ever, that much that is trite has found its way into these columns, and that the verse is far too much in parody. The music we refrain from criticising. Our office does not boast a piano.

In its commonplace features, this "Technique" is fully up to the average. Its statistics are complete and well arranged. All the departments of our social life receive due attention. The illustrations, always an important feature, are none the less so in this volume. Great credit accrues to the artistic staff, although at times it must be said its members have fallen short of the ideal, and one artist it would seem needs to be informed that evening dress is not good form at afternoon receptions. Ninety-two made this mistake too, by the way.

One criticism we regret to make, but it must be said. In places this book lacks the dignity that we have the right to expect in it.

But enough. The '94 "Technique" has many, many virtues. It will please the Tech student, and in doing so will accomplish its mission. It should not be forgotten that there were trying circumstances in its production, although this possibly does not act as an excuse, as we hear that much of the best work within its covers was produced under this very stress of bad luck; and, moreover, we can none of us be perfect.

We feel it our duty to call attention to the excellence of our musical organizations and the discouraging conditions under which they labor. Last year the Glee and Banjo Clubs attempted to make short tours throughout New England. They were so little known that men could not be found to run concerts in different places for a share of the profits, if such there should be. As a result, our clubs "starred" on their own hook, and ended the season seventy-five dollars in debt. This year, likewise, no one will assume the financial responsibility of running concerts for a portion of the proceeds, simply be-