

The Integral Concert

From the time the audience entered the hall until the Mission Keeper saw fit to excuse the straggling members of a jolly crowd, there was festivity and glee among the Armourites. The occasion was the Annual Integral Benefit Concert, and it occurred on December the 7th.

The Concert differed in many respects from those previously held, but the most striking characteristic, which gave a pronounced individuality to the affair, was the extraordinarily large representation of the various classes and organizations. Each society occupied a section of the hall especially set apart for it, which was decorated with the society's colors.

The Freshmen were conspicuous in numbers, to say nothing of those "young ones" whose names appeared prominently on the program. Their red and white class colors added greatly to the beauty of the assemblage, though those of the fairer sex whom the Freshmen count as friends had been left at home.

Close by sat the Seniors, Juniors and Sophomores—fewer in number than their worthy "under grads," but equally vigorous in their applause and other signs of appreciation. Most of the Juniors were invisible to the audience, for they had taken their stands in the background, where they were directing the action and manipulation of the "juice" which was to flow through a very cleverly-constructed electric sign—spelling the word "Integral." Each class was recognized by one letter of the word, which was decorated in the colors of that particular class. When the letters were illuminated and this work of art, which the Juniors had executed, was displayed the classes responded in turn, by giving their respective class yells.

As a climax to this electrical display, the Class of 1901 Academy had a sign of its own placed directly in the center of the balcony, which section was well filled by members of this class.

Although the demonstrations which have been mentioned, readily testify and do tribute to the excellence of the progame, still mention of the cause of this merriment must not be omitted. From the time the Gree and Mandolin Clubs opened with the "Armour Greeting" until the last strains of "Just a Song at Twilight" died away, was a continual display of excellent talent. The songs of the Glee Club and the selections of the famous Mandolin aggregation were interspersed by solos of such stars as our old friend (for banjo stunts) Dyer and of the talented Master Sydney V. James, while the trio which rendered the "Poet and Peasant" added greatly to the evening's success.

In short the progame was splendid, the audience appreciative, the spirit truly loyal, and the entire affair all that could be desired in every respect.