good spirits and things went with a snap and go well worth seeing.

Removed far from the influence of the faculty, and with no fear of criticism at the hands of the Brown men, the chorus girls obtained themselves. The poor widow was much better received by all the Brown boys than she was by Mr. Coolidge and altogether the fun was fast and furious.

Otherwise things went in much the usual manner, with the exception of a few local hits strung along to keep up the good humor of the crowd. Kirby fairly shone and bawed with delight and fun at the immense reception he received, and nothing seemed to please him more throughout all his vicissitudes unless it was the flowers "some one" sent him at Malden.

The crowd hung together surprisingly well, as special trains and special cars were furnished both ways, and there was little hope for a strayed lamb. Coming home all the fellows enjoyed a good feed.

For which was, I think, the most original and best musical composition of "Goldstein" especially the dance, which, alone among the individual numbers, seemed to me to equal the best work of any previous show, and which was indeed a most effective combination kept within the limit of extravagance, of agility, ingenuity and absurdity. This detail suggests again comment on the general excellence of the piece, that it was free from any of the excessive, and consequently, merely grotesque "stunts," that have marred some previous shows.

I have left for the end consideration of the libretto, because recent experiments in the libretto have been so interesting. I still believe that no Tech show has yet availed itself of the possibilities of comic effect in the plot. Any attempt completely to convert the show into a regular play would be fatally objectionable, because it would exclude all the possibilities of chorus and figure dancing, and the comic song

CRITICISM OF THE SHOW.

It is probably required of any critic who has seen Tech shows through a number of years that he compare with previous performances that of the current year, fresh and pleasant as it still is, without any timid concern for possible absurdities in his comparison. Fortunately the standard of the show is one fixed so high that each year's piece is good and such comparison usually indicates difference rather than superiority or inferiority.

The merit of the show this year is mainly, I think, an unusual evenness of excellence—an attainment to be credited rather to the management and to the undistilled sincerity in the work of each performer than to exceptional efforts on the part of individuals.

The music is of sustained interest, without numbers separately catchy or brilliant enough to become of previous years; similarly, the singing of Ellis, Jenkins, and Orchard is less conspicuously superior to that of preceding years; solos or to the choruses than were