Any performance like the Tech Show is sure of a certain kind of delightful success. The audience has such warm interest in the players, is so wide-awake to appreciate all local hits, and is, in general, in such an amiable and jolly mood that play, players, dances and music—even hitches or mistakes, are entertaining. Furthermore, young men playing girls' parts—especially if there is an attempt at beautiful make-up or graceful carriage—are irresistibly amusing. Dozens of times at "Applied Mechanics" the Theatregoer's attention was abruptly distracted from the interest of the action by some piece of attempted "girlishness" that was supremely comic; indeed, for Rosalie's love scene, with the duet, physicalconvulsion was inadequate to relieve his merriment.

The Tech Show this year was conspicuous, it seemed to me, for the excellence of the dances. The dancers were very seldom, and then not noticeably, out of rhythm, and in the more vivacious figures managed completely to overcome masculine heaviness. For physical grace the Spanish dance seemed most successful, and for color effect the yellow-skirted ballet.

For acting there was surely little chance, and the actors were rather uniformly amateurish. Mr. King's Rosalie, as perhaps the most difficult part, deserves mention as the best attempt. The solos and duets were pleasing, and the words of solo and chorus intelligible when they were important.

To criticise any college "show" as a play, were certainly to break a butterfly on a wheel. The Theatregoer, however, regrets that the scene and plot of "Applied Mechanics" should be so remote from familiar scenes of student life; because in the foreign connection there was so little appropriate chance for local hits. The jokes were not all new; and by the irony of fate the one slip in the play was forgetting some stanzas from the best topical song. More, certainly, could be made of imitative make-up; the Grand Duke's entrance was the most spontaneous "hit" of the afternoon. The Theatregoer believes that extravaganza more closely connected in subject and scene with Tech life, with more local hits and take-offs, might without sacrificing any scenic or dance effects, be made much more amusing.

Humiliating and gratifying at once is the fact that "King Lear" is to be played in America, in German translation, at the Irving Place Theatre in New York. Probably no English actor—certainly no American actor or stock company—would venture to play "King Lear"; the millions of American theatregoers would not make it pay. But the small foreign constituency of Herr Conried's German Theatre supports yearly a repertory of equally "classical" plays.

The Shakespeare outlook for next year is not at present discouraging. Mr. Sothern will certainly revive his "Hamlet"; Miss Crosman very probably her "As You Like It," or another Shakespeare comedy; Miss Adams has promised "As You Like It"; and Mr. Mansfield is reported to have in preparation a list exclusively Shakespearean: revivals of his "Merchant of Venice," "Richard III," and "Henry V," and new productions of "Othello" and "Julius Caesar."

The theatrical season for The Tech Theatregoer closes perforce about this time; and a glance backward is interesting. The winter brought us two great players—Mr. Irving with a considerable number of plays displaying very varied talent, and Mrs. Campbell with a week of powerful plays all much alike. It is to be hoped that both will soon return,—Mr. Irving with more revivals from his wide range, and Mrs. Campbell with efforts in new fields.

Among other players less conspicuously first rate, it is less easy to pick the leaders. In estimating the relative value of the season's performances we must consider, I think, play, acting, and stage setting. For the last and least of these qualities, Mr. Willard's "Cardinal" is to be mentioned as a lovely Italian picture, and Mr. Sothern's "If I Were King" as a romantic spectacle, yet neither to be compared with Mr. Mansfield's gorgeous "Henry V" last year. For excellent acting of a poor play Mr. Crane easily holds the prize for his creation of "David Harum." For a substantial play, well acted, "Mrs. Dane's Defense" by the Empire Company is memorable, even from the beginning of the year. Taking all things into account, the Theatregoer would pronounce as best of the year two plays produced, it is interesting to note, by actresses who are still courageously defying the Theatre Trust: Miss Crosman's "As You Like It" and Mrs. Fiske's "A Doll's House." The Shakespeare comedy has in comparison the advantage of text and the most beautiful stage setting of the year, but was given by a company of very uneven merit. The Ibsen play had intense modern interest, and Mrs. Fiske's company was the more earnest and more evenly meritorious.