Author of "Not A Chance"

L. B. McDaniel

SHOW GREAT SUCCESS

(Continued from page 1) was somewhat confused if not entirely lost. We wonder how many of them not officially in the secret realized that the plot was based on a case of supposed mistaken identity. We confess that we did not tell until the mystery was explained to us in the aid of a large colored silhouette. We wonder how many in the audience needed the aid of a similar instrument to understand that the last scene, at least the beginning of it, was a dress rehearsal of the final which the hero interrupted to return to the plot, and that from that point on it was no longer a rehearsal of an imaginary show but the real Tech Show to which we were introduced in the first act. It is rather confusing, isn't it?

And yet, we repeat, that taking the show as a whole, Mr. McDaniel did it very well. His lines had plenty of snap and vitality, individual situations were very amusing, and the constrution of the plot was ingeniously done. We confess that much of what we saw through the axis of the show, especially some of the dialogue, apparently repaid us that he wrote "Not A Chance" for the effectiveness of special moments and separate acts instead of the observation of the whole performance.

The management is deserving of the highest praise for its courage in attempting to produce such an elaborate and cleverly produced show, or it can be put, sub-Urbian. The ballet scene was lovely to the last; the construction of the dance and the acting of the performers were wonderful; in designing it Mr. Clark Robinson exhibited a true sense of scenic detail, and in designing it Mr. Clark Roberts and his staff of assistants did more than we are not surprised that his management assured us that there was no longer a rehearsal of an imaginary show but the real Tech Show to which we were introduced in the first act. It is rather confusing, isn't it?

Mr. Walter Franklin

Note: We found Mr. Franklin's headquar ters to be the "Scene of the Show" as well as the "Scene of the Show" in the design. We have a colloquial objection to tinsel and barber-poles, but they probably wouldn't have at the Princeton stage. The various members of the cast did as well as it is impossible to choose a star. Mr. Franklin is a most satisfactory hero in spite of an occasional tendency to be just a little too much like our own people in some ways, and his combination with Mr. Cushing of the better and more successful characters is no doubt the reason for his success. We found Mr. Franklin's presence at the Princeton stage as well as the "Scene of the Show" as well as the "Scene of the Show" in the design. We have a colloquial objection to tinsel and barber-poles, but they probably wouldn't have at the Princeton stage. The various members of the cast did as well as it is impossible to choose a star. Mr. Franklin is a most satisfactory hero in spite of an occasional tendency to be just a little too much like our own people in some ways, and his combination with Mr. Cushing of the better and more successful characters is no doubt the reason for his success. We found Mr. Franklin's presence at the Princeton stage as well as the "Scene of the Show" as well as the "Scene of the Show" in the design. We have a colloquial objection to tinsel and barber-poles, but they probably wouldn't have at the Princeton stage. The various members of the cast did as well as it is impossible to choose a star. Mr. Franklin is a most satisfactory hero in spite of an occasional tendency to be just a little too much like our own people in some ways, and his combination with Mr. Cushing of the better and more successful characters is no doubt the reason for his success. We found Mr. Franklin's presence at the Princeton stage as well as the "Scene of the Show" as well as the "Scene of the Show" in the design. We have a colloquial objection to tinsel and barber-poles, but they probably wouldn't have at the Princeton stage.

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