SHOW CRITICISM.
(Continued from Page 3, Col. 2.)
What had been above, was uninteresting; not in the chorus, the particular strength of previous Tech Shows, which was often uncertain and under-rehearsed. The chief pleasure of the performance came from the dancing.
If the present interest in dancing, from Genee to the Tango, is responsible for this innovation in Tech Shows, we should be grateful even to the new dances, the cause of so much laughter—and trepidation. The quartet of lovers danced with earnestness and belief; the Widow Perkins danced with splendid humor. But H. O. Whitney and the Isheld brothers danced with both grace and humor. Whitney, as a premier dancer, is more expert than any professional we have seen. The three marred the spontaneous and vigorous atmosphere they received. They danced over plot and long and pun; there was no doubt that the audience enjoyed them greatly. Which, let us repeat, is the ultimate test in shows.
"Money in Sight," free from the vulgarities that have defaced its recent predecessors. It is wholesome and virile, and entirely young in its assumptions that make and men love it once and forever without rivalry and without conflict. The plot is a series of suggested and quickly abandoned possibilities, of aged expediency and happy signs. It would have gained by having fewer personages. It made a commendable effort to get its humor from undergraduate life, and it gave opportunity for dances which were original and diverting—and were, besides, not without charity. David Carh.

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