

an historic institution as the "Bob" must yield to the touch of time. The committee in charge of its production, with true twenty-first century independence, had consigned the logic involved in that one-time popular hymn, "The Old-Time Religion" to the limbo of exploded fallacies, and boldly asserted that the mere fact that a thing was good enough for their ancestors was no all-sufficient reason that it should be good enough for them.

Instead of having seven or eight utterly disconnected acts, the "Bob," as presented in the year of grace 2008, consisted of a unified whole. It was in fact a kind of musical drama in three acts, cleverly written, artistically staged, and well acted. The play itself was an adaptation of "Pilgrim's Progress," and portrayed the adventures of one Freshman Green throughout the first year of his quest after higher education. A well-trained orchestra and several choruses supplied the necessary musical features of the production.

Throughout the performance the rather odious personalities that we twentieth-century fossils had been accustomed to regard as "jokes" were entirely eliminated. Nor was any attempt made to personally caricature any particular freshman. Strange indeed to say, nothing seemed to be lost by this. Humor there was, and in abundance, but humor such as even the most sensitive freshman could enjoy. From the opening scene, depicting the principal character, as he left the paternal "City of Obstructions," on his search for some charm which would relieve him of his burden of rusticity and ignorance, to the fall of the curtain, there was not one dull moment.

Upon enquiry, I found that this method of "Bobbing" had been inaugurated about 1975. I was told that the old method, with which I had been familiar, had survived, "with slight improvements," up to that time, when it was finally realized that the Bob, as then presented, had lost its usefulness. The old jokes had finally worn out. In fact, some of them had acquired such a perennial nature that a clever, but lazy, committee had had records made of them, and saved themselves the trouble of repeating them by running them off on a phonograph. The performance had continued to attract a fairly large audience, but this was due rather to the force of custom and tradition than to any other reason.