"The Best Show of All."

"The Best Show of All" may well be the summary of Tech's verdict on the Show of '03. Never from any former Show, great as has been their record of appreciation and enthusiasm, has the audience gone forth with such overflowing satisfaction—a satisfaction with which the memory of the Show stands enveloped as in an atmosphere. The performance was in itself a thoroughly creditable one, at, and in many respects above the level of the amateur performances of this season along like lines, and so pronounced by an honestly critical press and by unbiased lay judges. Moreover, it was, to a far greater degree than any of its predecessors, the "Tech" Show. Almost in their entirety the libretto, lyrics and score were the work of Tech men—a revelation of such unexpected talent of this sort, in our midst, that it is to be hoped the precedent thus established will be a lasting one. Again, the appeal of the whole Show was to the esprit de corps that of late years has been growing so rapidly among us—the college spirit of Tech. The jokes and quips hit, always good-humoredly and without malice, familiar targets: Tech was built into the very structure and motif of the libretto: and several of the Show songs, grave and gay, are certainly to become lasting favorites, to be handed on as distinctively Tech songs, among these, surely, the "Best School of All," the "Petition Song," the "March of the Men of Technology," and the "Janitors' Chorus." All of these, as we can trust our hard-working and able committee to see accomplished, must be incorporated in our new Songbook, which, soon to be in the hands of all undergraduates, will do so much to perpetuate and augment the college spirit to which it owes its existence.

The author of the libretto, Gerald Francis Loughlin, '05, and the authors of the music, William Johnson Hay, '03, Frank Sheridan Farrell, '04, Leyland Clement Whipple, '04, and Mr. Loughlin, to whom we owe the libretto as above mentioned, are to be congratulated on giving Tech an eminently play-able and enjoyable Show. Some of the nonsense was very excellent joking. Nothing more wildly funny than the "long and short" of the King's service, as exemplified in his pages, has been seen of late on the comic opera stage. The honest and hearty fun of the "Janitors' Chorus" carried itself over the footlights with a whirlwind rush. The co-eds were unexpectedly bewitching and alluring—we beg pardon—were fitly and worthily bewitching and alluring. U. James Nicholas, '06, made one of the most distinct hits of the afternoon by his capital presentation of the co-ed-in-chief, Polly Con. A strong individual hit was also made by Roswell Davis, '05, whose Willemite was very droll indeed; given with admirable, one may almost say, professional restraint and finish. His "Petition Song," many of whose verses we understand to have been of his own authorship, was the most wildly applauded feature of the whole Show. Special mention is also due to the very beautiful and artistic—one cannot call it less, recalling its unique touch of poetry and distinction—dancing of Chas. O. Egerton, '04; to the solo work in the same line of Walter M. Butts, '05; to the drolleries of the King, in the hands of Joseph Daniels, '05; to the perennial—as we feel tempted to put it—charm of R. J. King, '03, in the Princess Beryl. Mr. Higgins' singing in the Prince was all but professional finish and authority. To the coaches, Mrs. Janet Edmondson Walker, Mr. John Coleman and Mr. John Mullaly, is due the credit for that sort of perfect performance that can only come when personal interest unites itself with professional ability in the preparation of the workers for their work. How excellent the result of their teaching has been can be guessed from the frank admission of the critics of the Show as a whole, that the work of the players to whom lack of space forbids individual praise, was scarcely less notable than that of the players named. A royal success! Here's to its repetition!