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Was everybody over at Tech Night? The Lounger was too busy enjoying himself to make use of his wonted observation in this respect, but including himself and other notables he considers that a very good fighting (or shouting) quorum made a point of being present. Even the magisterial Senior discarded his soporific stateliness to wear a brilliant steak-frill about his head, and to join with all possible order and decorum. Mindful of the dire threats of indefinite postponement of the festivities upon the slightest attempt to interpolate local matter into the show, all and likewise sundry stilled the joyful chirp in time to let the orchestra tell all about it when the curtain rose. However, one timid Roxburyite was heard to say, as he apprehensively wavered in the back of the house, "Am I due to sit with that bunch?"

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"I Can Dance With Anybody—"

A reference to "15 2-5," combined with careful avoidance of the topic "7-2," convinced The Lounger that the boxes were somewhat partisan—the opposition or '20 party apparently being far above such envious comparisons, proudly ensconced in the super-balcony. That, however, was not the only example of partisanship which The Lounger noticed: the engaging Sybil herself—but more of that later. Upon the opening of the performance The Lounger regretted that by an oversight he had left his telescope in his home observatory, in view of the better equipment of others in this most far-sighted of audiences. The scenes (laid in Russia) were bright and appealing—the Duke's Own regiment of sixty-six Hassocks, the brilliant décolletage at the Duchess' ball, the scintillating jests of the ubiquitous Spreckles, the dance ensembles and the centrifugal skirts—completed a kaleidoscopic whirl of impressions. Sometimes the humor was, as Spreckles himself admitted, "quite erysipelas" to the subject, but then, what is a mere subject in an "amusical comedy"?

For the first time The Lounger had the privilege of seeing ten convent "lamb" out of the convent, when the sheepfold pilgrimaged to raise its voice to the ninth floor. They might have been, as averred, "four chops shy," but no symptoms of timidity were noticeable. Shyness, according to the social expert who wrote the play, is most unpopular in Russia—dwellers in this land of pink and blue duels never allow trifles to annoy them. Nemesis itself they—in the form of the Governor—face without a tremor. Perhaps they even possess the un-Sprecklian faculty of being able to dance with everybody—even the wives, though the sadder side of this contretemps was presented with such powerful pathos by our philosophical impresario. Although the tragic role was carried—as far as it has to be carried in a music-comedy—by Miss Sanderson, the rash impersonator of Duchesses, Cawthorn's Ulysses-like description of the stupendous voyage "from peak to peak, and back again to peak, as also his handling of the flag scene and the thrilling duel which went all the way from murder to suicide and back again, were all of the highest order of Euripidean drama. His moving appeal to the Duke, "and then Quinet," was probably beyond the comprehension of all except the potentate addressed, as golf has made few inroads upon the Technology mentality; while the allusion to football "drawbacks" on the other hand was received with more understanding if no more enthusiasm.

It is rarely that The Lounger has seen a musical play where the combination of a comedian with presence of mind, a leading lady with personality, and a chorus which matches the scenery has produced so happy an impression. No doubt whatever, the cardinal decorations of the theatre heightened the exotic effects, as did the local color upon the arm of the leading lady.

(Continued on page 4)

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