



THE CHORUS.

FIRST ROW.— J. A. Holbrook 1910, H. M. Hallet 1911, R. A. D. Preston 1910, W. C. Kerr 1909, C. P. Kerr 1911, S. A. Guthrie 1910, W. C. Ferguson 1909, J. C. Fuller 1911.
 SECOND ROW.— C. W. Hubbard 1909, R. O. Wood 1911, W. F. Kerrick 1911, R. Mack 1910, A. B. Morrill 1909, N. Ransohoff 1910, J. C. Dort 1909, R. W. Brush 1910.
 THIRD ROW.— E. R. Hall 1911, V. C. Warren 1910, G. M. Gadsby 1910, E. Q. Adams 1909, C. D. Dunlap 1910, W. Y. Stamper 1911, J. F. Cole 1910, C. F. Hobson 1911, A. L. Forbes 1910, H. S. Smith 1911.
 FOURTH ROW.— D. R. Stevens 1911, M. A. Grossman 1911, C. E. Edwards, Jr. 1911, O. B. Dennison 1911, H. S. Clevedon 1910, A. L. Harding 1910, K. W. Faunce 1911, F. J. King 1909, L. O. Mills 1910.
 FIFTH ROW.— T. C. Merriman 1909, W. J. Orchard 1910, E. K. Jenckes 1910, A. M. Cook 1909.
 SIXTH ROW.— H. G. A. Black 1910, M. W. Tilden 1910.

CRITICISM OF SHOW.
(Continued from page 1.)

In costuming or chorus grouping no recent shows have attempted the rather remarkable and really beautiful effects of four and five years ago. The chambermaid's black and white, and the blue and white of the policeman and nursemaids were effective without being beautiful; and the other feminine gowns never formed in grouping either striking or lovely color combinations. The feminine make-ups seemed to me almost unaccountably life like. What had become of the immense feet and the Herulean trunks that used to make the chorus girls so comic? Only the voices of the track team strides were left to preserve that diverting discrepancy.

The dancing girls of this performance excel any of last year, and can be matched, I believe, only by the best in the whole list of Tech shows. The Dust-pun dance was brilliant; the Skipping Rope dance had a bounding vivacity, most effective in the dancing by pairs, not graceful, but school-girlish in a refreshing, hoydenish fashion. I wish present performers could have seen and could remember the solo dancing of a show about six years past,—of some white Ariel sort of figure.—I remember the name neither of the character nor of the performer,—for they would then understand the ground of my belief that the present show had no graceful dancing. Whether or not to consider Mr. Kibbey among the dancers is hard to settle; but no dancing could be more

ingenious than his astonishing combination of rhythm, control, extravagance, and utter ludicrousness of posture.

In the matter of the acting I experienced some surprises and two keen delights. For the gift Mr. Schofield showed in the title role of the Freshman the present libretto gave absolutely no chance; he was able therefore merely to equal the rather negative attainment of the other principals. One actor only had the real, low comedian's vis comica, Mr. Kibbey, and he supported this power of ridiculous facial expression by as absurd gesture. The negro part of Mr. Catching seemed to me almost the best in the show,—especially the comical hands,—why, by the way, must the stage negro be such an unnecessary and

impossible shade of absolute black?—and the velvety walk,—and, not least, the control whereby he kept the part duly subordinate and clear of caricature. I much wished that he might have a monologue or solo or dance part alone, to show better the excellence of his impersonation. But better yet, and to my thought the best bit in the whole afternoon, was one that, when I saw it, received no encore,—and I could have enjoyed it at least three times over!—the short Irish wheel-barrow scene between Mr. Higgins and Mr. White. This was the truest piece of dialect in the whole show, a touch of rich humor amid much merely absurd, a moment's expression of the Comic Spirit in the rarest sense.

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