

The plot of the opera dealt with a problem which has worried greater schools (numerically) than Armour Institute, to-wit, the Co-Ed. It told of an attempt to drive the fair sex from the classic walls of A. I. T. and of the wrath and devastation resulting therefrom. It also told of how the Faculty, after being submitted to a long and thorough course of shipwreck, starva-

tion, bombardments with cooking school doughnuts, and other indignities, came at length to the conclusion that "the insidious influence of the goo-goo eye" might, after all, be outweighed by the presence of lovely woman—and the absence of chilled-steel pie bombardments.

The book was first-rate and showed an originality which might be emulated by more pretentious productions in the realms of light opera. Wilson is a very



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modest young man and only a favored few knew his abilities as an author. Even those few were equally surprised and the public at large were greatly astonished at his work. The music was fine and was a revelation even to those who were already familiar with Benedict's ability as a composer of bright, catchy airs. The songs were encored time after time, and it is really a pity that they should have been destined to be heard at only one performance as many of them merited a much wider popularity.

The acting and singing among both principals and chorus was excellent and reflected great credit upon Mr. Guy Pierce, who had coached the entire cast for the performance. Several of the principals, especially Miss McGrew and Messrs. Cox, Leighton and Miller, are possessed of exceptionally good voices, though the production as a whole owed much of its charm to the good work done by the chorus. Their work in the "Opening Chorus," "The Jolly Young Engineer," and the "Good Night" song in the second act was most enjoyable, while the "Double Sextet" of teachers