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THE GUARD AND TACKLE

A STRETCH OF METAPHOR.

From the window little Willy
Dropped his brother with great joy,
Told his mother as she fainted,
"Watch our bouncing baby boy!"

—Stanford Chaparral.

"Is she proper?"

"Proper? She's so darn proper she won't even accompany a man on the piano without a chaperon."—Princeton Tiger.

A man who was dining in a village hotel gazed at the second course for a moment, and then asked the waiter:

"What is this leathery stuff?"

"That is fillet of sole, sir," replied the waiter.

"Well, you may take it away," said the diner, after attacking it with his fork, "and see if you can't get me a nice, tender piece of the upper, with the buttons removed."

A Chicago banker was dictating a letter to his stenographer. "Tell Mr. So-and-so," he ordered, "that I will meet him in Schnectady."

"How do you spell Schnectady?" asked the stenographer.

"S-c, Sc—er—er—er——. Tell him I'll meet him in Albany."

Dick—What part of the family tree am I, muz?"

Mother—I guess you are one of the limbs, Dick.

Dick—Do you suppose that's what dad meant this morning when he said that I ought to be trimmed about every so often?

Elsie (aged seven): Ma, I want a dime.

Mother—What for, dear?

Elsie—I asked Willie Jones to play we're getting married and he says he won't do it unless I have a dowry.

A little boy who had often heard his father talk about the civil war, finally asked: "Father, did anyone help you put down the rebellion?"—Collier's Weekly.

Lady (at fashionable ball): Do you know that ugly gentleman sitting opposite to us?

Partner: That is my brother, madam.

Lady (in confusion): Ah! I beg your pardon. I had not noticed the resemblance.—Dundee Advertiser.

"What makes Flymann look so unhappy?"

"He fell into a piece of property."

"I should think that would make him look happy."

"Would you? Well, this didn't happen to be his property, and he fell into it from his biplane and twisted his back."

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THE GUARD AND TACKLE

Shopman (to boy who has asked for a pennyworth of pills)—Do you want them in a box?

Boy—Yes, of course, Think I'm going to roll 'em home?"

"Ever surrounded by wolves?"

"No; but I know the sensation. I used to open the dining-room doors at a summer hotel."—Washington Herald.

GOETHAL'S METHOD.

The following story is told of Col. George F. Goethals, who at the time it occurred was an instructor in engineering at West Point.

One day, during a recitation, he gave out this question to a class of cadets:

"The flagpole, sixty feet high, has fallen down. You are ordered by your commanding officer to put it up again. You have under your command a sergeant and ten privates of the engineer corps. How would you get the pole back into place?"

Each cadet, after long consideration and much figuring over derricks, blocks, tackle, and so on, evolved a different method.

"No," said Goethals, "you are all wrong. You would simply say: "Sergeant, put up that flagpole!"—Saturday Evening Post.

"ell me about Spain, romantic Spain."

"Well," said the motorist, "there are a few bad places as you come down the mountains, but in the main the roads are pretty good."

M. D., '12.—The man that marries me must be a hero.

N. S., '12—Well, he'd have to be.

At the negro ball the doorkeeper was asked what "not transferable" on the tickets meant.

"It means dat no gentleman am admitted, 'less he come hisself."

Wife (complainingly)—You never praise me up to any one.

Hub—I don't, eh! You should hear me describe you at the intelligence office when I'm trying to hire a cook.

Harold had rescued the family cat from the well. Covered with green moss and water, he rushed to his mother with the declaration: "Ma, I got the cat out by the stem!"

"We had a fine sunrise this morning," said one New Yorker to another. "Did you see it?"

"Sunrise?" said the second man. "Why, I'm always in bed before sunrise."

Willis—I'm raising five hundred chickens on a five-foot lot.

Gillis—That's nothing. You ought to see the female relatives my wife is taking care of in our flat.

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THE GUARD AND TACKLE

THE SENIOR PLAY

(Continued from page 52)

may perhaps be losing a few hours from the lyrics of Shelley, but he is gaining an insight into real affairs which will help him in after life far more than the last exercises would have done.

In Clarence Stephenson, press representative, and Rudolph Gianelli, business manager, the class of 1912 was most fortunate to find boys who worked with a singleness of purpose for the success of the play, and to whom much of the credit for its successful management is due.

Behind the cast were the managers; behind the managers was the class of 1912, who acted as ushers, made and sold candy, and disposed of hundreds of tickets long before the box office was opened to the public; behind the class was the student body, who bought the tickets and ate most of the candy; and behind the student body was the public, whose presence encouraged the actors and helped fill the surplus in the box office. Aided by all these forces, the play was an unqualified success; lacking in any, it might have proved a failure.

But let us notice some of the individual actors.

Probably the most difficult role of the play was that of Sir Anthony Absolute, assumed by Sherwood Norton, president of the student body. In the character of the irascible, domineering, middle-aged father, Sherwood quite lost his own personality. His voice and stage presence were exceptionally good, and at times his acting rose to distinctly dramatic power. From his first entrance to his exit, he was a decided favorite of the audience, and won much deserved applause.

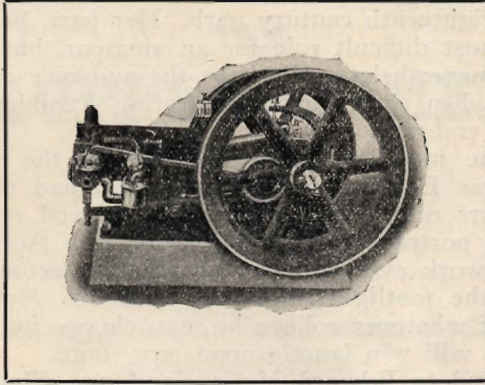
His sister, Lillian Norton, was most charming as the leading lady, Lydia Languish, the adored of all the "rivals," and the cause of all the complication. Very graceful was her acting, adorable her personality, and generous was the audience in its appreciation of her work. At the close of the third act a pretty tableau between her and her "loved Beverly" brought a well merited curtain-call.

James McMahan, president of the Senior class, was seen last year in the German play, and thus found scores of admirers ready to applaud his first entrance upon the stage. As the dashing Captain Absolute, in his gay scarlet uniform, masquerading half the time in the role of Ensign Beverly, he scored a decided triumph. James has unquestionable dramatic talent, combined with great enthusiasm for his work. He was at his best in the duel scene, the scene, by the way, where all the boys did their finest work. We shall expect some day to hear that he has left the real stage of action for mimic one of love and war.

The part of Faulkland is a thankless one, as the audience must ever be out of patience with the abnormal jealousy of the man, but in it Borden Pardoe demonstrated his ability to overcome natural obstacles, and the audience was quick to recognize his worth. A conscientious worker, possessed with a fine voice and an intelligent conception of his part, he soon won appreciation from all parts of the house. Good to look at, too, he was, in his elegant black silk costume, but his earnest, unaffected acting was still better.

The character of Julia, Faulkland's long-suffering fiancée, was

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THE GUARD AND TACKLE

very well represented by Ivy Schaffer, who looked most fascinating in her picturesque eighteenth century garb. Her part, being full of quiet reserve, was a most difficult role for an amateur, but Miss Schaffer's work was good, nevertheless. Perhaps the audience enjoyed most the scene in act V, when she forgives her erring Faulkland, and receives his long awaited embrace.

Doubtless the most versatile person upon the stage, the most finished actor, was Edward McCausland, who had the advantage of the other members of the cast in having received previous dramatic training. In his portrayal of the cowardly Bob Acres was some of the most clever work ever done by an amateur actor. Absolutely at his ease before the footlights, we commend Mr. McCausland to the dramatic circle of whatever college he may choose for his alma mater, confident that he will win laurels upon any stage.

A close second to Edward McCausland was Clyde Banks in the role of Sir Lucius O'Trigger. His imitation of the Irish tongue was exceedingly good. He caught just the lilt necessary to suggest the Irish baronet without transforming him into the hod-carrier, so common on the vaudeville stage. His lines were absolutely correct, while he entered with spirit into the character he portrayed, doing the gay young baronet with almost professional skill.

But Mrs. Maloprop! Who does not remember Mrs. John Drew in her inimitable misapplication of words? No one could equal her, and no one should compare with her the little slip of a girl who essayed the role; but Lois Keys was a little wonder just the same. Her physique so tiny, her face so youthful, it was absurd to turn her into a fat, middle-aged woman—quite absurd, were it not for her unusually deep, well modulated voice, and an enunciation most beautiful to hear. Her lines were uttered with a confidence, too, that arises only from being absolutely sure of one's part.

We must not overlook the servants, for are they not always the chief source of amusement in the play? Lois Oser, as "Lucy," made an ideal little maid, pretty as a picture, graceful and coy as the traditional maid should be. Her curly red hair was all her own, and her costume most charming. Particularly good was she in the scene with Sir Lucius, Act II. Walter Andrews as the coachman deserves especial mention for taking a minor part well. Nathan Sinai, too, was very pleasing as Fay, the favorite valet of Captain Absolute. His costume was "correct" and his manner easy. Loui Beaman was extremely humorous as the awkward country booby, a fitting complement to his master, Acres. Loui's "make-up" was especially good, while the laugh which he invented could never be duplicated.

Finally must be mentioned the folk-dances, those who gave the "crowning glory" to the play, in the words of an enthusiastic friend. As an innovation to Sheridan's rather stilted ending, the cast, augmented by some twenty village lads and lassies, joined in an old-fashioned rollicking country dance in honor of the dual engagement and the approaching wedding feast. Thus the curtain fell upon a scene of lively action, in which a large portion of the Senior class bowed their thanks to a gracious audience.