

making ten yards to which eight more were quickly added. Nebraska lost the ball on the fourth down. Kansas then made thirty-six yards in ten downs, when the ball was passed around to the right to Sheppard, who made a splendid run of seventeen yards. After two more downs Nebraska got the ball and regained forty yards of lost ground. A. E. Yont then made a splendid run of twenty-five yards which brought the U. of N. very close to goal when the ball was turned over to Kansas on a fumble. Kansas only succeeded in advancing nine yards when Nebraska again recovered the ball. Flippin and Yont by turns brought the ball within six yards of goal and would have carried the ball over in the next down had not time been called. Here ended the first lesson. Kansas 6, Nebraska 0.

In the second half Nebraska had the ball and made six yards on the checker-board play. Her half backs between them made ten yards to which five more were added by an off side play by Kansas. Kansas then got the ball and punted it. Yont caught the ball and carried it back twelve yards. Nebraska again had the ball and sent A. E. Yont for about twenty-five yards around Kansas' left. Nebraska did fine work and succeeded in getting the ball five yards from goal when Kansas fearing that Nebraska would make a goal claimed the ball on a foul. The referee decided in their favor. Kansas got the ball, passed it to Sheppard who made a run almost to Nebraska's goal and scored on the next down. Goal was kicked and score stood, Kansas 12, Nebraska 0. The next touch down was virtually the second repeated which resulted in the score being 18 to 0.

Messrs. Searson, Williams, Wilson, E. Y. Porter, C. M. Barr, Chas. Swartz, E. Almy and Lewis Westerman, attended the funeral of B. G. Mosher, at Geneva. Mr. Searson went as the representative of the Y. M. C. A. and the other gentlemen as representatives of the class of '96.

DRAMATIC NOTES

It is a considerable step from law to the stage, and Mr. Walker Whitesides does not yet seem to have accustomed himself to the change. The Richelieu who stalked about the stage of the Lansing theatre last week was not the Richelieu of history or of art. Young Mr. Whitesides seems to have dramatic ability, but he is developing it in the wrong way. He pitches the key of his work too low and the key of voice too high. He has the one great fault of western actors, he rants. He lacks the delicate taste and discrimination to know where excessive emotion becomes grotesque. He is a Keene without Keene's lungs to shout or his wonderful ability to rant. Of Mr. Whiteside's leading lady little need be said, and that little is said in all charity and sympathy. She has missed her calling. Her faint we will try to forget, let us remember her as we last saw her in health. Richelieu is a poor play, yet it can be endured; Mr. Whitesides is a poor actor, yet he can be borne; but Richelieu and Whitesides together!

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A great play is a great experience. To have seen Clara Morris in Camille is an experience not to be regarded lightly or soon forgotten. Perfect art does not come to us so often that we can go over it lightly, and when it comes to us in the form of Clara Morris it takes us several weeks to get over it at all. We look upon her advent as the approach of tears and sorrow, and yet we spend days in looking forward to those two hours and a half of solid agony, knowing that we get more pain for the money than at any other period of our natural life. It would be a neat and appropriate idea for Messrs. Church and Oliver to distribute souvenir handkerchiefs whenever Clara Morris plays.

To criticise Clara Morris as Camille is impossible, she *is* Camille. If one has any criticising to do, they must do it on the character or the drama itself. That Clara Morris can play that play night after night and suffer as she suffers is the standing