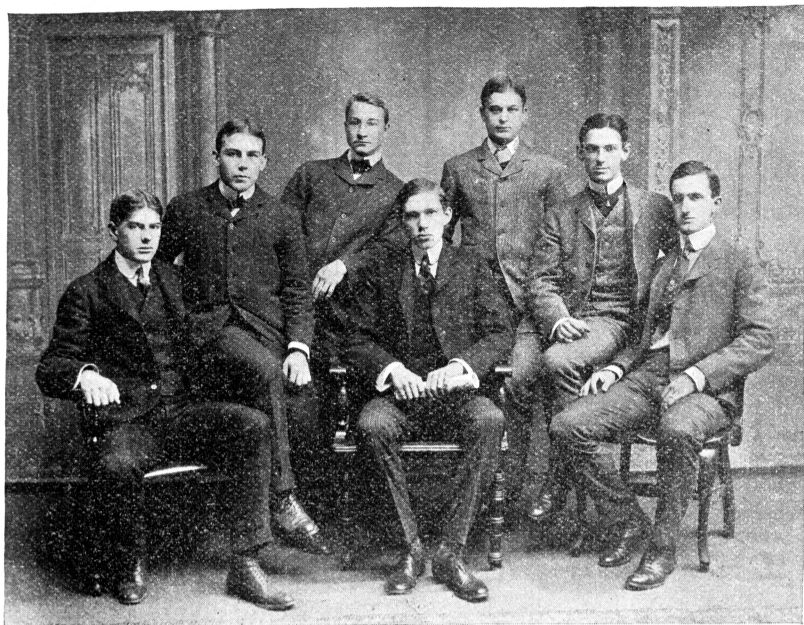


NINETEEN HUNDRED RECORD BOARD.

W. P. Thorpe. K. Win'er. C. B. Spears. H. A. Webster.



G. M. Shepherd.

E. B. Hill (Chm.)

Photo. by Pach.  
H. S. Brown.

THE MYSTERY PLAY.

The central event of the evening, however, was the mediæval mystery play. It is distinguished as *The Second Shepherd's Play* of the Townley cycle. It was performed partly upon a huge pageant wagon, drawn by hand, and partly upon the ground in front. For the reception of this two-storied cart, the stage of the theater represented a London square with a throng of holiday rustics, in a perfect hubbub of excitement, assembling to witness the event. It is before this throng that the play proper is given; and they constituted one of the most interesting features of the evening. They transported the nineteenth century audience into the fourteenth century atmosphere, at once; and, by their demonstrations, helped interpret the play in those passages where the archaic English of the text was calculated to be obscure. Nothing could be more taking than the manner in which one member of the audience, completely absorbed in the play, attempts to help the actors out of their simulated perplexity, and is promptly hushed up by his fellows. Nothing could be more natural than the business-like manner in which the mediæval men-at-arms shove back the eager crowd; nor anything more piquantly suggestive of the times than the manner in which the actors abruptly interrupt themselves to kneel before a lord and lady, who at that moment are graciously joining the audience. No accessory which could lend color was omitted, a live donkey and a live sheep sharing equally with the lord and lady the honors of the evening.

But the most delicate task which confronted the players came at the end, when the comical element stops short and, without pause or warning, an angel directs the shepherds to the manger, there to offer to the Christ-child their crude gifts—not gold, frankincense and myrrh, but a bird, a ball and a bob of cherries. Their lines at this point were simple and winsome, but in their false-ness to tradition and in the abruptness of the change lay the greatest danger of alienating the sympathies of the nineteenth century audience. The emergency was met by introducing solemnizing elements, some of which did not belong to the play proper. The play is made to be so timed that evening approaches as this closing tableau begins. A star comes out, which the shepherds adopt into their action as the star of Bethlehem. At the same time, the angel voices, called for by the text and in the present instance represented by the boy choir of Christ Church, very beautifully and softly accompany the action till the curtain drops. Meanwhile the fourteenth century audience are upon their knees.

WORK OF INDIVIDUALS.

In distributing credit, there is little room for preference. Mr. Frank Lea Short of Frohman's showed himself a master of his art and obviated the need

of preference. He whipped into presentable shape the greenest of his green subjects, and completely subordinated the individual to the group. Of the three rogues in *The Pardoner's Tale*, Mr. Klosterman excelled in grace of pose and utterance; Mr. Moore contributed the more fiery element, and Mr. Griffiths was especially effective in the quiet but convincing manner in which he simulated dying. Mr. Corning, as the host, had a corpulent waddle and a guttural tone which were delightful. Messrs. Freeman, Griffiths and Tulin were all first rate in their quaint shepherd-roles. Mr. Goddard acquitted himself well in the very delicate task of pronouncing the lines attributed to the Madonna. Mr. Nead took the parts of the crone and of the house-wife with an abandon altogether exceptional for men in female parts, and Mr. Howe it would be hard to over-praise. His roles of sage and sheep-stealer were more difficult and less aided by the situation than the others, and his whole manner of acting them, at once strong and simple, testifies to his previous experience on the professional stage and promises well for his future.

That Yale should thus at one stroke have established her reputation in a new and dignified field of action, comes doubtless as a surprise, even to many of the alumni. It has been very quietly that this departure has replaced the egregious vaudeville of a few years back. When Mr. Wescott, not many weeks ago, proposed that a dramatic club be formed, he won the immediate coöperation of several earnest men; and together they opened the lists to all departments, ranks and creeds, and then left the control to those whom the club might select as officers.

Since that hour progress has been rapid and based on the qualities of nerve, diligence and stubbornness. It was nerve which dared assume large contracts, with absolutely no financial backing. It was diligence which elaborated plans and conducted one of the most exacting systems of rehearsal ever known. It was stubbornness which gradually overcame the indifference of the undergraduates, and in one of those emergencies which will arise, drummed up new actors at the eleventh hour. Without asking quarter, the club has tried to justify itself, and has succeeded to the lasting honor of its promoters, of its actors and of Yale. F. H.

The casts were as follows:

THE SECOND SHEPHERD'S PLAY.

First Shepherd, J. R. Freeman, 1903.  
Second Shepherd, A. Tulin, 1903.  
Third Shepherd, A. L. Griffiths, 1901.  
Mac, W. D. Howe, 1901.  
Gil, his wife, B. F. Nead, L.S.  
Country People, Rustics, etc.

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THE PARDONER'S TALE OF CHAUCER.

Sage, W. D. Howe, 1901.  
The Rogues—John, Robyn, Joseph:  
A. L. Griffiths, 1901; M. Moore, 1902;  
J. H. Klosterman, 1900.  
Host, E. Corning, 1903.  
Apothecary, R. H. I. Goddard, Jr., 1903.  
Mourner, W. H. Dickinson, 1902 S.  
Crone, B. F. Nead, L.S.  
First Citizen, A. R. Palmer, 1901.  
Second Citizen, C. T. Terry, 1901.  
Third Citizen, S. B. Resor, 1901.  
Citizens, Townspeople, etc.

OFFICERS OF THE ASSOCIATION.

The following are the officers of the Yale Dramatic Association:

President, Thomas Benedict Clarke, Jr., 1900; Vice-President, H. W. Fisher, L.S.; Secretary, M. Moore, 1902; Treasurer, John Penn Brock, 1900. The Executive Committee consists of the above, and H. D. Wescott.

Mr. Shiras Campbell, 1900, designed the program, and one of the most pleasing posters ever seen upon the Campus.

NEWS OF THE SCHOOLS.

Westminster Notes.

Westminster has played seven games of baseball thus far, winning four. The schedule has been the hardest known in the history of the School. May 21, Westminster defeated Adelphi Academy, 12-2. The second game with Poly. Prep. resulted in a victory by 13-9, after a loosely played game. A third victory was won from Yonkers High School, April 27, score 27-8. May 3, Holbrook's Military Academy defeated Westminster by a score of 9 to 5, in a well played game. May 9, Westminster vs. St. Paul's resulted in a victory for the latter, score 19-2. May 12, Worrall Hall School defeated Westminster 9 to 5. The alumni game, May 19, was given up on account of rain. May 22, Westminster defeated Woodbridge Academy, 9 to 5. The feature of the game was 22 strike outs for Constable.

The track team meet, held with the Yonkers High School in the armory at Yonkers, resulted in a decided victory for Westminster. Final score, 52 to 9. The point winners who won the W were Franchot, M. Howard, A. Howard and Miles.

The annual gathering of the alumni of Westminster School was held at Dobbs Ferry, N. Y., Saturday, May 19. The occasion was one of special interest, as next Fall the School will move to its new and permanent home at Simsbury, Conn. It was necessary to omit the customary baseball game between the School team and the alumni on account of the heavy rain, but there was a large attendance at the graduates' dinner, including a number of Yale men.

The following responded to Mr. Cushing's call for speeches after supper. Messrs. Hopkins, A. Young, W. D. Hatch, A. Kellogg, P. Kumler, Newport and Chidester. Mr. Buffum made the last speech and was roundly applauded.



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