

The Tech

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BOSTON, MASS., MONDAY, APRIL 30, 1906

PRICE FIVE CENTS.

"THE FRESHMAN."

The Annual Show is Given at the Colonial Before a Large Audience.

The first performance of "The Freshman," the annual Tech Show, was given on Thursday afternoon at the Colonial Theatre, before a large audience, whose numbers and keen appreciation have probably never been equalled at any former Tech production.

The proscenium was decorated in crimson and grey, with banners and flags bearing the class numerals, THE TECH, *Technique 1907*; and above the curtain hung a huge Technology banner. The first seats were taken soon after the doors were opened at 1.30, and by 2 o'clock the floor and balcony were completely filled. Practically everybody and everybody's girl were there. *Technique '07* had a balcony box on the right and opposite them THE TECH was represented.

The promptness with which the orchestra appeared was the first thing to commend, for one had hardly time to finish scanning the program before the lights flashed. The entire performance was noticeably free from the usual hitches attaching to a first performance.

The first act takes place in a restaurant of the sort not too common in Boston, but well known to most as a "French" restaurant. It might be located anywhere from the North End to Copley Square, and the setting provided a scene at once Bohemian and sufficiently actual.

The first laugh came with the entrance of the attenuated Adams, '08, as Alphonse Gaston, the restaurateur; and there were plenty of incidents to arouse risibility to the finale of the second act.

With the appearance of the bunch of college men and girls the action began briskly. Ellis, '08, as the Captain of the Team, was not in voice at the opening but rose to almost professional stature in the Firelight song in the second act. The strong feature from start to finish was the exceptionally strong and snappy choruses.

Henderson's ('06) entrance in the role of the trainer was full of vigor and swagger, and his character part vied in excellence with Vonnegut's ('08). The speaking parts were good uniformly, and with slight exception the men seemed at ease and all carried off their parts commendably.

The duet by Coffin, '07, and Adams was breezy enough to have a little clearer rendering, which was given in the second performance.

Schofield in the title role was perhaps the most at home from beginning to end of any of the players. He saved the inebriation by not overdoing it, and the quiet, rather than noisy way that he went about his foolishness was about as effective as it could be made. He

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JUNIOR PROM.

A Very Successful and Enjoyable Event at the Somerset.

Perhaps the most successful of the Junior Proms ever given at Technology, and certainly the greatest success of Junior Week, took place on Thursday evening in the large ballroom of the Hotel Somerset. The halls were tastefully decorated with palms and the ballroom itself was rendered the more beautiful by the simplicity of the decorations, there being only a few palms in the alcove where the matrons received. The Committee relied upon the handsome gowns and flowers of the ladies to set off the natural beauty of the ballroom, and in preserving the idea of simplicity of decoration they showed their admirable taste.

Some hundred and eighty couples did not tax fully the capacity of the ballroom, and the brilliancy of the moving colors was suggestive of a

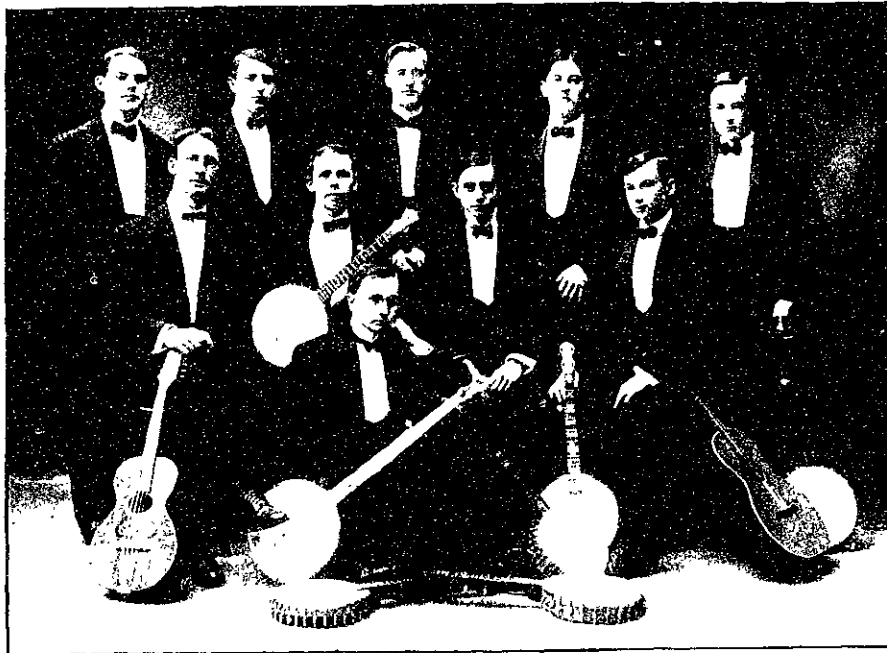
ANNUAL CONCERT.

Potter Hall a Scene of Gaiety at the Crowded Dance.

The Musical Clubs opened Junior Week on Wednesday evening, April 25, with one of the most successful annual spring concerts that they have ever given. The program arranged for the concert contained almost entirely new music, and the selections were of just that kind that are pleasing to college men and their girls.

The matrons were Mrs. George F. Swain, Mrs. Francis W. Chandler, Mrs. Harrison W. Hayward and Mrs. Frank H. Rand. Louie A. Parker, '06, Phelps Nash Swett, '07, Herbert T. Gerrish, '08, and Maurice R. Scharff, '09, acted as a reception committee at the dance.

The clubs were in the best of condition, and have probably never played so well for a long time. The soloists also did excellently and



BANJO CLUB

carnival. There was no grand march but the Prom Committee and ushers endeavored to personally present every one to the Matrons. The Matrons were: Mrs. Henry S. Pritchett, Mrs. Guy Lowell, Mrs. Eben S. Draper, and Mrs. William C. Endicott. Dr. Pritchett, Professor and Mrs. Swain, and Professor and Mrs. Desire Despradelle were present. The Patronesses were: Mrs. Curtis Guild, Jr., Mrs. Roger Wolcott, Mrs. William C. Endicott, Jr., Mrs. James M. Crafts, Mrs. George F. Swain, Mrs. Francis L. Higginson, Mrs. Henry S. Pritchett, Mrs. Guy Lowell, Mrs. William T. Sedgewick, Mrs. Eben S. Draper, Mrs. Desire Despradelle, Mrs. A. Lawrence Retch.

The Promenade started soon after nine o'clock and dances and encores followed one another in rapid succession until twelve o'clock, when a

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added greatly to the program. A number of "stunts" were pulled off, as usual. It was announced that the Mandolin Club, for one of its encores would play *Poppies* through and then go through it backwards. The club went through it backwards by turning their backs to the audience, the first row of chairs having a series of placards on the "inter" spelling out "23 Shidoo." Banjo Club played, as one encore, it was an automobile characteristic with a few new variations, probably in honor of the presence of Burs. Rand. Following the concert the usual dance was held in Potter Hall.

The dance was a success as far as numbers go but the floor was so crowded that very few could get real enjoyment out of their dancing. Live the had a good time, however, and the dance was a fitting example

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CALENDAR.

MONDAY, APRIL 30.

4.00 P.M. Banjo Club Rehearsal in 33 Rogers.
4.00 P.M. Mandolin Club Rehearsal in 31 Rogers.
4.15 P.M. Tech Board Meeting in Trophy Room, Rogers.

TUESDAY, MAY 1.

4.00 P.M. Glee Club Rehearsal at B. Y. M. C. A.
4.00 P.M. Baseball '08 vs. Boston Latin at Tech Field.

WEDNESDAY, MAY 2.

4.00 P.M. Glee Club Rehearsal at B. Y. M. C. A.
4.00 P.M. Baseball '09 vs. Boston College '09 at Tech Field.

REVIEW OF THE SHOW.

The Departure from the Vaudeville Type of Performance Favorably Criticized.

Seven previous Tech Shows have attained certain standards of excellence which it has become possible rather to maintain than to exceed; so in the eighth and latest show the most striking feature is undoubtedly the change in the character of the piece itself rather than any superiorities in the performance. During the five years I have known of Tech Shows I have often wondered and several times it has been questioned if it were not an experiment worth while, to shift the emphasis from the vaudeville features to the dramatic features, to attempt fewer "stunts" and more impersonation, to abandon the phantasmagory and the outlandish setting of the variety show, for the possible and quite natural comicalities of some episodes of college life. Just this the eighth show has attempted, with, it seems to me, justifying success. Something admittedly is lost with the older form, some picturesqueness and beauty of costume, some gorgeousness in the stage picture; but much is gained. There are none of the extravagant and merely silly parts and costumes that seemed painfully inevitable in the vaudeville. Two other gains are positive: the natural personality of the performers is given freer expression and no more distorted by disguise of role or costume—an element of considerable charm in a performance where all the players are personal friends of the audience; and the dialogue becomes, as it may properly be, the main interest of the piece. The old show was a series of brilliant dances, choruses, and solos, shakily held together by weak dialogue and no very intelligible plot; it was consequently a pleasant novelty to feel in this show a larger interest in the episodes themselves as pictures of college life in the attempt really to impersonate and show character and tell a story in action—the dialogue became the main tissue of the piece, sufficiently embroidered by the musical numbers of soloist and chorus. That further develop-

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