THE CHORUS.


CRITICISM OF SHOW.

(Continued from page 1.)

The dancing girls of this performance excel any of last year, and can be included, I believe, only by the best, in the whole list of Tech shows. The dancing chorus was brilliant; the Kipping Ropes dance had a bounding vivacity, most effective in the dancing by pure, not graceful, but school-girls is a refreshing, headyish 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 of figure,—I remember the same manner of the character near 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; but no dancing could be more ingenious than his astonishing combination of rhythm, control, extraver- sation, and utter fantasticness of posture.

In the matter of the acting I experienced some surprises and two keen disappointments. For the gift Mr. Seloff showed us in the little role of the Freedman the present libretto gave absolutely no chance; he was not therefore merely to reveal the rather negative attitude of the other principals, the actor only had the task, low comical's from comic, Mr. Kibbey, and he supported this piece of ridiculous facial expression by a careful gesture. The origin part of Mr. Catlin served to me almost the best in the show,—especially the seminal hand,—why, by the way, must the stage name be such an unnecessary and impossible sound of absolute black?—and the velvety walk,—and not, one time, the control whereby he kept the part fully subordinate and clear of caricature. I wish much that he might have a monopoly on all sort of part about to show the better the excellence of his impersonation. But better yet, and by any thought the best hit in the whole afternoon, was one that, when I saw it, received an encore,—and I could have enjoyed it at least three times over!—the short Irish wheel-faring scene between Mr. Higgins and Mr. White. This was the finest piece of duality in the whole show, a touch of rich humor could work much about, a moment's expression of the Comic Spirit in the irritable scene.

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