"The Freshman."

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throw sufficient abandon into the part to make it strikingly lifelike. His Purr Song was well rendered and clearly, so that at least some of the words were intelligible. The local hits were so plentiful that a more careful enunciation at many moments during the first performance would have added greatly to its merits.

The finale of the first act was vigorous, and the chorus work was especially good here. But the most effective part of it all was the business here introduced. The sneaky lights, the policeman, the tip, and all that were almost professional in their conception and rendering. The applause at the curtain left no doubt that the first act of the "Purr Song" was thorough.

The excellence of some of the female characters began to be evident in a more striking way in the interlude. One was really surprised to hear Eurydice's sepulchral tones; something feminine was expected. Sando, '08, made a most deceptive woman, and in the chorus, too, there were a number of rather remarkable effects. But it was most unfortunate that Sally Van Etten (Bancroft, '07) should have been made up and governed as she was in the first act. She appeared more like a tough girl than a chum of Dicy's. Her scenes with Karl and Alex and with Billy himself would have been this point. Ellis rose in effectiveness a little higher than anything else in the show.

The scene between Delia (Seaver, '06), and Ted Briscoe (Bolles, '07), was amusing and done with all the side play that makes such old stories always laughable. Seaver's hand-shaking, slap-you-on-the-back manner was unusually consistent throughout the entire play, and Bolles's stature suited his part as a man, not too misanthropic but too lazy, to bother with the girls, in a striking way.

The finale was arranged as usual from the most rollicking choruses of the score. It might have been a little longer, and so made the cue a little higher than anything else in the show. The curtain rose at 2.15. The opening chorus was much snappier than at the first performance, showing that the men had become accustomed to being more or less in a part of the public eye. The entrance of the fellows with the college girls was greeted with tremendous applause. Ellis was right in place this time and his song made the hit it deserved. "Engaged" made a hit, especially in the dance that followed.

Henderson as the Trainer made even a more vigorous entrance than at the first presentation. In fact the entire performance started off with more vim than ever.

Alphonse and Mignon made a decided hit with their Montmartre Song and its accompanying dance. "I'm a" (Coffin, '07) was putting into her hit a sort of absentmindedness and at the close of the song made a hit. "I'm a" was heard over the grinds on the floor and the departments. Billy's scription of his flunk notices,