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CRITICISM OF THE SHOW.

(Continued from Page 4.)

would demand too much time and aptitude from a few performers, and so destroy the main virtue of the show, that democratic inclusiveness which means a good time for the whole student body, fairly secure from complication with faculty votes. The loss resulting from omission of chorus dancing has been evident in the last two shows, which have contained no effects of rhythmic movement and beautiful grouping and coloring of costume comparable with the chorus costume dances of four or five years ago. But without any sacrifice of these effective features, it should be possible to make the plot contribute to the fun and so become more than a thread, tangled and unravelled and even broken, on which to string the separate numbers. In the present shows individuals do very clever and amusing things, but nothing amusing happens. An omission I personally miss much is a more definite love story and love scenes, for nothing can be so diverting as a fellow's impersonation of femininity. Coquetry combined with the astounding and abysmal voices that accompany female costume in a Tech Show, coquetry reliant on such charm of person as that of the black-gowned beauties of this show, those with the bare shoulders of the Farnese Hercules, is ludicrous in a way and to a degree unapproached by the professional comic stage. Further, there are, I think, opportunities quite unrealized by Tech Shows of making the plot itself have satirical local appropriateness, by bringing the scene nearer home and connecting the episodes more immediately with Tech life.

A last objection is probably quite as much a compliment. The audience would enjoy more "local hits." Some have demurred lest the fun become unintelligible to all outside Tech, but the audience is all Tech,

and there is no necessity of appeal to a public outside that personal one which enjoys in the shows most of all the flavor of personal pleasantry.

H. L. S.

THE STORY OF THE SHOW.

The curtain rises upon the office of a summer hotel and reveals Harry Coolidge, a Tech student, working as janitor, Charlie Newbury working as clerk, Maud Ekstromer, a Wellesley girl, working as a waitress, and Mr. Bland as the proprietor.

Mr. J. Harrison Coolidge, a millionaire from Colorado, appears and explains that he has come to look out for his son, Harry, with whom he has had a quarrel and whose allowance he has stopped. Harry discovers his father and his father's purpose in time to fix up a little story that will win back his father and his allowance.

In the meantime William, Willie and Bill appear and engage rooms, explaining that their debts keep them on the move escaping a Hebrew collector, Goldstein. Mrs. Montgomery Swelter, a delightful young widow from Chicago, also turns up in time to make an effort to capture the elder Mr. Coolidge.

About this time a yacht owned by Colonel Fessenden runs aground in the harbor, and Max Eimer, an oiler, comes ashore "to get help." He is a Tech student who knows Harry and Charlie, and he tells them about the crowd of guests on board the "Fussy Maud." Delancy Swelter, a Back Bay dude, was pilot and caused the accident. Maisy Fessenden, the Colonel's daughter is aboard, with many friends.

Eimer knows that the reef is only a mud bank, and when Fessenden appears offers to get the yacht off, in return for the position of chief engineer, and a triple salary. He also disposes of Delancey, whom he imagines is a rival for the

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