of Simpkins was on the whole pleasing, although in some instances he was inclined to overdo the part. His songs were catchy and his work with Emery was excellent. Emery's "Clover," the lovelorn spinster, was admirably acted and developed many amusing situations. His dancing, together with his part songs, were his best work. Brownell's work as "Naunee" was, with the exception of his singing, acceptable. His make-up as the chief's daughter was good, but his vocal work was unfortunate, especially so, as in general that of the rest of the principals was excellent. Rowe as "The Totem" distinguished himself by his remarkable dancing and was encored enthusiastically.

The Ballet of the Brownies and Fairies was well executed. The diminutive size of the participants was a potent cause of amusement throughout the audience. The Ghost Dance was the spectacular feature of the performance and brought forth well-deserved applause. The effect, however, was lessened by the too vigorous play of lightning and by the very-easily-seen black curtain behind the dancers. The Grand Ballet was one of the finest productions of amateur work seen for some time. The men put remarkable snap and dash into every movement, and at the same time, each figure was executed with great precision. The costumes, however, and the make-up of the ballet were poor. The costumes were too bright and the colors clashed and the make-up was considerably neglected.

An unfortunate accident happened during the grand ballet. Mr. M. B. Foster received a bad fall in which he sprained his ankle. Instead of retiring, he pluckily finished the dance and then responded to the encore with the others.

The chorus showed considerable improvement on their performance at the dress rehearsal, though it still manifested a hesitancy in its singing. However, there was considerable life to it and its work was fairly acceptable. Of the part songs, "Arbitration" by Brush, Emery and Driscoll was especially enjoyed by the audience.

The Tech wishes to acknowledge the compliment paid to it by the management when Simpkins removed his coat and disclosed the sign, "Read The Tech."

Mrs. Janet Edmondson-Walker is to be congratulated upon her success in coaching the principals in the cast. To the untiring work of Mr. John Mullaly are due the musical effects, as well as the most excellent conducting of the entire performance. Mr. John Coleman has earned much merited praise for his conscientious work in directing the dances.

The costumes, as a whole, were remarkably picturesque and well designed. The management deserves high praise for the efficient manner in which "The Medicine man" was conducted and the Institute at large is to be congratulated upon having produced a play of such merit.

The cast of characters and programme was as follows:

Libretto by Samuel Merwin.
Music by Clarence Dickinson.

Muchash, Chief of the Wallahoes, James Driscoll, 1902.
Monne Chow-chow, his Medicine Man, Richard Baker Derby, 1901.
Owandah, a young brave, Matthew Chauncey Brush, 1901.
Peter Simpkins, a Yankee Pedlar, Chas. Van Merrick, 1900.
Totem, of the Wallahoes, Allan Winter Rowe, 1901.
The Property Man, Fredk. R. C. Boyd, 1901.
Clover, a spinster with hopes, Lewis Emery, 3d, 1900.
Naunee, daughter of Muchash, John Randolph Brownell, 1900.
The scene is the Camping Grounds of the Wallahoes.
The time is when you like.