

THE TECH

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CRITICISM OF SHOW BRINGS OUT DISTINCTIVE FEATURES.

A NEW VIEWPOINT GIVEN.

One Who Has Seen Seven Shows Analyses "Over the Garden Wall."

(By Prof. H. L. Seaver.)

It is a pleasure to review one's impressions of an amateur performance so good that it stands well any general comparison with others in a long series of creditable Tech Shows. That of this year does not seem to me to fail of the high standard set in previous seasons. In some details earlier shows have been better, in a few others this sets, I think, a new standard, though no show has yet, I am sure, found all the fun that might be derived from a performance of this kind. Readers of The Tech may perhaps feel an indulgent interest in a criticism of "Over the Garden Wall," frank because the truth is not uncomplimentary, and critical because based upon recollection of many good shows,—yet sympathetic because written from the point of view of one who knows that something has been pretty certainly robbed from the academic Peter and is curious and eager to see how successful payment may have been made to the theatrical Paul.

The book of the show has,—wisely, we must all agree,—not departed from the traditional show plan,—and by a "show" I mean a performance without any dramatic pretensions, but a thread of story upon which to string solos, duets, choruses, jokes, and dances which may give the widest chance to any and all the talents to be discovered in the entire undergraduate body. That more could be made of the story,—"plot" would be perhaps too pretentious a word.—I still believe; much amusement might be got from the simplest complications of surprise and misunderstanding. These elements would call, I think, for no capacities of acting more than our principals could supply; yet no libretto of any Tech show yet has resorted to either, to increase the amusement or tie up snigger the whole merry jumble of separate "features."

The scene chosen by the libretto is, also wisely, local; yet only nominally so. To keep to familiar scenes mean a great advantage in the greater possibility of natural acting,—as witness Mr. Schofield's Freshman of two years ago; but the books of the later shows, which have so well avoided extravagancies of setting, haven't taken advantage of the opportunities for local burlesque. As far as satirical or "topical" amusement is concerned, the present "Fraternity house on Newbury Street" might as well have been in the moon; and when the stage set appeared of the "Street in Brookline," I almost expected to see Sir Henry Irving's marvelous Jew, harrying his merchant to the jail in Venice. In the dialogue and in the songs, similarly, little was given of locally comical significance,—the "Professor's" song being perhaps the nearest approach. (Not so good, by the way, as that idyllically misconceived lyric of the undergraduate Muse named "Petition the Faculty," in an earlier show.) The enthusiasm of delight and applause that welcomed the few pleasures about the local restaurants or street scenes or Institute teachers shows how grateful more of that kind of fun would be to an audience mainly of Technology people, very ready to laugh and to be laughed at.

Of the musical numbers few were singly memorable. No chorus seemed as vigorous as the final one of last year's show. The "Conspirators" trio was a happy combination of sound and comic gesture. Among the more serious songs "Pouring Tea" was as successful as any. What a degree of sentiment, by the way, in story, song, and dialogue! Not balanced as fully as might be, I think, by that which is the height of the amateur ridiculous, a boy's impersonation of feminine emotion, whether coquettish or languishing.

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TECHNIQUE 1909 RUSH.



RUSH FOR TECHNIQUE 1909 FIERCE AND EXCITING.

RUCKMAN SECURES NO. 1.

Large Crowd Witnessed Scramble. No Serious Hurts. Only Bruises and Torn Clothing.

Two hundred and fifty men from the different classes engaged in the free-for-all fight for Technique 1909 behind the Art Museum last Saturday noon. Over two hundred copies were given out to the first comers, the first twenty of these containing the signature of President Noyes, and being numbered in gold on the covers.

Hundreds of spectators of both sexes thronged the surrounding streets and filled the windows of the engineering buildings on Trinity Place. At one o'clock an announcing gun was fired and the real fight began. The field of men became a writhing, struggling mass; hats were smashed, sweaters ripped and shirts torn from the backs of the contestants.

At 1.04:45 another gun was fired, and at 1.05 was given the final gun, and the window was thrown open.

It was some seconds before a book was received, for as soon as one man got in place he was swept away by a rush of students from another quarter.

In another minute J. H. Ruckman 1910, with clothes torn and dirty, emerged from the crowd with the first book tucked under his arm. The four men to secure the next copies were, in order: G. T. Glover 1908, H. J. Ruggles 1908, P. R. Powell 1908, C. H. Campbell 1909.

The following were lucky recipients of numbered copies: R. W. Parlin 1908, R. W. Ferris 1908, L. W. Thurlow 1908, A. Hagne 1910, A. K. Huckins 1910, F. M. Heidelberg 1909, H. E. Allen 1908, C. E. Creecy 1910, W. G. Harrington 1910, N. S. Seeley 1910, A. H. Curtis 1910, J. F. Davis 1909, B. Barrow 1910, and M. L. Bullard 1908.

CONCERT OF CONCERTS WAS THAT OF MUSICAL CLUBS.

EVENT WELL ATTENDED.

Musical Program Cleverly Carried Out. Howe Hall Filled with Dancers.

In the most successful concert in years the Musical Clubs covered themselves with glory at the New Century Building, Monday evening. The program was cleverly carried through and every number offered was encoored to the echo.

The Glee Club sang as its published selections Bullard's Seamen Three, Wat-

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FOUR HUNDRED DANCE AT SUCCESSFUL JUNIOR PROM.

HELD AT HOTEL SOMERSET.

Many Young Ladies From Western and Southern States There.

Tuesday of Junior Week was brought to a fitting close by the Junior Prom, held in the large ballroom of the Hotel Somerset with over four hundred dancing. Three-quarters of this number had gathered at 8.30, when the receiving began. Dancing began shortly after nine and lasted till the supper dance at 11.30, after which it was resumed until 3 A. M.

The matrons were Mrs. Curtis Guild, Jr., Mrs. Samuel J. Mixer, Mrs. William T. Sedgwick, Mrs. George Wigglesworth. The patronesses were Mrs. J. L. Batchelder, Mrs. A. E. Burton, Mrs. F. W. Chandler, Mrs. H. E. Clifford, Mrs. Desire Despradelle, Mrs. D. C. Jackson, Mrs. J. P. Munroe, Mrs. C. Dwight Porter, Mrs. Geo. L. Swain, Mrs. Henry P. Talbot, Mrs. Frank H. Rand.

This year's Prom committee was composed of Carl W. Gram, Alton Dickerman, Charles J. Beldon, Chester H. Pope, Walter W. King, Raynor H. Allen, Arthur L. Shaw.

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BOHEMIAN IN CONCEPTION WAS ARCHITECTURAL TEA.

DECORATIONS GALORE.

Cartoons, Caricatures, Silhouettes and Drawings Cover Walls.

Thoroughly Bohemian in its clever, original decorations, the Architectural Society tea on Wednesday in Pierce was a great success.

Greeting the guests on their arrival was a clever poster saying, "You are on the Right Road to the Architects' Reception," and other cartoons and sketches helped them upstairs. At the top was a cartoon of "Herr Professor" Despradelle and a sketch of a goat's head with the advice—"Butt In."

Around the drawing rooms were placed architectural drawings illustrating the work of the different years, livened up by some humorous sketches and large silhouettes of the seniors in the department.

The guests were ushered into the architectural library by the reception committee:—Kurt Vonnegut 1908, R. J. Batchelder 1908, C. I. Youngman 1908, Rinker Kibbey 1908, J. M. Hutton 1908, and A. M. Menke 1909. The matrons who received at one side of the library

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"OVER THE GARDEN WALL" BETTER THAN PAST SHOWS.

A REAL PLOT THIS YEAR.

Dash and Vim in Every Performance. Acting Excellent with Good Specialties.

With a swing and a dash that was surprising when it is to be considered that the players are amateurs the performances of this year's Tech show, "Over the Garden Wall" at Northampton and at the Hollis on Tuesday and Thursday afternoons were carried through in a manner seldom seen in other than professional productions.

Before the audience of college girls and men at Northampton the show men did extremely well after their tiresome trip and rush in making ready. For the first performance things went smoothly. The fellows went through their acts and lines with a snap and a vim that took the critical audience.

The trip to Northampton was certainly wearisome, but good spirit was shown throughout. There was a slight drizzle when the some 60 odd men alighted at the Northampton station, a big jumbo car was waiting at the station, into which the performers were bundled, tabs being carefully kept on the men by Stage Manager Joslin and his assistants at this point and when alighting at the theatre.

A lunch was served on the stage by the Tech Union catering staff, Chef McIver being in evidence in his usual costume. The fellows had to hurry through their meal, and prepare for dressing and makeup.

The first "girls" to appear on the stage brought out a great laugh from the real girls in the audience, but this sort of laughter died when the Tech men began to get down to the work of the show. After the first few numbers the audience was aroused, and was keen to the end for every feature, ready to laugh at every sally, and quick to applaud the special acts.

Local hits were interspersed in the conversation and songs, the cracks on the professors being especially appreciated. That there were a great number of Tech men present was shown by the laughter at some of the purely Institute hits and the rising tribute to the Stein Song.

The trip back was lively at the start. "Hard Luck" being given by the whole chorus with the regular tramp-tramp up and down the platform. A number of the old show songs were given with the old stand-by, the Stein Song. The fellows were given a lunch on the train. The show arrived in Boston at 3.25 Sunday morning.

The Tuesday afternoon performance was a rousing success. The fellows in the show, used to their costumes and parts, with the rough corners well rubbed off by the Northampton performance, went at things with a zest and a vim that brought applause with the rise of the curtain.

The hits were made by Rinker Kibbey 1908 as professor Buggs, by the dancing girls, and C. C. Field 1910 as Bob Wilmerdine, the hero, in his various songs and Malcolm as "Nunkie."

Of Kibbey's work Mr. Greenough, dramatic critic of the Boston Transcript, says:—

"Mr. Kibbey's crazy Professor Buggs is a creation which deserves to take rank with William Norris's Partridge in 'Tom Jones.' Kibbey, in fact, has many of Mr. Norris's quaint characteristics. His make-up was perfect, his conception of the character truly comic and admirably displayed. He took the part at just the right tempo, brisk, impetuous, ever reaching forward in search of 'The Eternal It.' There was a laugh in every line of his one freakish utterance. He sang his one song effectively and his dancing was as droll and original as that of Norris and the late Dan Daly combined. The professional stage could make rare use of Mr. Kibbey."

The difficult, skipping-rope dance by the sextet was extremely well done

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