

"THE FRESHMAN."

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threw sufficient abandon into the part to make it strikingly lifelike. His Purr Song was well rendered and clearly, so that at least some of the words were intelligible. The local hits were so plentiful that a more careful enunciation at many moments during the first performance would have added greatly to its merits.

The finale of the first act was vigorous, and the chorus work was especially good here. But the most effective part of it all was the business here introduced. The sneaky lights, the policeman, the tip, and all that were almost professional in

sizing the unsophisticated student who knows nothing but his books.

The excellence of some of the female characters began to be evident in a more striking way in the interlude. One was *really* surprised to hear Eurydice's sepulchral tones; something feminine was expected. Sando, '08, made a most deceptive woman, and in the chorus, too, there were a number of rather remarkable effects. But it was most unfortunate that Sally Van Etten (Bancroft, '07,) should have been made up and gowned as she was in the first act. She appeared more like a tough girl than a chum of Dicy's. Her scenes with Karl and Alex and with Billy himself would have been

this point Ellis rose in effectiveness a little higher than anything else in the show.

The scene between Delia (Seaver, '06,) and Ted Briscoe (Bolles, '07,) was amusing and done with all the side play that makes such old stories always laughable. Seaver's hand-shaking, slap-you-on-the-back manner was unusually consistent throughout the entire play, and Bolles's stature suited his part as a man, not too misanthropic but too lazy, to bother with the girls, in a striking way.

The finale was arranged as usual from the most rollicking choruses of the score. It might have been a little longer, and so made the cur-

The curtain rose at 2.15. The opening chorus was much snappier than at the first performance, showing that the men had become accustomed to being more or less in part of the public eye. The entrance of the fellows with their college girls was greeted with tremendous applause. Ellis was right in place this time and his song made the hit it deserved. "Engaged" made a hit, especially in the dance that followed.

Henderson as the Trainer made even a more vigorous entrance than at the first presentation. In fact the entire performance started off with more vim than ever.

Alphonse and Mignonne made



PRINCIPALS — Eighth Annual Tech Show — "THE FRESHMAN"

W. B. Jenkins '09 G. M. Henderson '06 Samuel Seaver '06 W. A. Adams '08 C. W. Coffin '07 Kurt Vonnegut '08 R. H. Allen '09
E. D. Bolles '07 A. F. Bancroft '07 W. M. Schofield '09 J. B. Sando '08 A. Ellis '08

their conception and rendering. The applause at the curtain left no doubt that the first act of "The Freshman" was thorough.

The first second some ex Wil-

vastly improved if the simple value of *chic* and attractiveness had been observed. Bancroft was equal to the part in every respect, however, and his dancing and

tain seem a little less precipitate. But the concluding effect was distinctly good, nevertheless, and the successive calls gave evidence that one more successful histrionic effort

decided hit with their Montmartre Song and its accompanying dance. Mignonne (Coffin, '07,) was very successful in putting into her line a spirit of abandon and a bit of histopheli-

as one encore. The variations, probably the presence of Bursa, the concert in Per- en a mpha-

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capable to laugh and the Love song made a hit. The Show was enjoyed more than the grinds on the face and the departments. Billy's description of his flunk notices, a

"He lives in the Present we."