed good control of a rich voice; in "Should He Upbraid," he handled a most difficult number in a manner beyond praise. In his last contribution, "I Love You," the volume of Mr. Mott's voice was most clearly in evidence.

To sum up, we can apply to the musical programme, as to the production of the play, only one term "unequalled success." The society acknowledges with gratitude the kindness of Messrs. McKay & Co., who supplied the stage furnishings for the occasion.