

Grenée

Caprizio card

ART OF TERPSICHORE

By CECIL B. DA COSTA

"Dance and be happy." So many people have used this expression in my hearing that it makes me wonder whether dancing is an essential of happiness or happiness an essential of dancing. It's just another case of "which came first, the chicken or the egg?" However, the fact remains that they are both here, so why get analytical about it?



Cecil B. Da Costa

I am satisfied that dancing and joie de vivre are great little playmates. If you feel fed up with the world—as I'm afraid many of my readers are just now, if they are interested in the stock market—the quickest way to snap out of it is to take to dancing. You may start dancing with a mental outlook that would make Dean Inge look like the super-optimist of the age, but I'll guarantee that you'll feel "this a grand old world after all by the time you have done a few numbers. You can't help it. The desire to move to music is inherent in each one of us, and though you bury it for years under tons of business detail, family worries or any other of the nuisances that beset our way through life you can never quite eradicate it, the first time you give it a chance it pops up with a grin, as bright as ever.

I know a man who occupies an enviable position as head of an organization employing a large force of salesmen. They recently started what I considered a most novel method of speeding up sales. He has the usual sales talk with his men each morning, and then they have a regular sing-song to end it up.

Men All For It

Can you imagine it? In one of the most modern offices in town, too. I told him it sounded like a crazy idea to me, but he swears that it has paid the firm hundreds of times over for the time they waste and the men are all for it. I'm just wondering who will be the first to start the day with a snappy fox-trot and finish it off to the strains of the beautiful Blue Danube waltz.

Can't you just see the office staff rushing to work an hour ahead of time in order to get in an extra dance or two, and working like Turks to be through in time for the festivities after work? At least this idea is no worse than the popular one of penalizing the late-comers and I know the workers would endorse the change.

There is one big deterrent to many people. They cannot enjoy dancing as they feel they should. They are in poor physical condition and therefore they can only dance mentally. They watch dancing shows or listen to music and tap with their feet, but shun the actual exertion of ten minutes' continuous movement. Now anyone feeling this way should realize that he is not up to scratch and do something about it.

A system of exercises and dance steps suitable to just such people, something to "pep them up" will be given in a regular series consisting of work such as professional dancers go through as a matter of course to acquire their flexible muscles and amazing powers of endurance.

Of course the exercises described here will be those that I consider suitable for absolute beginners and having a week between each set will give you time to get your body accustomed to one before you add the next to it.

First of all your muscles must limber up. So our first exercise will give a general stretch to the muscles and loosening up of the waist-line; these exercises are done to rather fast waltz time.

1. Stand with feet wide apart and back straight; arms straight out to side from shoulders. Twist top part of

body to left side, bend over and touch right hand to left on toe, return to starting position (three counts to one bar of waltz time). Repeat same movement, twisting body to right side and touching left hand to right toe, keeping both knees stiff all the time (second bar of waltz time). Repeat as many times as you feel capable of. My readers must be their own doctors and see to it that they do not impose too much exertion on themselves, but remember: "don't make that an excuse to be lazy."

Don't Over-do

2. Standing in same position as in previous exercise only with arms extended forward from shoulders; bend forward until hands touch the floor in front between feet (first bar of waltz music). Straighten to original position (second bar of music). Then bend backward from waist, letting head go loosely back till you see the wall behind you (third bar of music). Straighten to original position (fourth bar of music). Repeat these exercises until you feel you have begun to pep up your body. You should feel a distinct exhilaration all over your body, but remember that your object is not to tire yourself. Simply to feel your muscles stretch and liven up your system a bit. As you feel more capable you can do more, but never over-do exercise. That merely tires on and makes one dread the mere thought of stretching.

In both these exercises you may find it impossible to reach anywhere near to the floor. Don't worry over it; keep on trying, and though you only come within a foot of it you will find the distance becoming less and less each day. I have seen proof of this in my own studio. People who seemed to be made without joints develop them, offer very slowly but surely just the same.

These exercises should be fun and not hard work. I do not want to develop the hard, bulgy muscles of the strong man type, but simply to limber them up and develop endurance. If you will conscientiously do these exercises as frequently as possible, you will find that they become a pleasure and you get a great kick out of watching your progress.

TENDERS

Tenders will be received undesignated for all transactions with the Church.

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- \$220—OLDSMOBILE coach, A1 throughout, almost new tires, disc wheels, cut from \$350.
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- \$565—CHEVROLET 4-door sedan, '29, fine shape all through, cut from \$625.
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S IN MONTREAL

ROUND-WORLD RACE IN AIR SUGGESTED

Laura Ingalls May Compete
With Amelia Earhart

San Francisco, April 5.—A 'round-the-world air race between Amelia Earhart and Laura Ingalls became a possibility to-day when it was learned Miss Ingalls was seeking financial help here to make such a trip possible.

Miss Ingalls, holder of many U.S. aviation records, planned a solo trip beginning about

May 1—the same date tentatively selected by Miss Earhart for her second world circling attempt.

Miss Earhart's first attempt ended in a crackup while taking off for Howland Island from Hawaii last month.

imminent danger.

So close was the towering edifice to going ablaze that at one stage flames from the glass factory pierced through a wall of the church's annex and flared out in the chapel. They were halted swiftly as firemen turned on the chapel's sprinkler system.

That was as near as they came. Three streams played steadily on the church and its annex after that, while dozens more hoses soaked



Miss Laura Ingalls

YOUNG RECITALIST IN BIG PIANO ADVENTURE

Beth Lipkin Plays Splendid
Program at Conserva-
tory Hall

By **AUGUSTUS BRIDLE**

Among 20 interesting piano recitals here this season, that of Beth Lipkin on Saturday night in Toronto Conservatory was one of the most stimulating. Probably none of the professionals here, from Rosenthal and Rachmaninoff to Serkin and Poldi Mildner, had quite so joyful a seance at the keyboard as this young, black-haired Russian lady playing a program which to her may have been something like G. B. Shaw's story of a far-off girl searching for God.

Beth Lipkin was born here, of Russian parents. She has worked very hard to master the piano, mostly against great difficulties. Her program began with a Bach Toccata. Her technique is notably clear, crisp and her tone full of vitality. She played Beethoven's Opus 27 Sonata with wonderful control of variations in tempo, incisive notation, fluent lyric legato and carefully graduated climaxes.

Schumann's "Papillous" was something like a miniature of his "Carnival", but expressively, thoughtfully played as something she had studied in every nuance. A group of very modern pieces showed this young artist's sensitive perception of delicate tonal effects. Most of these were rarities.

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BALLET RUSSE GIVES SPLENDID PROGRAM

Toronto Fourth City in World
to See Rhapsodic Rimini
Rhythms

By AUGUSTUS BRIDLE

More than 2,000 people went home from Massey Hall last night hearing the wild measures of the Polovsti Dances from Borodin's "Prince Igor" opera presented as an orgy of color by the "Ballet Russe," with its orchestra of 36.

The stage scenes were magnificent, with dancers who recreated the magic of Diaghileff, Fokine, Nijinsky; with intense massive, Choreographer-dancer somewhere back-stage to tell them with eagle eye in four languages what—if anything—was wrong.

The Russe ensemble was never so fine here as now.

Debussy's "Afternoon of a Fawn" was a contrast; a lone spot-clad fawn on a high gray rock against a drab-mauve sky; subtle, murmurous, Elysian. This poem also has been often played here by orchestras; never to a score so curiously like a painting by Manet.

"The Lake of Swans" was another idyllic creation; legend musicalized into a ballet by Tchaikowsky.

Fourth city in the world is Toronto to see the fourth ballet—"Francesca da Rimini," which as a rhythmic kaleidoscope of tableaux, tragedies, riots, tender love and deviltries is a gorgeous sequence of paintings in color and tone. The art of this ballet packs into half an hour most of the rhapsodic love and frenzy of Romeo and Juliet.



CONTRASTING TYPES IN BALLET

Striking contrast in types are these two pretty ballerinas of the Ballet Russe de Monte Carlo which Col. W. de Basil is presenting in Massey Hall again this evening. Lubov Rostova (1), who is blonde, wears

her hair well back from her forehead, and goes in for the sphinxlike, inscrutable expression which has brought Marlene Dietrich such fame. Eugenie Delarova (2), on the other hand, is dark, vivid, wears bangs, and smiles in frank desire to please.

Famed Ballet Stars Get Thrill In Harlem

Treading the light fantastic before the footlights is not the only kind of dancing that David Lichine, star of the Ballet Russe, enjoys. He admits liking ballroom dancing, too.

"Why not?" he said when interviewed in his hotel. "We danced every evening on the boat coming over from Europe."

"And the Big Apple," interrupted graceful and vivacious Alexandra Danilova, ballerina, who was also present, "that is such an amusing dance, so full of wonderful rhythm. We saw it when we were in Harlem. They are an amazing race of people, those Negroes. Do you know, I have heard they are going to start a Russian Ballet of their own. That is funny, is it not? I thought that only Russians could have Russian Ballet."

Asked what she thought of the tap-dance stars of the movies, Miss Danilova said she thought them very clever. "But, of course," she added, "their dancing is so different to ours. Anyone can learn to tap-dance after three lessons; to become a great ballet dancer, it takes years and years of hard training. Sometimes we practise seven hours a day."

"I think, though," she continued, "that Hollywood is becoming ballet crazy. So many of the movies lately have been about ballet. But they don't seem to think our ballerinas are very pretty. I saw a picture in one of their papers of what they called a world-famous ballet star, and she had fat legs! Car you imagine it!" A ballerina with fat legs!

Miss Danilova was born in Russia and was at school in Leningrad. "But I am finished with Russia,"

she said. "I left in 1924 and I am not going back." Asked why she did not want to return, she said she would rather not talk about it.

"I have never seen my native land," said Tatiana Riabouchinska, who is a lovely blonde.

"My mother and father had to leave during the revolution. We had one of the most beautiful houses in Moscow, which was renowned for its Rodin sculptures . . . Now it is the American embassy, and I believe, too, that it is a show place for tourists."

Mr. Lichine, when asked if he was much pestered by "fans," said no. "When they show a genuine admiration," he said, "we do not mind if they are a little over enthusiastic. The other day in Montreal, I had a amusing experience."

When I woke up in the morning, I found by the door a drawing of myself as I was supposed to be when I was a little boy. A girl had slipped it under during the night."

T CANADIENS O FORCE DRAW

Matched by Skill and Fighting
er Is Struck From Quarter-
e on Habitants' Field

ACUSE HOCKEY FARM

LYTLE

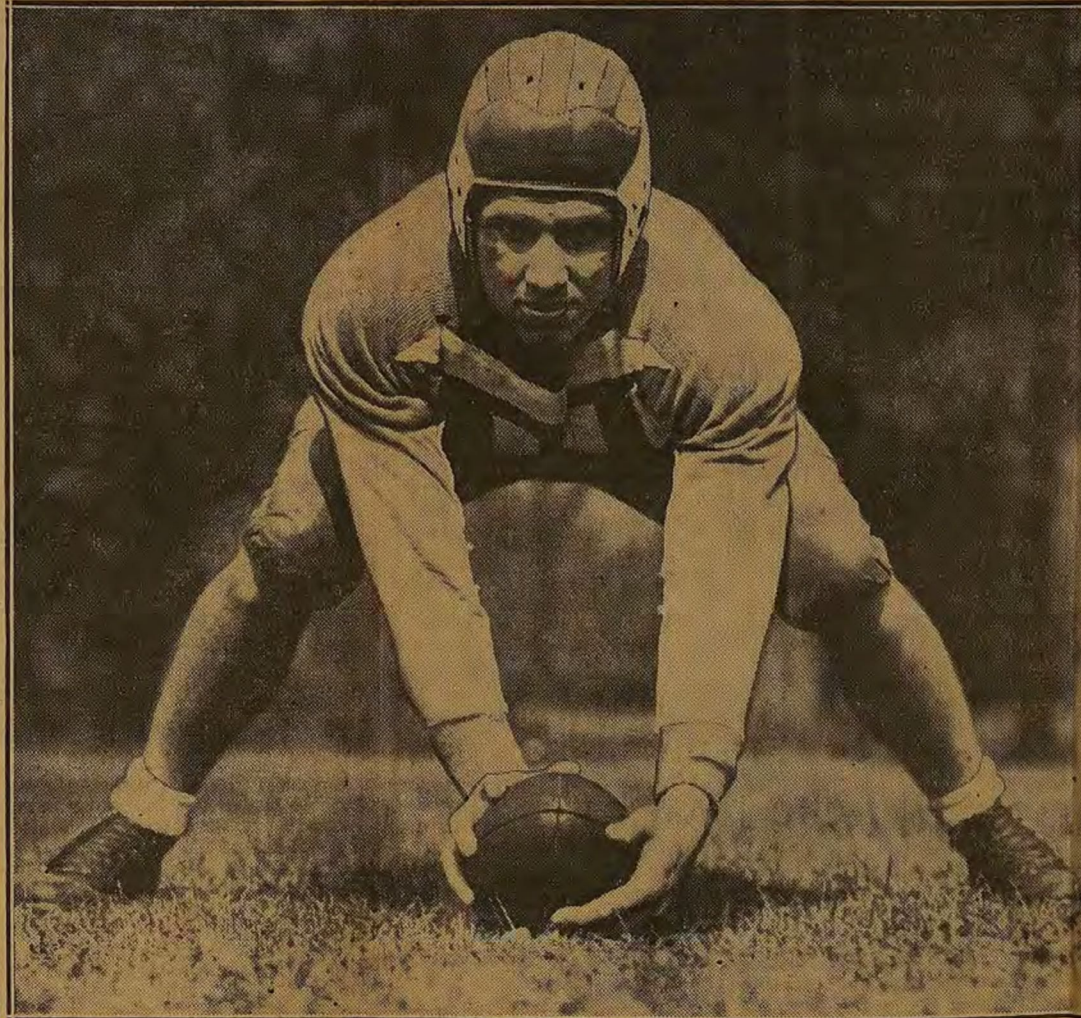
"Dr. J. W. Rush informed The
receipt of a telegram from Mont-
tion of x-ray pictures taken of
He will be out of action for a
"The shoulder is badly swollen
to say, at this juncture, how long

ockey ship Toronto Leafs this morn-
ss after a disastrous voyage through
ns' sea in Montreal last night.

up by Skipper Powers at Syracuse
e Seaman Ab "Moose" Corrigan, and
as will be added to the Leafian crew
nt Boston Bruins' vessel to-morrow

necessary by the heavy road schedule
ek when they make a swing almost
y, they have been one man shy of

A Plucky Boy In Blue



MAY SEE ACTION AGAINST WESTERN

When they were dishing out court- weeks Doug has worked out with covered by a light cast and Doug

O.H.A. MOGULS MEET IN ANNUAL SESSION

Expect Smooth Sailing as
Delegates Gather Here
To-morrow

All signs pointed to smooth sail-
ing and a speedy clean-up of busi-
ness when delegates from different
points throughout the province
gather here to-morrow for the
annual meeting of the Ontario
Hockey association. Delegates,
headed by President Alvin Schlager
of Preston, were slated to gather in
the morning and with few, if any,
contentious topics to discuss were
expected to make good time in
cleaning up their affairs.

Among amendments to be con-
sidered by delegates are:

That a new "C" series be estab-
lished in the junior division for the
benefit of clubs in smaller towns
and cities.

That intermediate teams be re-
classified and that the senior "B"
series, dormant for some years, be
revived.

Most important changes involved
in linking constitutionally the
O.H.A. and the C.A.H.A. are: (1) an
alteration of the definition of an
amateur; (2) an alteration in the
penalty imposed for falsification of
a birth certificate; (3) consideration
of course to be adopted as to clubs
playing an over-age player; (4)
clarification of the rule regarding
transfer of players.

NUMEROUS BOUTS ON CENTRAL CARD

Central Y.M.C.A. is holding a box-
ing show to-night at 8.15. Cosmo
Canzano instructor and matchmaker

AMATEUR UNION APOSTLES APPARENTLY IN A DITHER

Prepare Plenty of Resolutions
for Presentation at 50th
Annual Conclave

LACK SINEWS OF WAR

By ALEXANDRINE GIBB

Montreal, Que., Nov. 19.—Money
talks. It spoke in prophetic tones
last night at the eight to midnight
meeting of the resolutions commit-
tee of the Amateur Athletic Union
of Canada in session here. Pro-
fessor N. C. Hart of Western Uni-
versity, chairman of the resolutions
committee, spoke thusly: "The
Amateur Athletic Union of Canada
has \$3,000 in the treasury. The
Canadian Amateur Hockey Asso-
ciation has \$40,000. Now \$3,000
can't fight \$40,000 and live."

The big money discussion came
about when Tom McDonald, presi-
dent of the Maritime branch of the
A.A.U., declared himself: "If we
do not control the major sports in
Canada we might as well go out
of business. If we don't do this
we will rapidly become nothing but
a track and field organization and
simply a clearing house for ama-
teur cards. I believe we should
send on to the general session of
the A.A.U. the recommendation
from this committee that the A. A.
U. should appoint special commit-
tees to control the games of hockey,
basketball and lacrosse. We made
a mistake in the first place. We
should have kept control of hockey.
We should never have let it go
out of our hands. If we had done
this we wouldn't be in the spot
we are now. Let us give trophies
for these three major sports. Let



SEE HIM SMILING

Robert "Scotty" Rankine (above)
of Preston was to-day awarded
the Norton H. Crowe Memorial
Trophy by the A.A.U. of C. as the
Dominion's outstanding athlete of
the year. The vote was close be-
tween "Scotty" and Walter Young
of Verdun, who won the Boston
Marathon this spring.

work with the C.A.H.A. I can see
the day coming when hockey teams
from the A.A.U. will play off with
the C.A.H.A. representatives. It
may be ten years away, but it will
come, if we use common sense

VOLUME 4
NUMBER 3
NOVEMBER
1939

WHAT'S AHEAD...?

A CALENDAR OF CONCERTS
RECITALS, LECTURES,
PLAYS
AND OTHER EVENTS
FOR THE
SEASON OF
1939-1940

◆

Issued Monthly by
DOROTHY PARNUM
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TORONTO, - ONTARIO
Telephone RA. 2888

"WHAT'S AHEAD?"

PUBLISHED—

on the 1st of the month—September to May.

CONTAINS—

valuable information as to dates and particulars of concerts, lectures, plays, etc., in Toronto and other cities and towns in Ontario.

REVISED CALENDAR SECTION—

appears in each new issue extending over a period of seven to eight weeks.

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Calendar of Events

1939-40

(Evening events unless otherwise stated)

NOVEMBER

Wed. 1st } Town Tonics—Hart House The-
Thurs. 2nd- } atre.

Wed. 1st—Shakespeare Society of Toronto
(Prof. G. Norwood) College St.
Library.

Wed. 1st—Jascha Heifetz, (Violinist) —
Massey Hall.

Thur. 2nd—William Patrick Hitler — Massey
Hall.

Thur. 2nd—(11 a.m.) — "The Puzzle Russia"
Lecture by Mrs. W. R. Folkes,
Heliconian Club.

Fri. 3rd—Illustrated Travelogue (Capt.
Fred H. Reid) Massey Hall.

Fri. 3rd—(4.30 p.m.) — The New Franz
Hals Portrait (Talk by Peter
Brieger) Art Gallery.

Sat. 4th—(Mat.)—Toronto Conser. Music
Riverdale Branch Pupils' Recital,
Recital Hall.

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EILEEN LAW, Contralto
Guest Artist

Prices: 50c to \$2.50

Tues., Nov. 21st, 8.45 p.m.

JEAN DE RIMANOCZY, Violinist
Guest Artist

Prices: 50c to \$2.50

Tues., Dec. 5th, 8.45 p.m.

BEETHOVEN'S NINTH SYMPHONY
THE CONSERVATORY CHOIR
and
SOLOISTS

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Tues., Dec. 19th, 8.45 p.m.

Xmas Box Symphony

Prices: 75c, 1.00, 1.50, 2.00, 2.50, 3.00

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CALENDAR

(Evening events unless otherwise stated)

NOVEMBER

- Sat. 4th—"The Study of Animal Life in Canada"—(J. R. Dymond, M.A., F.R.S.C.)—Convocation Hall.
- Sat. 4th—Can. Authors' Asso.—(Three One Act Plays), Hart House Theatre.
- Mon. 6th—National Film Society of Canada
Royal Ontario Museum.
- Mon. 6th—Review of "Can. Group of Painters"—(Barker Fairley) Art Gallery.
- Mon. 6th—The Toronto Field Naturalists Club (A. W. Baker, B.S.A.) The Theatre, Royal Ontario Museum.
- Tues. 7th—
Wed. 8th—
Thur. 9th—
Fri. 10th—
Sat. 11th—
- Brownlow Card Production—Hart House Theatre.
- (Mat.)
- Tues. 7th—Toronto Symphony Orchestra —
(Eileen Law, Contralto), Massey Hall.
- Wed. 8th—English Folk Dance Society —
Margaret Eaton School.

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CALENDAR

(Evening events unless otherwise stated)

NOVEMBER

Thurs. 9th—Toronto Town Hall Series (Elissa Landi)—Eaton Auditorium.

Thurs. 9th—Alec. Templeton (Pianist-composer-satirist)—Massey Hall.

Thurs. 9th } (2 to 10 p.m.)
Fri. 10th } Annual Bazaar, Russian Ortho-
Sat. 11th } dox Church, Glen Morris St.

Fri. 10th—"As You Like It" (The Village Players) — Forest Hill Village School.

Fri. 10th—Canadian Painting (Talk by Rody Kenny Courtice) Art Gallery.

Fri. 10th—Illustrated Travelogue — (Capt. Fred H. Reid) Massey Hall.

Fri. 10th—Violin Recital—By Pupils of J. A. Montague, Toronto Conser. Music—Recital Hall.

Sat. 11th— REMEMBRANCE DAY

Sat. 11th—Lecture by Ralph Linton, Ph.D., (Col. Univ. New York)—Convocation Hall.

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Choral Speaking

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Conservatory after November 10

CALENDAR

(Evening events unless otherwise stated)

NOVEMBER

- Mon. 13th—National Film Society of Canada
Royal Ontario Museum.
- Mon. 13th—Modern Music for Violin and
Piano (Harry Adaskin and
Frances Marr) Art Gallery.
- Mon. 13th—"Current Events" — Mrs. John
Davidson—Jarvis Street Collegiate.
- Mon. 13th—Advanced Grades Recital, Toronto
Conser. Music, Concert Hall.
- Mon. 13th—"Abe Lincoln in Illinois" (Ray-
mond Massey)—Royal Alexandra
Theatre.
- Tues. 14th—(5 p.m.)—Organ Recital by Dr.
Chas. Peaker—Convocation Hall.
- Tues. 14th—"Shall Fascism Dominate the
World?" — Lecture by George
Sokolsky—Holy Blossom Temple.
- Wed. 15th—English Folk Dance Society—
Margaret Eaton School.
- Wed. 15th—I.O.D.E. Lady Tweedsmuir Chap-
ter—Moving Pictures—Eaton
Auditorium.

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*Pupils prepared
for the Children's and Major Exams.
of the Royal Academy of Dancing,
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50 Yorkville Ave. Cor. Bay, Toronto

CALENDAR

(Evening events unless otherwise stated)

NOVEMBER

Mon. 14th—"Madame Butterfly", San Carlo Opera Co.—Massey Hall.

Wed. 15th—Dickens Fellowship—Hart House Theatre.

Tues. 15th—"Il Trovatore", San Carlo Opera Co.—Massey Hall.

Wed. 16th—"Carmen", San Carlo Opera Co. Massey Hall.

Thurs. 16th—Vronsky & Babin—Eaton Auditorium.

Thur. 16th—(11 a.m.)—"Youth in Dictator Countries"—Lecture by Mrs. W. R. Folkes, Heliconian Club.

Fri. 17th—Piano Recital—by Victor Johnson, Pupil of Boris Berlin, Toronto Conser. Corncert Hall.

Fri. 17th—Illustrated Travelogue — (Capt. Fred. H. Reid) Massey Hall.

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CARLO PERONI, Conductor

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Nov. 15—Il Trovatore

Nov. 16—Carmen

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- Sat. 18th—**Brownlow Card Production**—Hart House Theatre.
- Sat. 18th—(Mat.)—**Toronto Conser. Music**—Hillcrest Branch Pupils—Concert Hall.
- Sun. 19th—**Music Study Club**—Conducted by Winifred Searle (250A Brunswick Ave.)
- Mon. 20th—**National Film Society of Canada**—Royal Ontario Museum.
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Tues. 21st—**Travelogue** — **The Toll Bros.** —
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Thurs. 23rd—**Lehmann & Melchior**—Eaton Au-
ditorium.

Thurs. 23rd—**Alliance Francaise**—Hart House
Theatre.

Thurs. 23rd—(11 a.m.) — **Princess Alexandra
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"At Home" — Eaton Auditorium.
- Fri. 24th—Piano Pupils of Carol Chace. To-
ronto Conser. Music Recital Hall.
- Fri. 24th—Welsh Dramatic Society — Mar-
garet Eaton Hall.
- Fri. 24th—(Afternoon and Evening) — Baz-
aar — Runnymede Chapter
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- Sat. 25th—"Explorations with High Pres-
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- Sat. 25th—Toronto Conser. Music, Pupils of
Oakwood Branch—Recital Hall.
- Mon. 27th—"Current Events" — Mrs. John
Davidson—Jarvis Street Collegiate.
- Mon. 27th—Dickens Fellowship—Hart House
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NOVEMBER

- Sat. 4th—(2.45 p.m.)—Junior Music Club
—Museum Hall.
- Sat. 4th—(4 p.m.)—Ottawa Music Club—
Chateau Laurier.
- Sat. 4th—Can. College of Organists —
Speaker, C. H. Milligan.
- Mon. 6th—Piano Recital—by Eleanor Brad-
ford, Chateau Laurier.
- Thur. 9th—Song Recital—by Dorothy Mc-
Curry, Chateau Laurier.
- Mon. 13th—Madrigal Singers — University
Women's Club, Chateau Laurier.
- Tues. 14th—Harmony Music Club.
- Thurs. 16th—Luboshutz and Nemenoff (Piano
Duo)—Morning Music Club.
- Mon. 20th—Nusch and Serkin (Violin and
Piano)—Tremblay Series.
- Thur. 23rd—Ont. Music Teachers' Asso.
- Tues. 28th—Harmony Music Club.
- Tues. 28th— } "Perfect Alibi", by Milne —
to } Ottawa Drama League.
- Sat. 2nd— }
- Thurs. 30th—Lecture by Dr. F. J. Horwood, at
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Teachers' Asso.

DECEMBER

- Fri. 1st—New York Philharmonic Orches-
tra—Tremblay Series.

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NOVEMBER

Thur. 2nd—Can. College Organists' Meeting
and Recital—by Maitland Farmer,
F.R.C.O. Centenary Church.

Wed. 8th—(Mat.) — Duet Club Programme
Hamilton Conservatory Recital
Hall.

Sat. 18th—Hamilton Eisteddfod — Technical
School.

Tues. 21st—Hamilton Conservatory Faculty
Club in Recital Hall.

Wed. 22nd—(Mat.) — Duet Club Programme
Hamilton Conservatory Recital
Hall.

Mon. 27th—Ossy Renardy (Violinist) — Sa-
voy Theatre.

Thurs. 30th—New York Philharmonic Orches-
tra—Palace Theatre.

DECEMBER

Wed. 6th—Hamilton Police Concert — Delta
Collegiate Auditorium.

Thurs. 14th—John Brownlee (Baritone)—Pal-
ace Theatre.

Sat. 16th—Lecture by J. Campbell-McInnes,
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PETERBOROUGH CALENDAR

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NOVEMBER

Wed. 8th—"Music in the Community", Lecture by J. Campbell-McInnes, Aus. Ont. Music Teachers' Asso.

Mon. 13th—Dr. Turvell (Lecture) — Univ. Women's Club, Y.W.C.A.

Mon. 20th—Raya Garbousova — ('Cellist) — Collegiate Auditorium.

DECEMBER

Wed. 13th—"A Pageant of Minstrelsy", Lecture by J. Campbell-McInnes, Aus. Ont. Music Teachers' Asso.

JANUARY, 1940

Wed. 10th—Argentinita and her Spanish Dancers, Collegiate Auditorium.

Wed. 17th—"The Bible in Music and Literature", Lecture by J. Campbell-McInnes, Aus. Ont. Music Teachers' Asso.

FEBRUARY

Wed. 14th—"Informal Talk on the Lives of Famous Singers", by J. Campbell-McInnes, Aus. Ont. Music Teachers' Asso.

APRIL

Mon. 1st—Hertha Glatz, (Contralto)—Collegiate Auditorium.



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Children Play Russian Music During Ballet

Boris Volkoff Repeats The Green Cat, With Several Interesting Ad- ditions

By ROSE MACDONALD

Boris Volkoff's charming little ballet, *The Green Cat*, which he first put on as a children's Christmas entertainment, was repeated at the Eaton Auditorium with some additional features, notably the entr'acte interpolation of Russian folk music by the Balalaika Orchestra, under the direction of A. M. Panowsky. This is a group of children of Russian origin, with which Mr. Panowsky began to work only last autumn and already they have achieved a pretty style, playing on mandolin or the typical Russian balalaika, singing the folk songs of the land of their fathers. An attractive picture they made, too, on this occasion, the little girls in their bright red and yellow kerchief headdresses, the boys in their embroidered rubashkas. Like so many butterflies they seemed, as they fluttered off between the curtains.

MARGARET CLEMENS

Story and choreography of *The Green Cat* are by Mr. Volkoff himself, and the engaging music which accompanies it was arranged by Margaret Clemens. The curtain rises on Bubo's toyshop—Mr. Volkoff is Bubo—where are all manner of dancing dolls, and where, of a night, scampering mice make merriment at the expense of the Green Cat, who is night watchman. Dulcina, loveliest of all the dolls, is taken to a new home, where a grand Easter ball is in progress, and this scene gives opportunity for some very charming ballet dancing indeed. Alas! the lovely little doll is forgotten, but not by the Green Cat, who finally sees Dulcina safely back to the toyshop.

"PAIN IN SAWDUST"

Little Gloria Lyons was again the completely captivating Dulcina, dancing quite exquisitely and singing with delicious pathos her song about having "a pain her sawdust." Nancy Anne Featherstone was again the adorable little Sleepy Doll who had to be wound up. A particularly sparkling number by a pair of the larger dolls was the Polka, danced to the Schwanda music. The gracefully agile Green Cat was skilfully presented by Nellie Butko. Those mice, by the way, charming little creatures might, it seemed, have more successfully completed the illusion had the grey covering been more extensive.

The ballet dancing in the ballroom scene was an accomplished performance, culminating in a graceful dance of the fairies, this presented by Joan Hutchinson, Ruth Geller and Mary Wilder.

As a finale, a group of Mr. Volkoff's advanced pupils, headed by Joan Hutchinson, were seen in a successful dance of the Black Swans.

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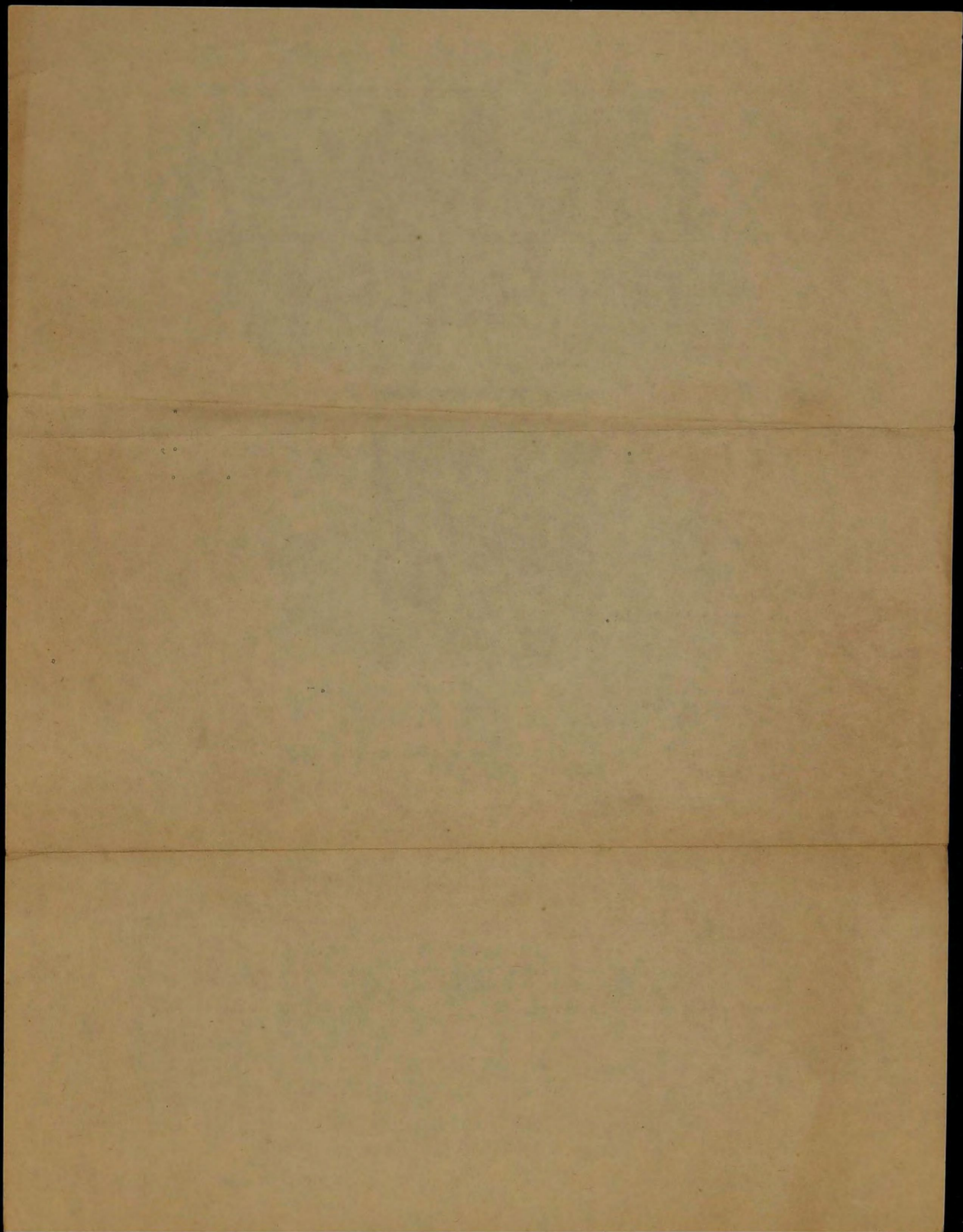
"American Dancers' Magazine's" Comment of VESTOFF'S work given at the CHICAGO ASSOCIATION, 1936, 1937:

"To every one present, the high spot of the entire Convention was the tremendous ovation accorded Veronine Vestoff. This year Ballet-Master Vestoff, who has been in semi-retirement for the past several years, staged what is probably the most remarkable come-back that this profession has ever witnessed, but from the day he first set foot on the floor at the Normal School and Convention, Vestoff was the idol of the Convention. This inspired

presentation of his dances and his delightful habit of executing intricate steps himself, just as he did in the days when he danced with Pavlova, brought the attendance in his classes to a new high for the ballet department. In speaking of him, one of the officers remarked, "Veronine Vestoff is one of the few living Ballet-Masters whose work has won the genuine interest and appreciation of the younger dancers of today, and the Association was proud to have him on its staff."

ANY TEACHER attending with TWO of their students are ENTITLED to have THIS COURSE FREE of CHARGE.

For Further Information, Address Mr. Veronine Vestoff, c/o American Dancers' Magazine, 250 West 57th Street, New York



Music & Drama DEPARTMENT

Conducted by LAWRENCE MASON

RUSSIAN BALLET.

Opening Night Wins Great Success in Massey Hall.

Col. W. de Basil presented his Russian Ballet at Massey Hall last night before a large and distinguished audience. The program was a richly satisfying one. It contained the romantic "Swan Lake," Lichine's widely discussed new ballet, "Francesca da Rimini;" "The Afternoon of a Faun," after Nijinsky's choreography, and the colorful dances from Borodin's opera, "Prince Igor."

"Swan Lake" is a ballet of the conventional type. The story is of little importance, serving merely as a framework to support the various dance sequences of the corps de ballet and soloists. Last night's performance was chiefly notable for the inspired dancing of Danilova as the Queen of the Swans. She sustained skilfully the mood of strangeness, passion and tenderness which the characterization called for, and her technique was magnificent.

This reviewer has seen Lichine's "Francesca da Rimini" several times, and last night's presentation confirms his impression that it is a very great work. It is not perfect, of course. The weakest section is the centre portion—the dream—in which the narrative becomes blurred and the movement rather meaningless. The difficulty here was probably that the choreographer felt he must bring in the corps de ballet in dances of the conventional "pretty" character. But the opening and closing passages are surely unsurpassed in the repertoire of classic ballet. The dynamic intensity, the violence of the initial scenes, the tenderness and beauty of the love duet, the confusion and horror of the epic struggle between Paolo and his brother, and the final tragic movements and tableaux — these represent supreme achievements in the art of the new theatre-dance. Here are the terror, pity, and loveliness of the world's tragic masterpieces in the other arts, and the audience's applause was ovational.

The last two numbers must be briefly reviewed. Some will prefer Serge Lifar's solo interpretation of the faun in "The Afternoon of a Faun" to last night's ballet in which the nymphs appear in Nijinsky's strangely mannered choreography. The production, the present writer felt, needed more dramatic and symbolic lighting. Yet it was beautiful, and Lichine's faun was a lyrical, sensitive, memorable one.

The barbaric dances from Borodin's "Prince Igor" closed the program. These are always impressive, and were magnificently done last night. Altogether it was a most eventful and successful evening. A wholly different program will be presented tonight.

—Herman Voaden.



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appointed on the Patrol. I have in the middle of the road with her notice and is not vested with police authority. The police will have their numbers taken and she has the merit of having the Patrol with me when needed.

Isis.

Sheep

"Rounding the corner of the Downs
they come,
A white flock, moving slow,
Treading the steep and terraced
ways
That only sheep may go.

"Above their bent and nibbling
heads
A faint wind passes by,
Aeolus, shepherd, drives his clouds
Across a pathless sky!"
—Joyce Sambrook.

These have a pattern to be quilted on them. I received a pattern for this with Colonial Lady pattern. I am at a loss to know how to go about putting the pattern onto the strips. I have only a small section.

Thanking every one for past favors and hoping I can some day return them.

Dorothea.

Who can help Dorothea?

Dear Homemaker: For years I have thought of writing to you, but I was not a homemaker and hesitated. Six weeks ago I became one—so here I am. I am now one from the "sinful North"; but, so far, cannot see that it is any more sinful than Toronto. It may be that some of the newer mining towns have more sinners per population than Southern Ontario, but who are we to judge what is sinful and what is not. I know of two Southern engagements broken because the girls would not come North. I am sure I don't know what they are afraid of. In the average Northern town there are more men than women. This may be the cause. One of the Northern congregations were a bit surprised a week ago. Their minister had been thinking considerably on the statement, so rose and said: "Let us sin." Broad grins followed from every corner of the church, but the choir understood, rose and began to sing.

I have not burned any tea biscuits yet, but I have not made any, which

Now you can
conceal small

'HANSEL AND GRETEL' STAGED WITH SKILL

Borre-Volkoff Opera and
Ballet Combination Stars
Toronto Talent

SPLENDID DANCING

By AUGUSTUS BRIDLE

Last night at the Victoria theatre, Cesar Borre conducted the Toronto Opera Co. in the finest production of "Hansel and Gretel," by Humperdinck, ever done here. This city already had staged two home-built productions at the old Regent and the Royal under Sir Ernest Mac-Millan, considerably better than those of San Carlo, and De Feo at the Coliseum.

Millions of radioites in America know the wonderful Dream Song in this great fairy-tale opera. The Borre-Volkoff production gave the complete illusional enchantment of forest, dream-angels, witch and gingerbread children. Every detail of a production that lifted an entirely Toronto cast to a high level of professional technique was Borre's—except the ballet and the individual dancing. The audience pretty well forgot that they were not actually in Antwerp or Berlin. The orchestra of 50 made a difficult, fascinating score sound professionally easy. The stage was enchantingly realistic. The principals were excellent. The traditions of this fairyland opera of the '90's were kept up to the high level of European mastery of fantasy and illusion. The title roles were done with fine intimate characterization. Freda Fusco as Hansel had the animated swagger of a boy, with remarkably effective vocalism for that kind of role. Her acting was exceptional. Margaret Ruppel as Gretel lacked only more vivacity of acting to equal the lovely lyric timbre of a voice that as Micaela in "Carmen" would be perfect. Her costume she had brought here from Vienna two years ago. As lyric song-figures these two reached their highest level in the dream-song duet.

The two dramatic roles were effective rivals in vocalism. Jeanne Pengelly's fearsome but not too prodigious witch was remarkable in chattering realism and weird abandon, much aided by a clever soft-peddalling of her brilliant vocalism to suit the character. Her solo dance was a grotesque fandango, only excelled by a broomstick flight to top stage so realistic that it seemed to be the work of a dummy. Irene Mahon as the mother was absolutely splendid in dramatic mezzo-contralto singing and vivid acting. Paul Bai as the father was a remarkably effective singing actor—unfortunately without his wonderful dog Wotan, who at rehearsals was so efficient. Roberta Dunn, Eileen Kelly and Janet Baldwin did exquisitely sympathetic roles as Sandman, Dewman and Madonna. The cantorum boys of St. Michael's were admirably effective part-singers in the "gingerbread" chorus.

The great climax was created by the ballet angels in an illusional dream-scene that could be surpassed only on the screen; a symphony of spiritualized figures emerging from a lovely woodland maze that for general plot and mechanism came from Borre, for rhythmic enchantment in color from Volkoff, for lighting technique from Herman Voaden. Borre conducted with intimate mastery of detail, only now and then with rather too much orchestra for a few singers.

The postlude ballet, "Polorstian Dances," from Borodin's "Prince Igor," was a barbaric revel of color, drama and gorgeously exotic realism, with choric incidental music and a savagely rhapsodic dance scenario such as only Volkoff in this city could have produced. The primeval lilt of this semi-Oriental, Slav orgy of choric dancing was a mob expression of the marvellous, insurgent vitality in all the solo work of this choreographer as revealed in his own whirling dance as captive chief.

Cups



Onto Friend a Parrot, Who to Rides—Europe Takes Chocolate Cocktails

many family parties enjoyed the English dinner . . . gales of laughter when Murray Adaskin dressed as Charlie Chaplin visited all the children . . . many young ladies wearing their first party dresses . . . seven-year-old Ann Leckie in a floor-length frock of powder blue crepe, the smocked bodice caught at the neck with pink velvet bows . . . Patsy Clarke in pale pink crepe with huge bow in her hair . . . Ann Fenwick in French blue floor-length dress banded with red velvet . . . Margaret Fenwick in bright red crepe . . . tiny June Johnson brought her doll along to the party wearing a dress exactly the same as June's . . . peach taffeta with green velvet appliqued down the front and around the neckline . . . Allen and Merton Colburn, eight-year-old twins, having fun.

☆☆☆

Former Hart House players are wielding the grease paint on the faces of the younger generation appearing in "Aladdin and His Wonderful Lamp" at Hart House theatre during this week. Laurie Burford is in charge of the make-up, adding a sparkle to the comedy by placing with a practiced hand a touch of green sequin to the eyes of the youthful players.

☆☆☆

Heard Bob Crosby and all his orchestra had Christmas dinner at the Brant Inn Christmas night, with Murray Anderson and "Cliff" Kendall hosting . . . scads of smart parties in every corner of the Lido Deck . . . Gentlemen Cadet "Dave" Newlands dancing with Betty Vallance. Flash of other R.M.C. uniforms adding dash of appropriate color . . . "Jim" Ferrie, home from Akron, Ohio, for holidays and "beauing" Alice Redmond of Burlington. "Bob" Stamp up from the maritimes and with Shirley Lockett . . . "Al" Prack holidaying in Hamilton from Clarkson, West Virginia, and out for a spot of dancing . . . Olga Nicholson, and Norris Hart, the Jack Harts, the latter in black lace formal; Colin Glassco, Peter Tulley, G. A. Havers (St. Catharines) . . . the David Burbidges down from Kirkland Lake . . . Margaret Hobbs of Preston, Bill Goring, Helen Chrysler and Harry Magill. Glimpsed the Walter Crawfords of Hamilton with a party Mrs. C. in blue chiffon formal with "gor-gee-us" silver fox cape . . . Margaret Vine and "Art" Arnold, the Walter Woods . . . Eleanor Richardson of Hamilton, lovely in white chiffon formal with Parisian note in the corselette bodice, wearing corsage of red roses, dancing with "Don" Cunningham.

☆☆☆

Congratulations . . . a son was born to Don Guido and Donna Colonna on Christmas Day. The father is the Italian vice-consul in Toronto, having come from New York a year or so ago. His wife is the former Tatiana Conus, lovely daughter of Madame Conus of Paris, France, formerly Princess Lieven.

ANNETTE H. AND S.

The regular monthly meeting of the Annette Street Home and School club was held in the kindergarten. Mrs. L. Brown presided. The evening began with carols, sung by Miss M. Butchart's class, after which Bernice Stinson gave a novel tap dance, Dorothy Dew an accordion solo, and Milly Solloway sang several solos. Ruth Bond gave two readings and Bill Martin a tap number. G. H. Gilson's class presented a Christmas play which was much enjoyed and showed a great deal of thought and work in its preparation. Mr. Gilson was highly praised and thanked by the principal, J. C. McLellan.

1939.

Toronto Girl Featured Ballerina



"Spins and Sparks," a fast-paced dance revue and extravaganza, which comes to Massey Hall for two performances, Friday evening, Dec. 29, and the afternoon of New Year's Day, will have as one of its featured stars Patricia Drylie, premier ballerina of the Volkoff Ballet. Miss Drylie, pictured above, is a Toronto girl. The production has a cast of forty-five and is staged in four scenes.

Five Skaters Drown in East

Boston, Dec. 27 (AP).—Five young persons drowned and two others were rescued today in New England skating accidents.

Paul A. Shunamon, 19, and Martin M. Cole, 17, Cambridge Boy Scouts, lost their lives in the Concord River at Billerica, Mass.; while three Edmonston, N.B., residents—Louis Magoon, 17; his sister, Minnie, 14, and Geraldine Ploudre, 20—perished while skating at near-by Madawaska, Me., across the border from their homes.

Herbert Tidley, 9, and Oscar Washburn, 32, were saved after crashing through thin ice on the Charles River, near their homes in the Brighton district.

DETECTS CELLS WAR ON GERMS

Woman Reveals How
Body Builds Protection

RED DYE USED

(By **STEPHEN J. McDONOUGH.**)
(Associated Press Science Writer.)

Cumtuba, O., Dec. 27 (AP). — A woman scientist announced today discovery of the method by which body cells manufacture disease-resistant substances from the disease germs and viruses themselves.

Elderly Dr. Florence R. Sabin was retired from the Rockefeller Institute for Medical Research early this year. She refused to quit

A Russian C



This elderly Finnish woman...
...her home.

**"Spins and Sparks" in Massey Hall
On Evening of Dec. 29 and
Jan. 1st Matinee**

Most spectacular dance extravaganza ever undertaken by the Volkoff Ballet will be presented at Massey Hall on the evening of Friday, Dec. 29, and on the afternoon of New Year's Day, when this outstanding group of dancers, prime favorites with international audiences during the Olympics Dance Festival in Berlin, will participate in "Spins and Sparks," an elaborate dance revue with a cast of 45 and a symphonic orchestra of 30, under the direction of Ettore Mazzoleni.

In four lengthy scenes, interspersed by three intermissions, "Spins and Sparks" is a dance story which traces the career of a youngster from ballet school days through her debut as a ballerina and then

double those of November last year, and December is also showing a satisfactory gain. Profits are being well maintained.

H. E. Herschorn was added to the board.

Silver's Gains Cut

New York, Dec. 22—Bar silver 35 $\frac{3}{8}$ cents, off 1 $\frac{1}{8}$ cents, the loss representing most of the gains of the last few days.

Montreal Stocks

Montreal bid and asked—Asbestos, 26 $\frac{1}{4}$ -26 $\frac{3}{8}$; Bulolo, 22 $\frac{1}{4}$ -24; Cdn. Cel., 28 $\frac{1}{2}$ B; Cdn. Vickers, 7 $\frac{1}{2}$ -8; Car Mal, 2-2 $\frac{1}{4}$; Dom Eng, 37-42; Dryden, 11 $\frac{1}{2}$ -11 $\frac{3}{4}$; Donna, 9 $\frac{3}{4}$ -10; Electro, 10-10 $\frac{1}{8}$; Fairchild, 6 $\frac{1}{2}$ B Foundation, 9 $\frac{3}{4}$ -10 $\frac{1}{2}$; Guards, 7 $\frac{1}{2}$ -7 $\frac{5}{8}$; Ind. Accp., 26 $\frac{1}{4}$ -27 $\frac{1}{2}$; Lake St. John, 26-28; MacLaren, 20-20 $\frac{3}{4}$; Mitchell Rob, 15-15 $\frac{1}{2}$ Mon. Tram, 55B; Ogilvie, 32 $\frac{3}{4}$ -33; Pato, 220-225; Placer

GRACEFUL DANCE TEAM AT MASSEY HALL



One of the most novel numbers in "Spins and Sparks," the elaborate dance spectacle which comes to Massey Hall on Friday night, Dec. 29, and on the afternoon of New Year's Day, is a graceful ballroom presentation featured by Laurie Ducak, Grace Twiss and Boris Volkoff.

to the grand ball which is given in her honor. The sets for this great dance revue are by Arthur Price and James Pape, with Price responsible for the staging. The colorful costumes are by Edgar Noffke; the beautiful lighting effects by Herman Voaden.

	Bid	Ask.		Bid	Ask.
Abitibi..	195	2 1/4	Lk Shore	27	27 1/2
do 6 pf	16	16 1/4	Lk Sulph	1 3/4	3 1/2
Acme Gas ..	6	6	Lk Woods	27	27
Afton.....	1 1/2	1 1/2	Lamaque	700	710
Ajax O-G	18	25	Land BL	39	50
AP Cons.	16	18	Lang & S	19	19
AP Grain.	2 1/2	3 1/2	Lapa Cad	13	14
do pf.	36 1/2	37	Laura S.	12 1/2	13
Aldermac	35	37	Lebel Oro	1 1/4	2
Algoma Stl	17	17	Legare pf.	7	8 1/2
do pf.	91	..	Leitch...	84	86
Am Cy B	31	..	Little LL	300	305
Amm Gold	4 1/2	4 1/2	Loblaw A	27 1/4	28
Ang Cdn.	92	95	do B...	25 1/2	26 1/2
Ang Hur	230	..	Loews M	10 1/4	..
Arntfield.	9	9 1/2	Macassa	415	420
Ashley....	5 1/4	6	McL C.	238	245
Astoria Q.	2 1/4	6 1/2	Mad R Lk	49	49 1/2
Aul&W p	101 1/4	..	Malart G	96	97
Aunor...	226	230	Man & 9.	1	1 1/4
Bagamac.	8 1/2	10	M Lf Gar	6 1/2	10
Bankfield	20 1/2	21	do pf.	6 1/2	7 1/2
Bk Mount	200	..	M Lf Mill	5 1/2	5 1/4
Bk NS...	305	..	do pf.	8 1/2	9
Bk Tor.	257	..	Maralco.	3	4
Barkers..	5	6 1/2	Massey-H.	6	6 1/4
do pfd.	33	35 1/2	do pf.	58 1/2	59 1/2
Base Met	8	30	McColl...	8 1/4	9 1/4
Bath P A	13 1/2	..	do pf.	96 1/2	97 1/2
do B...	4 1/4	4 3/4	do Rts.	1/4	2
Bear Exp	6	6 1/4	McDoug S	..	..
Beattie.	105	108	McIntyre.	57	58
Beatty A	4 1/2	5 1/4	McKen R	133	134
do 1 p	100	102	McVittie.	10	11 1/2
do 2 pf	..	95	McWatter	55	58
B'harnois	5 1/4	6	Mentor R	..	39
Bell Pho	166 1/2	..	Min Cor	132	135
Bidgood K	12 1/4	13	Model Oil	25	30
Bg Miss.	13 1/2	14	Mon Knit	2 1/4	5
Biltmore.	10	11 1/4	do pfd.	58	60
Blue Rib.	7	8 1/2	Mon Oil.	7	10
do pfd.	36	38	Moneta.	80	85
Boblo	7 1/4	8 1/2	Moore C.	44 1/4	45
Bralorne.	10 1/4	11 1/4	do A...	179 1/2	181 1/4
Br Cord p	19	21	do B...	267	..
Brzyl Tr	9 1/4	9 3/4	..	..	..

	Sales in Hundreds	High	Low	11.00	Net Ch'ge
A					
Adams Ex.	3	8 1/4	8	8	— 1/4
Air Red	1	54 1/4	54 1/4	54 1/4	— 1/4
Alaska J	7	6 1/4	6 1/4	6 1/4	— 1/4
Allegh Cp	11	7 1/4	7 1/4	7 1/4	— 1/4
Alleg Lud St	1	21 1/4	21 1/4	21 1/4	— 1/4
Allied St	3	9	9	9	— 1/4
Allis Ch M.	5	39 1/4	39	39	..
Am Gk N.	2	10 1/4	10 1/4	10 1/4	..
Am Can	2	113	113	113	— 1/4
Am Car & F	2	31 1/4	31 1/4	31 1/4	..
Am Coml A	1	7	7	7	— 1/4
Am Loco	9	21 1/4	21	21	— 1/4
Am Pw & L.	1	4 1/4	4 1/4	4 1/4	..
Am P&L \$5 p	6	47 1/4	47	47 1/4	+ 1 1/4
Am Rad & SS	19	9 1/4	9 1/4	9 1/4	..
Am Roll M.	2	16 1/4	16 1/4	16 1/4	..
Am Sm & R.	5	51 1/4	51 1/4	51 1/4	..
Am Strs	1	12 1/4	12 1/4	12 1/4	..
Am Sug R.	1	20 1/4	20 1/4	20 1/4	+ 1 1/4
Am T & T.	8	170 1/4	170 1/4	170 1/4	..
Am Tob B.	33	84 1/4	84 1/4	84 1/4	— 1/4
Am W W	23	11 1/4	11 1/4	11 1/4	..
Am Wool	2	9 1/4	9 1/4	9 1/4	+ 1 1/4
Anacanda	7	30 1/4	30 1/4	30 1/4	..
A P W Pap.	3	3 1/4	3 1/4	3 1/4	..
Arm Cork	6	37 1/4	37 1/4	37 1/4	..
Atch T&SF	16	24 1/4	24 1/4	24 1/4	..
Atl Coast L	2	22 1/4	22 1/4	22 1/4	..
Atl Refin.	2	20 1/4	20 1/4	20 1/4	..
Aviathn Cp	2	7	7	7	..
B					
Bald Lo ct.	4	17 1/4	17 1/4	17 1/4	+ 1 1/4
Balt & O.	6	5 1/4	5 1/4	5 1/4	..
Balt & O p.	1	7 1/4	7 1/4	7 1/4	— 1/4
Barnsdall Oil	3	12 1/4	12 1/4	12 1/4	..
Bendix Av	4	30 1/4	30	30	..
Beth Steel	13	82	82	82	..
do 5 pfd.	1	17 1/4	17 1/4	17 1/4	..
Bigelow S.	3	28	28	28	+ 1 1/4
Boeing Air	1	22 1/4	22 1/4	22 1/4	..
Bohn Al & B	3	22 1/4	22	22	..
Borden Co	5	21 1/4	21 1/4	21 1/4	..
Borg Warn	2	24 1/4	24 1/4	24 1/4	+ 1 1/4
Briggs Mfg	3	21 1/4	21 1/4	21 1/4	..
Bklyn M Tr.	6	14	13 1/4	14	+ 1 1/4
Budd Mfg	2	5 1/4	5 1/4	5 1/4	..
Bulova W	1	30 1/4	30 1/4	30 1/4	..
Burr Add M	5	11 1/4	11 1/4	11 1/4	..
C					
Calif Pack	3	22	22	22	..
Can Dry G A	11	17 1/4	17	17 1/4	+ 1 1/4
Can Pac	6	4 1/4	4 1/4	4 1/4	..
Caterpil Tr	1	55	55	55	..
Celanese C	2	29 1/4	29 1/4	29 1/4	..
Ches & Ohio	6	39 1/4	39 1/4	39 1/4	+ 1 1/4
Chi & N W	3	5-16	1/4	1/4	..
Chi M S P&P	1	1/4	1/4	1/4	..

THE GLOBE AND MAIL, TORONTO,

Taking Part in Dance Revue



JANET BALDWIN,

Who posed for this clever portrait, "The Ballet Dancer," by Dorothy Stevens, will take a prominent part in "Spins and Sparks," the spectacular dance revue to be presented by the Boris Volkoff Ballet at Massey Hall this evening and tomorrow afternoon.

FRIDAY, DECEMBER 29, 1939.

SEES PROSPECT OF EARLY PEACE

Howard Heinz Speaks
on 25,000-Mile Hookup

HEARD IN 70 CITIES

Diners in seventy banquet halls in that number of cities, ranging from the Atlantic to the Pacific and from the Far North to the Rio Grande, last night listened to the same addresses and music through the means of a 25,000-mile telephonic hookup arranged by Howard Heinz, president of H. J. Heinz Company, to bring all Heinz employees in the United States and Canada as closely together as possible to celebrate the concern's seventieth anniversary. Mr. Heinz spoke from Pittsburgh, where 3,000 workers dined together in Heinz Auditorium and Service Building, and there were responses from banquet halls in New York City, Toronto and Berkeley, Cal.

Mr. Howard Heinz said in part: "It is a great tribute to the founder of this institution and to his principles that this business has reached its seventieth anniversary when less than 1 per cent of the concerns in the United States have survived even fifty years. But, in my opinion, credit for the length of its life and its progress belongs equally to the employees. . . .

"I should think that Hitler would want peace today more than any other man in the world. His experience with Stalin has proved that the double cross has a different significance than the great cross of the Prince of Peace, whose birthday Christian countries have just



Copy of Jay Thorpe
Original, 10

Volkoff Ballet Enjoyed by All Ages

By PEARL McCARTHY

Just let the ballet be good, and it is fare for all ages from under six to over 60, and for various types. The Volkoff Canadian Ballet, presented Saturday afternoon, in the Eaton Auditorium, had stage composition better than sometimes is found in the professional ballets, plus several other features of merit. There was a full house of admirers, including swarms of children, a sprinkling of the art world and many parents, all apparently enjoying themselves.

The main offering was the Tchaikovsky Nutcracker Ballet in two scenes. This was followed by a few first-class divertissements, with the studio's ballet "In the Park" to close the program in the mood of music by Johann Strauss. The guest artist was Ricardo Sarroga, who appeared as the Prince in the Nutcracker as well as giving a Spanish group with his guitar and song.

Volkoff's stage compositions alone would once more have confirmed the

fact that he is no mere teacher of the dance but an exceptionally gifted artist in this medium. Moreover, wherever he had bright human material to work on, he presented, through his students, examples of high ballet style. This means verve of movement under stiff discipline, an appreciation of abstractions, and under-statement of sparkling ideas. It is a proud art which cannot reach its best without refined intelligence added to labor.

While some dozen dancers at least would merit mention, the best were probably Leonide Masoure, Natalie Butko and Barbara Ferguson.

Miss Ferguson's Clara in the Nutcracker had lovely style. The mime by the dancers who played her friends was good, and this same scene brought on little Madelon Fabbrie as the mechanical doll, a dancer dependable beyond her years and gifted in restrained mime. The second scene, with its large numbers, fell at some moments to mere dancing class routine. If the members of the corps could watch from the audience they would see why a ballet director is not being cruel if he demands stiff labor. Even a few inches here or there can upset the clean composition of a big scene, and dancers

who are not disciplined to the limit cannot show verve on a stage full of twirling bodies.

The humorous section of the program was excellent. Natalie Butko, Linda Aliman, Wendy Canetta, Leonide Masoure and Mildred Herman had both competence and taste.

The Strauss ballet brought the afternoon's special treat, the appearance of Janet Baldwin, who was in excellent form. The croquet group (Carpenter, Canetta, Vanstone and Zwior) deserve mention in this number. The good costuming was done by Ronald McRae, for the Nutcracker, and Edgar Noffke for "In the Park." All choreography was by Volkoff, Margaret Clemens and Leo Barkin were the pianists.

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DANCER GIVES FINE RECITAL

above - in aid

Bettina Byers is a fluent dancer. This was seen on Saturday evening when she gave a recital in Hart House Theatre, assisted by Rhoda Byers, mezzo-soprano, and with Weldon Kilburn at the piano. The recital was in aid of the Hospital for Sick Children.

The program represented tasteful composers of the dance, and Miss Byers' own ideas were shown by her composition, "Indian Impression," given by request. This was a pictorial affair, with the suavity we connect with eastern expression, and it used effectively the shadow thrown from the foot-lights on luminous background. Solos from well-known ballets were among the numbers. It was refined dancing.—P. McC.

Lady Betty.

EIGHTH RACE (off 5:39½)—1 mile and a furlong:

Sun Apollo (Arcaro)...	3.60	2.80	2.30
Pekaki (Wells)		5.00	3.10
Des Grieux (Caffar'a)			3.30

Time 1:51 3-5. Guitar, Parity, Barker, Grit and Grace, Peedeeque also ran.

Fair Grounds

FIRST RACE (off 3:00½) — 6 furlongs:

Arden Lass (Clark)...	14.60	6.40	3.60
Endy (Hanauer).....		3.40	2.40
All Lizzie (Vedder)...			2.60

Time 1:14 1-5. Super Chief, Trim Stepper, Pink Gal, a-Skating Mad, Mountain Echo, a-Second Helping, Many a Time and Town Silver also ran. a-C. Smythe entry.

SECOND RACE (off 3:31½)—6 furlongs:

Little Davey (Oros)...	7.00	4.20	3.40
Might Step (Taylor)...		7.20	4.60
Imperial Impy (Jones)			7.60

Time 1:14 3-5. Moody, Dorothy Jean, Selma May, Paradise Girl, Indian Penny, Harvest Moon and Shakertown also ran.

THIRD RACE (off 3:58½) — 6 furlongs:

Eternal Wave (McD'd)	33.40	13.20	8.60
Family Friend (Polk)		8.60	5.40
Royal Countess (Oros)			4.20

Time 1:14 4-5. f-Flagetta, f-Cantamore, Hypo, Barbara S., f-Golden Silence, Dedication, Wise Idea, Rose

Please save this write up
Star Sat Jan 12/35 night edition

BALLERINA 'LEARNED A LOT' WATCHING HER CAT AND DOG

Bettina Byers Believes Dancing Broadens One's Outlook on Life

IS AT HART HOUSE

55 min Talk with

→ By R. E. KNOWLES

Tonight, at Hart House theatre, one of Toronto's real artists is to give of her skill, and charm, in aid of that most appealing of public aids, the Hospital for Sick Children.

This contagious soul is Miss Bettina Byers—and her art, as thousands know, is that of "dancing" charm for which she has long been famous.

"Please tell me about dancing in general, Miss Byers, and your share of it in particular," was my opening request.

"That would be difficult to do," was the reply—"probably no art is so hard to define as the dancing art."

"Where did you first release your gift, along this line, Miss Byers?" "As a little girl, in Chatham—that was my early home."

"How did you discover your gift, in the first place?" "I didn't—I think it discovered me. Our flair for music is a family one."

"What relation, can you tell me, is there between the two?" "I should say they're twins—dancing is just music in action. I fancy; my sister Rhoda is a mezzo-soprano—she is to help me tonight, at Hart House theatre."

"Where, especially, did you study, Miss Byers?" "Here in Toronto—chiefly under Prof. Earman of piano fame, so far as my music is concerned."

"And, for the dancing part, who helped you most?" "It was Alison Sutcliffe who first taught me that."

Won Scholarship

"Have you ever been abroad?" "Yes. I once won a scholarship which entitled me to study in London—and I went to Russia too."

"Of all countries, which, in your opinion, is the outstanding shrine, so far as dancing is concerned?" "Russia, I would judge—and I've had a most interesting visit there."

"Do you dance alone?" "Nearly always," this followed up a reference to the function of a "ballerina," a mysterious term in art on which I have quite failed to get any further information; "I have my own academy of ballet," she continued; "I have always tried to interest artists in the ballet—such as has its principal shrine in the Royal Academy of Dancing in London."

"How, if at all, would you define 'dancing'?" I asked. "Well, I think I should define it as moving with rhythmical steps—or glides, leaps, revolution if you like—to the accompaniment of music."

"Who, in your opinion, is the most famous dancer of all history?" "I rather fancy that the dance Shakespeare made famous—of the witches, you know—in 'Macbeth' might claim a prominent place."

"Do you, for the most part, dance alone, Miss Byers?" I asked. "Yes, I am, for the most part, a ballerina," was the reply—for which designation I sought chapter and verse; but in vain—even the dictionary fails to enlighten me.

Teaches Dancing

"Have you ever taught dancing yourself?" "Yes, I have my own 'academy of ballet'."

"Does the 'dancing' talent involve a high order of mentality?" "Just in about the same proportion, I should say, as any music-art does."

"Yet it is true, is it not, that even the most savage tribes, as in Africa, are devoted to dancing?" "Yes—I suppose their instincts are the same as ours."

"Is not the expression 'war-dance' a sort of contradiction in terms?"

"Yes, in a way—but it all goes back to the emotional—and the emotional is the very soul of dancing. A baby voices its glee by dancing—long before it can do it in words."

"To be a good dancer," I digressed, "is it necessary to have an ear for music?" "No, I wouldn't say so—but the two should be studied together. In the Russian Ballet, I know, in every class I got to know, all of the students had studied music too. A good illustration, locally, can be found in the Massine Company—and the deBasil—often seen in Massey Hall here."

Prejudice Remains

"Does the old ethical prejudice—once so strong against dancing—still prevail?" "Oh, yes. I have often encountered it, and it's a pity it should be so. Dancing is an art just as much as music, for it's just music in action."

"Does the dancing gift imply, to any marked degree, a superior brand of mentality?" "Rather, I should say, of emotional endowment—but who can draw the line between the emotional and the intellectual?"

"By and large, Miss Byers, do you find your best pupils among boys—or girls?" "Oh, the girls, I should say. Of course, one thing that doesn't help the boys much is their secret misgiving that there's something of the 'sissy' flavor about the whole business."

"Is that true of the 'ballet' brand of dancing?" I queried. "Not so much so. Indeed, for long years the ballet belonged only to men—up to about the time, I think, of Louis the Fourteenth."

"Have the denizens of the 'animal' world," I queried, "ever been suspected of dancing?" "Not technically, perhaps—but every dance specialist could learn—I know I have—from their movements. I certainly have learned a lot, in that regard, from both my cat and my dog. Their grace and agility in both jumping and landing—so quick, but so controlled. And, especially, so soundless—and so effortless."

Value of Dancing

"Just how?" I followed up. "Well, after all, one's outward movement is influenced by one's inward life. The outward physical voices the inward emotional. They act and react. One indulges certain movements because of certain inward feelings. It is true that our emotions impel our movements—but it's equally true that our movements to a certain extent control our emotions."

"Then you think that your art has a real value in one's life?" "Decidedly. For one thing, it keeps you fit."

"Are there any specific, technical, precautions that a dancer has to observe?" "Well, for one thing, you

certainly have to take care of your feet. Many of the specialists won't allow their stars to skate—but they all encourage them to swim. Details like that all count."

"Do you ever dance when you're all alone?" "Yes—if the urge impels me."

"Do church-folks, in their entertainment rooms, encourage dancing as a rule?" "No, not as a rule. But many cultivate it. And not a few insist on the use of long skirts—and, for certain forms of dancing, of what are known as 'tights'."

"To close, Miss Byers, what is the central, fundamental secret of the dance's lure—to young people?"

"It is that magic thing called 'harmony'," was the reply; "it's just another illustration of the inseparable oneness of the physical and the spiritual. It's an effort to bring, to all the physical side of life, the spiritual forces we all have."

TRANSACTIONS

Wires to The Star

GOVERNMENT REVENUE NOW SHOWING GROWTH

Attributed to Increasing Industrial and Business Activity

NINE MONTHS' TOTAL

While costs of Canada's part in the war against Hitlerism are bound to mount month by month during 1940, a distinctly encouraging fact is that dominion treasury figures for December and the first ten days of January show that receipts from taxation have also begun to mount rapidly. That increase is not only due to the additional taxation levied in the emergency session of September, last, but is attributed in considerable measure to increasing industrial and business activity which have raised the receipts as well from taxes which were not changed.

Total receipts for the nine months to December 31, 1939, were \$398.8 millions, and that shows a gain of only \$4 millions. The gain for December alone, however, is no less than \$7.7 millions to \$44.1 millions as compared with December, 1938. There were actual declines in the months preceding the war, but increased receipts in the war months have made up for declines in earlier months. Customs and excise duties alone produced 50 per cent. more revenue in these war months than they did in the months immediately preceding.

Interim reports for January show that the December gains are being more than maintained. The first ten days of January, 1940, show an increase of \$4.2 millions over the first ten days of 1939, a gain greater than the total gain for the preceding nine months.

This increase in total receipts is after absorbing a decline of \$10 millions in income tax receipts to \$118.5 millions. Those tax receipts were based on 1938 incomes, whereas 1940 income taxes will be based on incomes of 1939, a better business year. If 1940 exceeds 1939 as an income-earning year, as is confidently expected, the receipts from this source may be expected to continue expanding in 1941. The fact that the income tax, both on corporate and individual incomes, was increased by 20 per cent. in the emergency session in September will make later gains from this source quite substantial.

HIDE FUTURES STRONG COTTON PRICES EASE

Hide futures featured trading on commodity market in New York in today's short session. Gains were posted ranging to nearly 15 points in some options. Cotton extended yesterday's declines by small amounts while both sugar contracts was unchanged to steady. Cocoa turned easier in dull trading while copper remained steady.

MONTREAL SILVER futures closed unchanged to 25 points higher today. No sales. Bids: Jan., 37.75; Dec., 38.50.

NEW YORK WOOL TOPS: Futures closed steady: March 104.5-50; May 100.8-10; July 9.82-5; Oct. 9.72-5; Dec. 9.68. Spot 111.0; lots, 70.

NEW YORK COPPER: Futures closed steady: March 6.24N; May 6.33N; July 6.37N; Sept. 6.41N; Dec. 6.46N. Spot, 77. Lots 2. Rio: March 3.65N.

NEW YORK STRAITS TIN futures closed steady: Nov. 46.25N; Dec. 46.25N; Jan. 46.90B; Feb. 46.40N; March 46.75B; April 46.50B; May 46.35B; June 46.35N; July 46.35N; Aug. 46.25N; Sept. 46.25N; Oct. 46.25N.

NEW YORK HIDES futures closed steady.

	High.	Low.	Last.	Pr. Cl.
December	14.67	14.50	14.52	14.57
March	14.87	14.73	14.75	14.76
June	15.12	14.96	14.98	15.02

NEW YORK COCOA futures closed steady:

	High.	Low.	Last.	Pr. Cl.
March	5.28	5.26	5.27	5.30
May	5.3	5.32	5.34	5.36
July	5.41	5.40	5.40	5.43

NEW YORK COTTON futures closed easier:

	High.	Low.	Last.	Pr. Cl.
March	10.94	10.89	10.89	10.94
May	10.84	10.87	10.83	10.87
July	10.27	10.22	10.25	10.43

NEW YORK SUGAR futures closed firm. Contract "Three": Sept. 2.04-05; Jan. 1.86N; March 1.92-3; May 1.96-8; July 1.90-02. Contract "Four": March 1.53½; May 1.53½-4; July 1.53½-4½; Sept. 1.54-5; Dec. 1.54½-5½.

NEW YORK COPPER futures closed steady: Jan. 11.20N; Feb. 11.20N; Mar. 11.20; April 11.12; May 11.05-10; June 11.03N; July 11.00-05; Aug. 10.95N; Sept. 10.90-11.00; Oct. 10.90N; Nov. 10.90N; Dec. 10.10N.

NEW YORK CRUDE RUBBER futures closed steady: March 19.01; May 18.61; July 18.33; Sept. 18.00B; Oct. 18.00N; Dec. 18.00B. Lots, 64.

NEW YORK COTTONSEED OIL futures closed steady: Jan. 6.70-7.00; March 6.87-9; May 6.98; July 7.08. Lots, 33.

GOLDEN GATE MINING INTERSECTS NEW VEIN

Golden Gate Mining Co. Ltd., reports a new vein paralleling the No. 611 has been intersected in the crosscut north on the 600 foot level. The intersection was made 40 feet to north of the 611 vein and showed good values. Drifting is to start immediately.

The crosscut will be continued to pick up the downward extension of the 421 and 419 veins. The 421 vein should be cut in the next 60 feet of cross-cutting. Output figures are not yet available for December but the estimate is that it will be in the neighborhood of \$22,000.

Important news on developments at YAMA

Complete news on important developments now taking place at Yama Gold Mines, is contained in our weekly bulletin. This will be mailed without charge to investors on request.

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Seaboard	18 1/2	—	1/2	65
Seaboard	82 1/2	81 1/2	—	13
Servel Inc	15 1/2	15	—	8
Sharon Stl	13 1/2	—	—	1
Sharp Doh	5 1/2	—	—	3
Shattuck	6 1/2	6 1/2	J	3
Shell Union	11 1/2	—	—	1
Simmons C	22 1/2	22 1/2	—	3
Socony V	11 1/2	11 1/2	—	23
Sou Cal E	29 1/2	29 1/2	—	4
South Pac	13 1/2	13 1/2	—	27
South Ry	17 1/2	17 1/2	—	11
Sparks W	2 1/2	—	—	1
Sperry Cp	43 1/2	43	—	7
Spiegel I	9 1/2	9 1/2	—	4
Stnd Brnd	6 1/2	6 1/2	—	64
do pf	105	—	—	1
Std Gas	2 1/2	—	—	1
do pf S4	6 1/2	6 1/2	—	4
do pf S7	20	19 1/2	—	7
Std Oil C	25 1/2	25	—	13
Std Oil I	26 1/2	26 1/2	—	27
Std Oil N	43 1/2	43 1/2	—	9
Stone Web	11 1/2	11 1/2	—	33
Studebaker	9 1/2	9 1/2	—	4
Sunshine	9 1/2	9 1/2	—	1
Swift Co	22 1/2	22 1/2	—	2
Swift Intl	31	—	—	2
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Tex Gul S	33 1/2	33 1/2	—	3
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Tex Pac L	5 1/2	—	—	2
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Timkn Det	21	20 1/2	—	1
Transameri	47	—	—	1
Trns & W	12 1/2	—	—	1
Tel Co Can	—	—	—	1

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Nijinsky Returns to World



Vaslav Nijinsky, once the world's greatest male dancer, is shown shopping for vegetables with his wife in Adelboden, Switzerland, where he now lives following his recent re-appearance in the world after twenty years in sanitarium. "The man of whom the birds are jealous" suffered a mental breakdown at the height of his career in 1919.

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Suburban Area News

(Edited by Caradog Rhydwen.)

TEST RESULTS

Swansea Offers

TO, TUESDAY, NOVEMBER 21, 1939.

George
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skylight

made his way up a rear fire escape, then scaled the wall to the roof. The skylight was broken and Lee dropped a distance of twenty feet into the store.

CAPTAINS DEPART.

Mangum, Okla., Nov. 20 (AP).—Co-Captains James Starr and Bill McBrayer of Mangum High School muffed their big moment. They were supposed to kiss the school's football queen, Aline Parish, during the big game of the season. The crown was placed on her head—then Starr and McBrayer fled.

Army Medical Corps In Old Grace Hospital

Completely renovated throughout, the old Grace Hospital at College and Huron Streets, was taken over yesterday by the 15th General Hospital, Canadian Army Medical Corps. The hospital was last used for victims of infantile paralysis and prior to that had been vacant. It has a capacity of 200 beds and soldiers of the C.A.S.F. in the military district will be sent there for treatment.

Gordon Not Invol

Gordon M. nue, was also accident occurred opposite Os day night, Station rep man jumper Mullen's car and avoided coming ea struck the causing mi was not in Silverthorpe

Salute to the Andrew's Ba 48th Highlande



Skirl of pipes, swirl of kilts—always a grand, gra
and this year more exciting, more thrilling than
year you'll want the loveliest gown you've ever
justice to all the fine bravery of uniforms

Volkoff Pupils Display Skill During Recital

Children Feature Delightful Program and Persian Fantasy Ballet Thrills Audience

By ROSE MACDONALD

When the Boris Volkoff School gives a performance, the audience is assured of something quite out of dance recital routine, and this year Mr. Volkoff wrought a pattern more interestingly designed, more clearly defined, more brilliantly colored than anything he has attempted heretofore. His pupils appeared in the second of two spring recitals last night at Hart House.

The very little children are, of course, always the supremely engaging feature of any pupils' performance, for their ingenuous disregard of formalism, their sturdy individuality, unspoiled by self-consciousness. So it was that last night the tiny "hunters" captured all hearts.

As a matter for serious consideration the Persian Fantasy ballet, based on the Rubaiyat of Omar Khayyam, was the offering of the evening. Volkoff's choreography here was much more exquisitely patterned than in any of his previous ballets, not excepting the one he took to Germany last summer with success. The Persian piece had much of that fineness of design which distinguishes Persian craftsmanship and the choreographer-ballet master was happy in having the association of Fred Coates in producing lighting effects which beautifully suggested Morning in the Bowl of Night flinging the Stone that puts the Stars to Flight, and that batter'd Caravanserai whose Doorways are alternate Night and Day, and the co-operation in the matter of costuming of Ronald McRae.

SPRING BALLET PERFECT

If the ensemble dancing did not, in its earlier aspects, completely suggest the peculiar grace of the Oriental dance, it was all very lovely, and the Spring ballet was almost perfect in grace and feeling. The sharply satirical accent which highlighted the number was Boris Volkoff's own character piece.

Even with five minutes' intermission it was almost a shock when the poetry of the Persian ballet was succeeded by an ultra-modern tap number—though the latter was performed by so skilled an exponent of this dancing style as Jack Lemen. Which brings us to the subject of tap dancing in general, and induces a moment of meditation on the why of the popularity of this noisy modern diversion. We have heard the theory expounded that Fred Astaire is the *raison d'être*. Well, we hope that the heavy-footed damsel in the apartment upstairs does her tap practising over Mr. Astaire's head of a morning when he's trying to get caught up on his sleep.

Mr. Volkoff and Mr. Lemen, however, supply the 157 varieties (the count is not strictly accurate) of tapping which make watching and even listening bearable—if one doesn't happen to like dancing. Nancy Anne Featherstone, who seems to be growing up all of a sudden, headed the list of tappers, along with Mr. Lemen. Nancy Anne, too, played a vivacious part in a series entitled "At the Zoo, 1883," in which little Gloria Lyons amused as The Spoilt Child. Gloria led also in the beach frolicking, one of the most charming examples with regard to elan of performance, and pictorially as well, of the younger pupils' work.

TWO BRIGHT NUMBERS

The conclusion was a riotously colored, excitingly paced Roumanian Rhapsody, danced to Enesco's music, which was the second outstanding example of Mr. Volkoff's choreographic skill. Save to say that none of the numbers were dull, there remains room for but two brief comments, one on Janet Baldwin's brilliantly danced Reverie Extatique, modern as the Cyril Scott music to which it was done (Miss Baldwin's style has advanced tremendously, by the way), and Ruth Geller's gorgeous burlesque number.

Joan Hutchison, whose dancing hitherto was a feature of Volkoff productions, is we understand, dancing in New York now.

NE 10, 1937

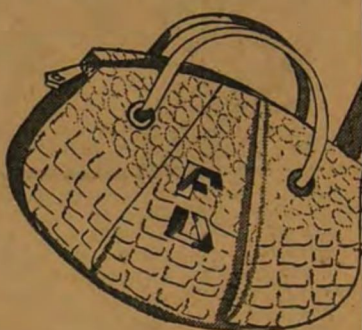
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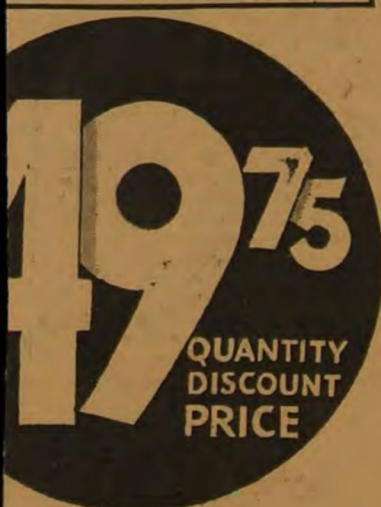


Plate

ng of \$12

How to Be a Popular Hostess'

This new Community Plate book by Frances Thompson describes correct table service for various occasions. It may be obtained from Simpson's silverware department for 10c.



for years to come—a of natural light and d you may choose from six c ton, King Cedric, Deauv

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VOLKOFF DANCE REVUE WAS ENCHANTING RIOT

Eleven Young Chorines and
Soloists Presented Program
of High Novelty

By AUGUSTUS BRIDLE

From Bach to Enesco the Volkoff Studio dance revue last night at Hart House was a series of interesting adventures. In color, lighting, rhythm, characterization, drama, fantasia and comedy, it revealed the art of pantomime in most of its phases. Most of the scenes were original inventions. Nothing was stereotyped. Two spectacular features were peaks of interest. "A Persian Fantasy," based on Omar Khayam's "Rubiyat," was a luxurious riot of color and fantastic comedy. The waltz was the finest in rhythmic beauty; eight girls in gloriously color-blended costumes to Strauss music, which set a high standard of sensuous beauty in glamorous gliding rhythm. The dancers in his ecstatic thing of beauty may be named as examples of pure classic art in poetic dancing: Patsy Drylie, Barbara Duncan, Nancy Bash, Lorraine Leeman, June McEachren, Lois Strat-

ton, Nellie Butko, Mary Robinette.

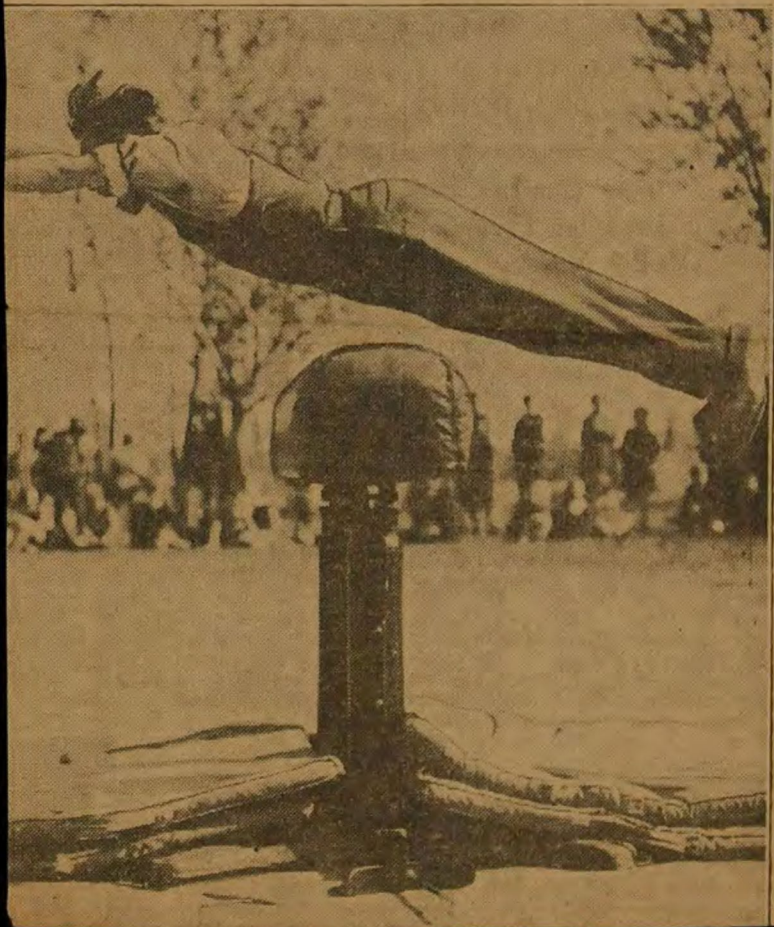
Ten girls made a delightful fantasy of Bach's Suite in B minor. Eight cutely cunning tots did a lovely hunting humoresque with teddy-bears. Seven in sailor swank jiggered an infectious hornpipe — with a lovely lilt in the rhythms.

"Tap" was a big item. It began with School Days — Jack Leman as the comedy pedagogue. "On the Shore" played a picturesque gambol of girls and boys; wonderfully dexterous and decorative.

Three solo scenes showed again the superb talent of Nancy Featherstone in the comedy concert, "The Penny." Janet Baldwin in a weirdly beautiful "Ecstatic Reverie" to music of Cyril Scott; Ruth Geller "In a Creative Mood," by Stravinsky. These were all exquisitely artistic.

"At the Zoo" was one of the best character comedies, featuring a troupe of gay performers, chief of whom was Gloria Lyons as "Spoilt Child," with Nancy Ann in a delightful secondary role of "Miss Mischief." A trio — Florence Smeaton, Patsy Drylie and Alice Green — did an excellent whimsy. The finale was Enesco's Roumanian Rhapsody; a grand jamboree of costumes and rhythmic enchantment with Boris Volkoff as storyteller and a picturesque riot of characters whose colors helped Margaret Clemens at the piano in her splendid attempt to recapture the magic of an orchestra — as Enesco himself conducted it here.

TORONTO DAILY STAR, THURSDAY, JUNE 10



DANCING CAREER NOT ALL GLAMOUR

**Concentration and Hard
Work Essential to Suc-
cess, Says Expert**

SOME TRYING ORDEALS

For a successful career as a dancer, one must be wholly dedi- cated to it, declared Martha Gra- ham, recognized as one of the best exponents of the terpsi- chorean art, when interviewed by Emma Bugbee of the New York Herald Tribune.

"Never allow any young girl to think she can find nothing but glamour and glory in such a life. It will take her ten years of hard work to train her body and mind," said Miss Graham.

"The modern dance is some- thing far more complicated than cavorting about in chiffon robes, expressing joy or despair or springtime," she said. "Beneath every art is a craft."

Miss Graham added that she

JUDITH ANN GOODERHAM,
Pretty little 3-year-old daughter of Mr. and Mrs. G. W. Gooder- ham, Forest Hill Road, pictured in a pensive pose.—Photo by Violet Keene, Eaton's-College Street.

would never encourage girls to plan for careers as dancers unless there was literally no other course in which they could be happy.

In retrospect, some of her more trying ordeals seemed quite amusing to Miss Graham, al- though at the time they happen- ed, she said, it took considerable grit to carry on.

"There was the time in the far south when we encountered a blizzard," she said. "It was literal- ly so cold that we could not dance until we got our feet warm, and there was no way to do that but to burn the candles we had for make-up and hold them under our feet.

"Another summer in New Hampshire during an unseason- ably cold spell Louis Horst, my pianist, had to hold a hot-water bottle on his knees and warm his hands on it at every opportunity. We dancers in chiffon, of course,

had no such aid. The audience was cold, too, I presume, but at least they didn't have to try to avoid looking cold.

"The one uncomfortable thing is for an artist to permit the audience to sense any discomfort on his part. The old tradition be- hind the clown whose heart is breaking is very sound."

DINNER SUITS HOLD.

Dinner suits still figure promi- nently in Hollywood's fashion trend. Patricia Morison, in Para- mount's "I'm From Missouri," wears a heavy black crepe din- ner suit with a slim, tight, pen- cil silhouette. An Empire jacket of the same crepe has a necklace and two bracelets embroidered into the fabric. Giving the effect of a Persian collar and cuff set, the treatment is achieved through gold embroidery studded with jewel color stones.

HOMEMAKER KITCHEN LIBRARY

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THE GLOBE AND MAIL, TUESDAY, JANUARY 3, 1939.

(NO. 1753.)

LIBRARY, MONTH OF DECEMBER, 1938.

No.	Menus:	No.
1744	Children's Lunches	
1752	Christmas Dinner	
	Dinners with	
	Christmas	
	economical	

...to-
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will make
...the merrier."
...donation to your
...our poor young
...come by adverse cir-
...es" came the hope that
...might be "many large do-
nations from those who can
afford to be generous, also small
ones, like my own, from those
who cannot." And the hope has
been realized. Just such a vari-
ety of donations from poor and
rich, the one as much appreci-
ated as the other, have been re-
ceived.

One was a cheque for two dol-
lars, "given in loving memory of
a dear mother who loved boys."

And a valued friend of this
page writes:

"Having seen your appeal for
donations and for any sheets,
pillow slips, towels, etc. . . . I
sat down and thought, 'I will
look over my small amount of
bed linen and see if there is
something I can send to John
Frank's House. So I found
enough and to spare for one poor,
unfortunate lad; also a small
donation of money to help out
the good work of caring for the
lads. May God bless you, also the
Red Cross, also the Rev. John
Frank. . . . I sincerely hope that
others who have read the appeal
for clothing and bed linen for
the men will do their utmost to
help at this happy season of good-
will toward men, especially the
ladies who read your page daily,
as I do."

Gifts sent with such good-will
as this should surely be doubly
blest and help to make of John
Frank's House not only a place

...at least, . . . were
addressed by a gentleman in uni-
form as "Ladies and Gentlemen" and
not as malefactors as I had antici-
pated. We were entertained by two
movies and two excellent speeches,
not of condemnation but of sound
horse sense. The speaker pointed
out the folly of our ways and what
he said was true. We risk our necks
to save a split second and when
we have saved it we don't know
what on earth to do with it. No
pedestrian would fight with another
as to which should enter a door
first, but when that pedestrian be-
comes a motorist his chivalry ceases
and he becomes a violent highway-
man. He jockeys for position at
stop signals. He beats the red light.
He hogs the road. He thinks only
in terms of himself. He cuts across
another's right of way with callous
indifference and is rude to pe-
destrians. His machine has made of
him a neurotic with a chronic in-
feriority complex. If compelled to
wait one minute he develops a rash
of impatience and sets up a bellow-
ing like Tarzan of the Apes. He
is the new Jehu who converts the
King's Highway into a Roman Cir-
cus. This modern son of Nimshi
must be taught to restrain his ani-
mal impulses and his horse-power
and become a social being.

Hence it is that the police con-
stable, by a new social strategy, be-
comes a modern prophet spreading
a social gospel: "Ye are not your
own—ye are members one of an-
other." He is a "Cop" no longer.
Man and his machine are making
daylight hideous and the world a
shambles. If man cannot discipline
himself, then the police or their
equivalent must. Strange paradox it
is that man should have to learn
freedom from the parish police. It
used to be the job of the parish
priest. The police are trespassing
on the priests' preserves. Many an
anxious mother's son, bludgeoned by
misfortune, is knocking on prison
cell doors for sanctuary. Instead of
to the priest he confesses to the
police: "I am hungry and cold and
have nowhere to lay my head and
tempted to do violence."
live. Will you
Apparent
that the
priest

the page for many years and it has
been a great comfort to me to have
the privilege of thus sharing vicari-
ously the lives of happy wives and
mothers, their pleasures and prob-
lems. The letters are like so many
glimpses into the "home-sweet-
homes" of our land, and the words
of the Homemaker and I. R. McK.
are always heartening indeed.

To turn to the page after reading
the news of these strenuous times
is to find relaxation and peace in
the kindly glow of a familiar hearth.

Bachette.

Thank you, Bachette. We are so
glad that our circle includes the
"fair, fat and forty" business women
like yourself.

CLEARING HOUSE FOR IDEAS.

Dear Homemaker: Over the
Homemaker page of The Globe
and Mail I am genuinely enthusi-
astic. It has meant a great deal to
me.

It has been of service in my
work. A scrapbook, containing
quotations, poems, and articles
from the page, has frequently
provided material for my English
classes. Two articles have served
as composition models. From let-
ters, and articles, perhaps more
properly styled editorials, material
for debates has been gleaned.
"page" quotations regularly copied
on the blackboard have proven of
inspiration to many students, and
set them searching for others.
Likewise, many of the poems have
been enjoyed. One by Semper Fi-
dus is on the board now.

Clippings of the doings of wom-
en; items concerning peace, tem-
perance, and missionary endeavor
I have also used in our auxiliary.

Needless to say, the cooking hints
and recipes have tided me over
many culinary emergencies.

Nor is my delight in the
wholly utilitarian. Many
have delighted men
their beautiful
touching

ENJOY THE BEST
OF EVERYTHING AT ITS BEST AT THE
PRINCESS
HOTEL



REV. A. BARKIN DIES WAS RUSSIAN CANTOR

Graduate of Warsaw Leaves
Family of Musicians

Rev. Abraham Barkin, 56, died last night. He was born in Russia and received his education at the Warsaw Conservatory of Music, graduating in voice, theory and piano.

Cantor Barkin is survived by his widow; a daughter, Sara Barkin Sandler, also a singer; four sons, Leo Barkin, pianist; Harry Barkin, George Barkin and Jack Barkin, radio and concert tenor of Philadelphia. Funeral will take place Tuesday with interment at Goel Tzedec cemetery, Dawes Rd.

Mr. Opfinger of Mutual said the "situation depends entirely on the circumstances—who asks for time, what he represents and what are the nature and purpose of his speech. Those factors would govern, too, whether we would require to see his manuscript before he talked. Certainly we wouldn't ask any of our great men, and, if we were lucky enough to have him, we wouldn't ask Lord Tweedsmuir to submit his speech to us. But if just any man tried to buy time, we'd like very much to know what he's going to say. And sale of that time would depend entirely on individual circumstances of the case."

It happens that, elections being far away and religious issues being immediate and difficult, all these three networks are worried on that score.



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Spanish—**ANGELA GUERREIRO.**
Fencing—**HAROLD LISKIN.**

771 YONGE (at Bloor) · KI. 2918
H

the receiving barn looks like
our one hope."

Col. J. E. Smallman, owner of an extensive string of thoroughbreds, running under the non de course of Medway stable, hasn't any definite views on the situation, but agreed, like everyone else, that unless some means of coping with the situation is found, the fear of having one's horses doped will force many of the highly respected men out of the sport.

Would Prosecute

R. W. R. Cowie, another wealthy sportsman, who operates an extensive string, would institute criminal prosecution against culprits who dope horses.

"It's the one way to clear the air."

TRUDI AND HER AIDES DANCE SOCIAL SATIRE

Ballet-Pantomimist Greeted by
Capacity House in Re-
peat Performance

By AUGUSTUS BRIDLE

Trudi Schoop and her rhythmic life - interpreters reappeared at Eaton's last night with a repetition of last year's show, "Fridolin on the Road," and a new overture called "Current Events." Most of the Toronto Schoop fans were there. Trudi could repeat "Three Blind Mice" and be sure of a full house.

As current events her introduction was a dud, in all but the first of three scenes, "People Without Work." For vivid pantomimic emotion, too commonly realistic for satire, this has never been surpassed by any ballet troupe here.

The utter despair of workless youths without nickels for coffee, confronted by street girls more pathetic than their intended victims, was a cleverly ironical picture of just what the riddle of living is to millions. In exact rhythmic pattern to grinding, dark-toned music of the pianos, this despair was heightened by a passing dream of sudden joyful work. There was no Schoop in this ensemble, except the music of Paul Schoop, skilfully played by Perl and Fidid.

C. 1939
The other two skits, "Business Is Business" and "Sport Above All," were brilliantly pantomimed, with very little significance. The fans had come mainly to re-view "Fridolin" which as a character in a panorama of queer people along life's road, is probably Trudi's finest creation. If Wagner were alive he might have seen in this very modern pilgrimage a curious parody to his "Parsifal." The pungent personality of Trudi makes this panorama a sort of comedy classic. All the character groups are designed and acted to rhythm as perfect pantomime tableaux: bouncing gymnasts, lithe maids of honor, fanatical sectarians, underworld gansterettes and thin cavorting females, with a vivid scenario of solo characters . . . all a clever panorama of pranks to illustrate the swift emotions of Fridolin.

This may be called high satire of realistic art. To last for about 90 minutes, before and after intermission, it must be collectively perfect in movement, as well as true to life.

Speaking on Sports



By — ANDY LYTTLE —

So far as we are able to discover, Lefty Gwynne is the only boxer to achieve professional boxing heights with a first name of Horace.

☆☆☆

What he has been able to accomplish since he cast aside the trappings of a stable roustabout belongs in the Horatio Alger brackets. He was about six years away from his amateur triumph at the 1932 Olympiad, when we met him at the Woodbine last spring.

☆☆☆

Horace stopped brushing and hissing as grooms do when we appeared in tow of Charlie Ayers and faced us belligerently. He had just knocked over a ring opponent and was lusting for blood. He pleaded with us to get him better matches.

☆☆☆

We merely felt flattered by such attention, even though it was badly directed. Horace kept at his stable duties with Harry Giddings and edging into the boxing game when openings presented. At this time it was Mog Mason he wanted. "I'll knock him back to Gilfach Goch, whatever that is," Horace hooted.

☆☆☆

Next recorded impression of Horace he was jolting Jimmy Webster and making that curious trifle from "Blighty" look better than he ever had before. Horace was deflating Webster when Referee Osborn thought he saw a low punch land. Nimble assisted to this conclusion by the artful Britisher, Horace was given the hoist.

☆☆☆

We saw him again trimming Webster's contours expertly and we missed his next step up the cauliflower ladder when he outgunned Gaudes. But we were looking at the repeat performance this week and our admiration for Horace as the undisputed victor is only slightly tinged with astonishment that so few lethal punches were thrown by either. Without

MARCH 26, 1938

NT DRAMA EDUCATION SECTION Dance Artist



Ted Shawn in his famous athletic dance creation, "Kinetic Molpai." This modern dance exponent and his male dancers come to Eaton Auditorium on Tuesday evening, March 29th.

At Massey Hall



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At Eaton's:

Fiction: The Rains Ca
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Non-fiction: Curie; Red Sta
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Juvenile: Ferdin

At Simpson's

Fiction: The Ra
Proud Heart, Pearl
and the Rose, A. W
in G-Minor, Ethel
Citadel.

Non-fiction: Conque
Stefan Zweig; Red S
Goose Feathers, Geor
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U-Boat to Pulpit, M
Juvenile: Snow W
Seven Dwarfs, Walt

BOSTON

Fiction: Action at
west Passage, Kenneth
Citadel; The Rains Ca
meg Tree, Margery S

Non-fiction: The
Living, Lin Yutang; P
How to Win Friends
People, Dale Carney
My Business, John D.
Charles Allen Smart.

CHICAGO

Fiction: Action at
Citadel; The Rains Ca
Passage; Joseph in E
Mann.

Non-fiction: The In
Living; Madame Curie;
Loyal Davis; The Hi
edited by Emanuel He

NEW YORK

Fiction: Action at
Citadel; Joseph in Eg
Passage; The Nutmeg

Non-fiction: The
Living; Madame Curie
Commander Edward
to Win Friends; Dan
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CAS

ECHOES

KING SEES SHAL



The King saw something of the secret preparation of the Royal Air Force when he toured the premises near Coventry and outside Birmingham, where fighters were made and assembled. The tour was a continuation of his visits to aircraft and munition factories engaged in the war program. The King is shown in discussion with Viscount Halifax, while examining finished aero cylinders at a factory.

department at the Walthamstow College.

Lady Marjory Mackenzie, of Gairloch, has been reappointed president of the Ross-shire Federation of the W.R.I.

Daniel Thompson, 11, of Edinburgh, died from injuries received in a bicycle accident.

Ministry have announced that the Government will

ilities

Army Rules

Take King's

(Warwickshire) local magistrates to the Navy, or be sentenced. The 17-year-old Walter Gilby, of Sutton, was fined 10s. for taking the King's Shilling on the 17th. His father, who said: "It is the best thing for

however, does not know what to do." The boy is very high-spirited and doesn't want to lose him. They should take him

copied in the House of Commons. The son of this House, the magistrates at Sutton, were a youth of 17, and threat of sentence is a possible abuse of their power and is deserving of

From Hills of Tweed

have its first petrol station. The cinema was recently opened. The postmaster at St. Andrews is 65. The Fife Water Committee have increased in pay. The more slum clearance work to be erected for Stranraer. The cross, well known in the district, is dead at Inverness. The son of the Gordon family leave Edinburgh. The Ministry have announced that the Government will

Woul

Sentencing him the jury in view of the case, for, in opinion, the evidence warranted a conviction on the manslaughter charge.

Volkoff No Skater, But Knows Capers

Figure skating seems to have at least one point in common with baseball, judging by the smart "triple play" which is a feature of rehearsals now proceeding for the ballet number of the Toronto Skating Club's 1935 carnival early next month.

"Volkoff to Arian to Clarke" is how the score sheet would record this play if they had a score sheet for fancy skating. Boris Volkoff, local dancing instructor, is working out the choreography for the ballet. As much at home on skates as a dromedary would be, Volkoff has chosen to wear a burly overcoat, a knitted woollen toque and warm, stout leather shoes. Thus clad, Volkoff skips about the ice showing what he wants.

Walter Arian, the club professional, translates Volkoff's pirouetting as far as possible into skating idiom. When Volkoff cuts a caper that cannot be rendered even approximately in skating terms, he and Arian go into a huddle. Arian suggests three or four alternative convolutions. When Volkoff sees one which meets the aesthetic requirements involved, he waves and nods approval. "Yah, yah!" he commends. And the rehearsal proceeds.

Veronica Clarke, who is prima ballerina, picks up the thread of the ballet as Arian gets it from Volkoff, and in turn executes it as a model for the twenty girls who are assisting her. The girls watch Miss Clarke. Miss Clarke watches Arian, Arian watches Volkoff, and Volkoff—his substantial boots thumping the ice merrily—follows only the lure of the music and the urging of his own soul.

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eld yesterday.



the Ukrainian Society of Toronto have stepped into line with the Children's Foundation Fund, and will donate the entire proceeds of "Back Beyond the Danube," being presented in Eaton Auditorium. The three pictured above at the dress rehearsal last night: At the upper left, John Patterson, right, in the Harvest dance; at the upper right, John Patterson, right, in the Harvest dance; and, below, three of the principal characters, left to right, Oksana, as Oksana; and Roman Nara, as the Sultan.

ned Port Credit Line or Etobicoke Bridge

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HONOR

Property Also Will Be Playgrou

NARROWLY MISSED SHOOTING LET WHITE GENERAL ESCAPE

Often Had Trouble at Borders
—Permanent Ballet Al-
ways Ambition

NOW REALIZING IT

When the Volkoff ballet makes its debut in Massey Hall this month,



Boris Volkoff

let.

Volkoff began dancing in the Imperial School of Ballet in Moscow, but was kicked out after six months "for being a bad boy," he grinned. As they decided to forgive him, war broke out, and he found himself in the army.

While in Astrakhan one day an officer, who was a Red commissar told him to wait a few minutes for him. The officer was delayed, and meanwhile in marched two soldiers leading a White general whom they had captured and were bringing to the commissar. Mistaking young Boris for the commissar, they left the general with him. Boris was "scared stiff," but the general told him not to worry. Boris let him escape through a window, and when the commissar return, he collapsed.

Later he asked to be allowed to convoy ammunition to Turkestan, hoping to do some business of his own there. Leaving five minutes earlier than his two companions, he learned they both had been shot, and a search made for him. Later he managed to get at his birth

Boris Volkoff will heave a big sigh of relief. The wiry little Russian's nine years in Toronto have followed a chapter of events that would make most men dizzy, and he is not sorry to settle down to fulfilling his life ambition—to found a permanent bal-

NONSUCH PUCK SQUAD FINISHES WITH DANCE

More than 250 attended the dance of Nonsuch Hockey club, celebrating its hockey season in the T.H.L. league where it climbed to the semi-finals, at Sir Arthur Currie Memorial hall, Isabella St., last night.

Jack Parks, Jr., manager of the team, assisted by George Lindow and Leslie Seabrook, presented a program of entertainment including dancing to Ed Hawe's orchestra and featured by Ray Bentley, team member, who gave several comic skits.

certificate in the village records and changed the date so he no longer would be eligible for army service.

All this time, between snatches of fighting for one side or the other Boris was studying ballet and dancing whenever he got a chance. Finally he got back to Moscow and did character work, then toured Siberia and Harbin. A friend in Shanghai got him a night-club job there, and he founded a company called Ballet Russe.

After that they played Macao, where the people hadn't seen a show for 10 years. They were a knockout, but the hit of the show was when the entire stage gave way at the finale, leaving the company waist-deep in debris. The audience, thinking it was planned, was delighted, and subsequent crowds were disappointed when the stage didn't collapse.

Back to Shanghai and a co-operative enterprise in a huge dance hall. First week brought in \$15 for the company of 14, but in three weeks Volkoff's share was \$1,000 a week, and no one made less than \$200. Finally they all packed up and went to the United States, and Volkoff found his way to a Chicago night club. After a while he quit to study with the great Adolf Bolm, then decided to come to Canada. Soon he was producing stage shows at the Uptown here, then turned his attention to ballet. Handicapped by the lack of male dancers, he finally has trained 12 and is now ready to give a complete ballet performance, which he hopes will become a permanent Toronto fixture.

AND QUEEN IN LEGISLATURE AWAIT

of the idea—that the Speaker's chair which, by tradition, would be his property when he finally retired from that office, and the new one being built for his successor, James Clarke, be appropriately upholstered and decorated

for the use of their majesties. A royal blue drape, emblazoned with crowns of gold, from Westminster Abbey, covers the panels and seats of the 300-pound mahogany chairs, each intricately carved. The chairs were made by the Rawlinson Furniture Co.

LY TO RUSSIA NG CONSIDERED

at Triple Alliance To Be Ac-
Held Up—Offer Modi-
lan, Is Belief

who landed on a Canadian island in a flight from Moscow and continued on to New York.

NEED MORE HANGERS ALREADY AT ISLAND

Traffic Surprises Even Officials
of Airport

Additional hangars will be needed at the Island airport within a year to accommodate the traffic, Con. Conboy states. The controller, who was chairman of the civic airports committee, said that officials had no idea extra hangar space would be needed in such a short time.

Keep Control of Dardanelles German Admonition to Turkey

By WALLACE R. DEUEL
Special Cable to The Chicago News
and The Toronto Star

Berlin, May 6.—Nazi policy reached out to a new nerve centre today with a warning to Turkey not to allow its control of the Dardanelles to pass into foreign hands. Issued through the Frankfurter Zeitung, today's warning read in part:

"The leadership of state in Turkey is doubtless clear as to the fact that it would be a dangerous

precedent even to toy with the possibility of giving up the keys to the straits for any purpose and in any way. Other powers, which are concerned in their world political relationships by the state of affairs on these straits, could no longer have confidence in the independence and lack of prejudice of the 'keeper of the gate' if he should lend himself to outside influences even to a limited extent."

The recent utterance of the Turkish foreign minister show that Angora understands this. However, the Frankfurter Zeitung adds, noting this fact "with satisfaction."

Music in the Home

Conducte

Volkoff Ballet on Friday

Next Friday night's performance at Massey Hall by the Boris Volkoff Ballet will mark an important forward step in the development of this once supposedly exotic art (the art of the Russian Ballet) in Canada. The success of Florence Rogge in New York, and of other Canadian dancers elsewhere, demonstrates conclusively that Mr. Volkoff is entirely justified in undertaking with his Canadian company the kind of full-length program which we have hitherto expected from touring foreigners only, such as Colonel de Basil's or Leonide Massine's Ballet Russe de Monte Carlo or Mikhail Mordkin's Ballet.

That is to say, we are to have a full evening's entertainment, with an orchestra under the direction of Ettore Mazzoleni, and the dancers will be experienced adults, not children or young pupils. The choreography will be by Mr. Volkoff himself, the lighting by Herman Voaden, the costumes and settings by other experts, and the music by a symphony orchestra with the gifted Margaret Clemens as soloist at the piano.

Friday's program will include six complete ballets, as follows: "Happy News," based on Gliere's well-known Sailors' Dance from "The Red Poppy"; "Legend of a June Night," danced to music by Schubert and Weber, arranged by Seymour Ginzler for piano and orchestra, with Miss Clemens as soloist; "Caprices d'Amour," the music being another piano-and-orchestra combination, namely, Saint-Saens' second piano concerto, in G-minor, with Miss Clemens again at the solo instrument; "Ballade," danced to a Brahms Ballade played by the same soloist; "Swan of Tuonela," suggested by the famous symphonic poem of Sibelius; and, finally, the gorgeous Polovtsian Dances from Borodin's "Prince Igor," as presented so sensationally by Mr. Volkoff last Christmas at the Victoria Theatre.



Returns

GION

MEMORIAL WINDOW TO BE DEDICATED

Scottish Regiment to Attend
Service at Grace-on-Hill

A window to be known as the Harcourt memorial window will be dedicated in Grace Church-on-the-Hill at the 11 o'clock service tomorrow morning, when officers and men of "D" Company, the Toronto Scottish Regiment, under the command of Major J. H. Christie, M.C., will attend the service.

The window, which was presented to the church by Mrs. Harcourt in memory of her husband, the late Weir Harcourt, K.C., is high up in the east wall of the north transept, and is composed of the finest English and Scotch glass. The three panels depict the Healer.

Rev. Dixon, rector of the church, will conduct the service of dedication. He will also preach the sermon.

UNITED ANNIVERSARY.

The anniversary of the church will be celebrated tomorrow morning and evening. Rev. Ralph B. Dixon, of First Presbyterian Church, Buffalo, N.Y., will be the guest speaker. In the evening he will take as his theme "The Foundations of Democracy."

Those who have gone out to work on the anniversary will be met by Dr. O. L. Kilborn, Dr. Leslie Kilborn, Miss Charles W. H. Birks, Dr. C. M. Sellery, Prof. Roy Spooner, Breckenridge, and others.

CITY

UNITED

METROPOLITAN

MOTHERS' DAY "THE

Preacher: VERY REV. PET

SUBJECTS

11 a.m.—"The

7 p.m.—"The

MUSIC

The Choir, led by Dr. Friel, at the Evening Service by a choir of 80 voices, trained and

8 P.M.—Civil Service Veterans' Association, Captain Sydney Lambert, O.B.E.

8 P.M.—F.S.A. in Church House. Bright inspiring services.

TRINITY

Bloor and Robert Streets

Fifty-Second Church Anniversary and International Goodwill Sunday

REV. RALPH B. HINDMAN

M.A., D.D.

of First Presbyterian Church, Buffalo, N.Y.

at both Services.

11 a.m.

'The Credentials of the Church'

7 p.m.

'The Religious Foundations of Democracy'

Timothy Eaton Memorial Church

(St. Clair Ave.)

Minister:

Rev. David A. MacLennan, B.A., B.D.

11 a.m.

"The Fourth Dimension"

7 p.m. Series:

"Out-of-Doors With the Master"

1. "GARDENS"

T. J. Crawford, Mus. Bac., F.R.C.O. Organist and

Volkoff Plans for 1940 Olympic Triumphs



BORIS VOLKOFF (left), whose Toronto dancers, shown below, were rated among the first five groups at the International Dance Festival, has arrived home with a Swiss hat, a "Four-Year Plan" and some witty ideas about how NOT to go about establishing a permanent ballet in Canada.

"A ballet is wanted; so is opera needed," he said. "But I see that, when we start opera in Canada, we sometimes divide the skin before we kill the animal. That is the trouble. I won't do that. But I do expect to take a company on at least a short tour this season."

"I have a four-year plan," he announced, referring to the 1940 Olympics. "Other people can have their plans of some years. Why can't a dancer?"

Speaking of Canada's chances at the 1940 Olympics, he said: "Those who dare to take liber-

ties will go highest in the dance. Here, there, is the man or the woman who had courage and so made the public excited about the ballet. But to have one piece of courage is not enough. There must be always more thinking in choreography. Tradition is not enough. Canadians are good thinkers, and so they have as big a chance as anybody, if they will work."

"Here is this bright country, but people are too afraid to try, too afraid to seem foolish," he continued. "If a big production comes, they won't say so if they did not enjoy themselves. But they have minds of their own just the same. They just express themselves by staying home next time."

His chief criticism of the notable centres of the dance in Europe was that each was too narrow or too limited. "Liberty taken once is just a repeat next time, no matter how startling it seemed at first," he commented.



NATIONAL LEAGUE.

	Won	Lost	P.C.
New York	89	57	.610
Chicago	84	64	.568
St. Louis	83	64	.566
Pittsburg	82	67	.550
Cincinnati	71	77	.480
Boston	67	78	.462
Brooklyn	62	84	.425
Philadelphia	50	97	.340

SATURDAY'S SCORES.

St. Louis.....	9	Chicago.....	5
Boston.....	5	Philadelphia.....	0
New York.....	9	Brooklyn.....	1
Pittsburg.....	7	Cincinnati.....	6

SUNDAY'S SCORES.

Boston.....	5-6	Philadelphia.....	3-5
Chicago.....	4	St. Louis.....	3
Pittsburg.....	5-6	Cincinnati.....	1-4
New York.....	5	Brooklyn.....	0

TO-DAY'S GAMES.

St. Louis at Chicago.
New York at Philadelphia.
Brooklyn at Boston.

AMERICAN LEAGUE.

	Won	Lost	P.C.
New York	98	49	.667
Detroit	81	66	.544
Chicago	78	69	.531
Washington	78	70	.527
Cleveland	76	72	.513
Boston	73	76	.490
St. Louis	55	90	.379
Philadelphia	51	96	.347

SATURDAY'S SCORES.

Detroit.....	7	Cleveland.....	3
Boston.....	5	Philadelphia.....	1
New York.....	6	Washington.....	5
Chicago at St. Louis, postponed—rain.			

SUNDAY'S SCORES.

Philadelphia.....	3-5	Boston.....	1-4
Washington.....	6-2	New York.....	1-3
St. Louis.....	8-9	Chicago.....	5-3
Detroit.....	5	Cleveland.....	3

TO-DAY'S GAMES.

Open date.

INTERNATIONAL LEAGUE FINALS.

	Won	Lost	P.C.
Buffalo	2	1	.667
Baltimore	1	2	.333

SATURDAY'S SCORE.

Baltimore.....	5	Buffalo.....	4
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SUNDAY'S SCORE.

Buffalo at Baltimore postponed, rain.

CAN.-AM. LEAGUE FINALS.

	Won	Lost	P.C.
Perth	3	0	1.000
Brockville	0	3	.000

SATURDAY'S SCORE.

zPerth.....	10	Brockville.....	7
zPerth wins round and title.			

AMERICAN ASSOCIATION FINALS.

SATURDAY'S SCORE.

Indianapolis.....	9	Milwaukee.....	6
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SUNDAY'S SCORES.

Milwaukee.....	5	Indianapolis.....	1
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Baltimore Orioles

By Lefty Gomez Helps Yanks Win

"Senor" Holds Senators to Two Hits, Giving New York Split.

New York, Sept. 20.—(AP)—"Lefty" Gomez snapped back into winning form to-day, and probably pitched himself into a world's series berth by limiting Washington Senators to two hits in the nightcap of a double-header to give the Yankees an even break in the twin bill. Buddy Lewis' two homers and Earl Whitehill's seven-hit pitching were enough for the Senators to win this opener 6 to 1. Joe DiMaggio drove in two runs and Lou Gehrig one to cash in on Gomez' fine hurling for a 3 to 2 New York victory in the nightcap. Jake Powell's homer saved the Yanks from being shut out in the opener.

First game— R.H.E.
Washington..... 000 102 021—6 11 1
New York..... 000 100 000—1 7 0
Batteries—Whitehill and Hogan; Ruffing and Dickey.
Second game— R.H.E.
Washington..... 000 200 000—2 2 0
New York..... 120 000 00x—3 7 0
Batteries—Newsom and Hogan; Gomez and Glenn.

Three Tallies in Eighth Win Game for Tigers 5-3

Detroit, Sept. 20.—(AP)—Detroit Tigers rallied in the eighth inning to-day to scalp Cleveland Indians, 5 to 3 and make a clean sweep of their four-game series.

The Tigers' three runs in that inning drove Al Milnar, recruit left-hander, from the mound. He was charged with the loss and Roxie Lawson, who hurled the last two innings for Detroit, received credit for the victory.

Gerald Walker led off in the eighth with a single. Then Milner took Jack Burns' bouncer and threw to center-field, allowing Walker to reach third. A single by Charley Gehringer scored Walker and tied up the game. Pete Fox sacrificed the runners along and Al Simmons scored Burns and Gehringer with a single.

Cleveland..... 000 120 000—3 10 2
Detroit..... 100 000 13x—5 5 3
Batteries—Milnar, Hildebrand and George; Wade, Auker, Lawson and Tebbets.

Red Sox Triple Killing Fails to Stop Athletics

Philadelphia, Sept. 20.—(AP)—Boston Red Sox made a triple play in the second game to-day but it was not enough to stop the Athletics. The Mackmen won both ends of a doubleheader, 3-1 and 5-4.

The triple killing came in the first inning. Gaffke caught Dean's liner. He relayed the ball to Dahlgren to catch Finney off first. Dean then tied it

half of Varsity and St. Michael's College, will join the Argonauts at practice to-night and Coach Lew Hayman's hope for a first class back-fielder will be realized. Hayman figured the Scullers would be a good club if Bobby Coulter and Connelly turned out and with Coulter signing last week and Connelly reporting to-night, prospects are much better with the Toronto Big Four team. Lou Spalla, a husky line man, is another welcome addition to the Blues, who play Sarnia in an exhibition game here next Saturday.

Giles Replaces Larry MacPhail With Cincinnati

Rochester Club and International President at New Post Nov. 1.

Cincinnati, Sept. 20.—(AP)—Warren Giles, president of the International Baseball League, is the new vice-president and general manager of the Cincinnati National League club.

Giles' appointment in succession to Larry MacPhail, who resigned last week, was announced Saturday night by Powell Crosley, Jr., president of Cincinnati Reds.

Giles also is president of the Rochester club of the International League, a farm club of St. Louis Cardinals, but Crosley said Sam Breadon, president of the Cardinals, had released Giles from a five-year contract.

Giles will assume his new position Nov. 1, the effective date of MacPhail's resignation, but he will act in an advisory capacity with MacPhail and Crosley in the meantime.

He will continue as president of the International League until the December meeting, at which his successor will be named.

Crosley withheld information on the terms of the contract Giles signed with the club.

Crosley said Giles was selected to succeed MacPhail "after a survey of the entire baseball field." He said he regarded Giles as "the outstanding man among the younger baseball executives and felt that Giles' 11 years of experience with the Cardinals would be of benefit in connection with our efforts to recruit new players."

Supremes Default Final if New Catcher Barred

Supremes turned the tables on Lakesides Saturday night at Sunnyside, winning the fourth game of the Olympic Ladies' Softball League senior play-offs

ORD



\$23.50

Suit or Topcoat Also at \$28.50 and \$35.00

These clothes may be purchased on Eaton's Budget Plan if you wish.

T. Eaton Co.—Second Floor,
James Street.

Also obtainable at Men's Shop
Eaton's-College Street.

Amateur Scores

Results of amateur baseball games

Headin' South, Suh!



(Photograph by Nelson Quarrington, Telegram Staff Photographer. Copyright, 1937.)

Protected temporarily from the damp lake winds by thick copies of The Evening Telegram, Bo of the West, professional wanderer, kicks the mud of Toronto from his heels as he swings on to an east-bound freight train. Bo is just one of many hapless souls who travel hither and yon in search of that ever-elusive job, which constantly proves to be but a mirage. He told the photographer he might turn up at Hialeah Park and even might be in New Orleans for the Mardi Gras later. Bo likes The Telegram. He said, "Its thickness keeps me warm, and if a railway constable gets inquisitive—well—I'm just looking over the evening paper."



When Charlie Johns married little Eunice Winstead, in the Tennessee Mountains, two weeks ago, he gave his bride a doll as a wedding present. They are shown last their "honeymoon" cabin.

New Committee Will Continue Farm Inquiry

Bennett Favors Non-Political Investigation of Agricultural Implementation Industry

Ottawa, Feb. 1—A special committee of the House of Commons was set up to-day to continue the inquiry into the agricultural implement industry begun last session. The committee consists of 25 members and was proposed by Hon. J. G. Gardiner, Minister of Agriculture.

Conservative Leader Bennett said he was opposed to inquiry by a committee as he had been last year. He believed an inquiry by a non-political body such as a Royal commission would be of more value.

CONSIDER COPYRIGHTS

Activities of the Canadian Performing Rights Society were before the House when W. K. Esling (Lib. Kootenay West) introduced a bill to amend the Copyright Act. It was not debated.

One amendment would oblige the society to make available to applicants a certified list of titles over which it controls the performing rights. The second amendment would exempt stores, hotels and other public places from the fees charged by the society for this form of loud speaker dissemination of music over which it controls performing rights.

CONTROLS 3,000,000 TITLES

The Performing Right Society, Mr. Esling said, had assumed control over some two or three million titles to music.

"It almost assumes control over everything on the air," he declared. "But when an applicant for rights to use these works asks for a list he is referred to the copyright office. That was not satisfactory to applicants from distant sections."

PAY BLANKET FEE

With respect to the second proposed amendment, Mr. Esling said that under the recent rates revision

Pay \$9.50 a Month Under Security Plan

Washington, Feb. 1—The Social Security Board hopes to provide \$9.50 a month assistance to more than 1,250,000 persons 65 years old or over in the fiscal year starting July 1.

It made that estimate, based on experience of states, to a house committee considering the independent offices appropriation bill.

The \$9.50 federal contribution would match an equal amount given the needy aged by the state.

Says Driver Drank Beer Ere Fatality

Consumed Two Quarts Before Crashing Poles and Killing Passenger, Witness Swears

Two quarts of beer were consumed by George Van Wart in a house on Sherbourne street on the night of October 11, a short time before his car crashed two poles and killed Wallace Moyses, Irene Hartman told Mr. Justice McFarland and jury in Assize Court to-day.

Van Wart faces a charge of manslaughter. Moyses was fatally injured when Van Wart's car crashed into the poles on Davenport road near Belmont street.

Miss Hartman, a passenger in the Van Wart car, said there were five persons in the party including Moyses. Six quarts of beer and three glasses of whiskey were ordered, she said. "Mr. Van Wart was a bit unsteady," said Miss Hartman.

CHANGED DRIVERS

"And Miss Wilson, who was with us, asked him if she could drive the car instead of him. I felt a little nervous about him driving the car. He gave her the keys."

Mr. Moyses also had two quarts of beer and some whiskey, she said.

Asked why a change in drivers was made after Miss Wilson took the wheel, she said: "I was Wilson

views the... of two years' operation... subsidy and minimum... scheme.

The tramp shipping committee, representing shipowners and liner interests, on Jan. 3, 1935. Its purpose was to promote competition among shipowners in: (1) Improving domestic competition; (2) Improving freight rates with foreign trade; (3) Promoting, as against foreign subsidized competition, the best possible employment of British tramp shipping and British officers and seamen.

MINIMUM RATES

The committee first established minimum grain rates from the River Plate. These had fallen from 12 shillings sixpence per ton in 1914 to 12 shillings beginning in February, 1935. At that time, the port observes, 16 shillings sixpence barely covered running expenses, the average British steamer in the trade, without allowing anything for repairs, surveys, depreciation and interest on capital.

The report recognizes that the committee's action in establishing minimum freight rates was "unprecedented" in the history of shipping. The open market rate from the River Plate before the minimum freight rate scheme was 12 shillings per ton. On Jan. 14, 1935, the committee established a minimum rate of 14 shillings, which was gradually increased until Oct. 23, 1936, when it stood at 22 shillings threepence.

The St. Lawrence route open market grain rate prior to the minimum rate scheme was one shilling threepence per quarter. The first minimum rate, established March 21, 1934, was one shilling sixpence. It rose to two shillings sixpence by Oct. 13, 1936.

RISING CURVE

The open market rate from Australia prior to the minimum rate scheme was 19 shillings threepence per ton bulk. The first minimum rate, fixed in March, 1935, was 22 shillings sixpence. By Oct. 21, 1936, the minimum ranged from 26 shillings ninepence to 28 shillings.

"It can be seen," the report adds, "that in the three principal home-ward trades with a grain minimum, rates followed a steadily rising curve. At the same time the committee have from the start constantly impressed upon ship-owners the fact that the prescribed rates are minima only and that it is for the individual ship-owner on his own initiative to improve freight rates beyond these levels and up to the maximum warranted by the market."

The committee relates that its attention had been called to the fact that the individual grain merchant was taking tonnage on time charter at less than the equivalent of the minimum voyage rates and was employing these vessels to load cargoes homeward in the St. Lawrence and the United States northern range grain trade to the detriment both of the shipowner and the genuine voyage charterer.

RULING ISSUED

The committee therefore issued a ruling that any time a charter is entered into it shall contain a stipulation that the vessel shall not be loaded with grain from the St. Lawrence for any destination covered by the St. Lawrence scheme.

This was subsequently extended to United States northern range ports. "If," continues the report, "signs should develop that there are

Makes Good As Dancer

Shirley Somerville, Toronto Girl, Cousin of Sir Guy Standing, to Appear on Broadway as "Charlene", With Antonio Cansino, This Winter

Shirley Somerville, well-known member of Toronto's younger set, has broken into the professional dancing field and will appear on Broadway, this winter, with Antonio Cansino, distinguished Spanish dancer. Shirley, who is just 18, is a daughter of Mr. and Mrs. Fred Somerville, Heath St. W., and attended both Branksome Hall and Bishop Strachan schools.

Her chance to break into New York came unexpectedly and romantically. A New York dancer, with an eye open for new material, happened to see Shirley dancing with friends in a Toronto ballroom last winter. He secured an introduction and danced with her. This spring he chanced to meet Antonio Cansino, who was seeking a new partner.

Suddenly, he thought of Shirley, "a little girl up in Canada," but couldn't remember her full name. They managed to dig up the address finally, and Antonio wrote, suggesting that Shirley come to see him in New York. The Somervilles had just returned from wintering at Miami Beach, but Shirley trotted off to New York, saw him on her 18th birthday, April 20, and got the job. She has been learning "routines" ever since and is now keeping summer engagements at Providence and other coastal cities. They break into Broadway in the fall as "Antonio and Charlene."

Shirley learned her dancing technique from Cecil da Costa, of Toronto, with whom she has been studying since a child of eight, and who prophesies a brilliant future for her, as a dancer. He says that

if she wants to do a thing, nothing will stop her.

She has appeared from time to time at Hart House, and with the Canadian Drama League. Her job now is exhibition ballroom dancing, at which she excels. She comes from a family which has theatrical associations, being a cousin of the late Sir Guy Standing.

Until the present time, dancing has been merely a hobby with Shirley, with no definite thought of a professional career. The career just happened. Two years ago, she did a bit of teaching with pupils in the Village. But her favorite occupation is just dancing; has been since childhood, says her mother. In summer time she loved to do acrobatic exercises in the beautiful Somerville garden on Heath St., the wide lawns, between the roses and shrubbery, providing a soft carpet.

Shirley is being chaperoned in New York by Mr. and Mrs. Angel Cansino, who have their dance studio at 66 Fifth Ave. Angel is another of the famous Spanish family of dancers, whose father, now appearing in movies in Hollywood, used to dance at the royal court of Spain. With his daughter, Elissa Cansino, the father recently escaped from his war-torn homeland, whither they had returned after making the picture, "Dancing Pirate."

Antonio and his wife, Carolina, who was known as "the golden girl of the Follies," danced some time ago in Toronto, in the musical comedy, "The Coconut." It was the death which sent Antonio seeking a new partner, who will be known as "Charlene," the nearest approach to Shirley.



SHIRLEY SOMERVILLE MAKES BROADWAY

Well-known Toronto girl, Shirley Somerville, daughter of Mr. and Mrs. Fred Somerville, Heath St. W., is chosen as partner for famed Spanish dancer, Antonio Cansino. Shirley's "big chance" came romantically. A New York dancer happened to see her dancing with friends, in a Toronto ballroom, last winter. Later, it chanced that he and Antonio should meet, when Antonio was seeking a partner, and he remembered the Toronto girl. Miss Somerville, at the LEFT, already has connection with the stage, being a cousin of the late Sir Guy Standing. She is seen again at the RIGHT with her partner.

POLE FLIERS HEADED FOR MOVIE CAPITAL

(Continued from Second Front)
hours and 25 minutes after their take-off, they were 6,262 miles, on a direct line, from Moscow.

The Soviet fliers, whose great feat of navigation and piloting elevated the prestige of Russian aviation, were brought here last night from March Field, where they had slept five hours.

In the field near San Jacinto was their red-winged Ant-25 type aeroplane, staked down to prevent damage by wind and guarded by U.S. soldiers to check souvenir hunters. The powerful single motor, which never missed a beat in the long hours it carried the intrepid trio through storm, ice, wind and fog, was not even oil stained.

The machine later will be moved to March Field, crated and shipped back to Russia.

Gromov and his companions, who speak no English, revealed to their countryman Shumovsky, that in their wonderings yesterday as they sought a hole in the fog that blanketed this area, they actually crossed the Mexican border and flew south about 50 miles before turning back.

Unable to locate San Diego's port they tried for March field, but with their gas running low, Gromov took the first opportunity to land.

That they might make their wants known the three carried cards on which were written in English the words, "Bath," "Eat," "Sleep." It was reminiscent of Col. Charles Lindbergh's flight to Paris, on which he carried letters of introduction.

The fliers, at times flew so high they used their oxygen tanks to breathe. Their most anxious moments were the take-off and the first storm they encountered an hour and a half later.

Because of the six tons of fuel

ALONG TURF ROW

(Continued from Second Front)
men, they unanimously agreed to not ship to London unless their demands of \$500 minimum purses were met. This was officially passed and if they stick together in this respect it may mean that the London management will either have to look elsewhere for horses or forego the idea of holding a session at all.

JUDGING by the class of horses some of the owners are campaigning—horses that couldn't win a purse, big or small—I think they ought to be glad to pick up the purses offered. London's meeting is not as rich an undertaking as most of the other tracks in Ontario, and unless the management can see their way clear to make money for themselves, they are not going to run at all. Take the other side of the story, however, and consider the horsemen's worries. They must feed and ship their charges around the country, and whether the horses be good or bad they still eat. Some of the bad ones eat more than those who earn their living. So all summed up both association and owners have their legitimate squawks, but if a \$400 minimum isn't better than no dollars at all, then I missed out badly in arithmetic when I went to school.

BUT ARGUMENTS, similar in many respects to this one at present, have been going on in turf circles for years. And will probably continue, long after you and I are laid to rest. So let 'em fight it out. But I'm darned if I'd want to give \$500 purses to owners who couldn't even sell their pelts for half that much in a cash sale.

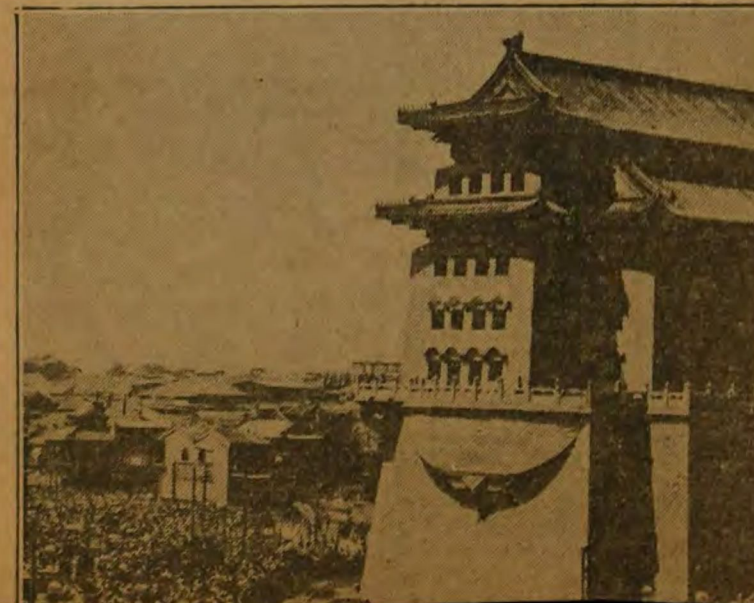
ANOTHER POINT—and a mighty good one, too—was raised at the meeting. The Thoroughbred Breeders' association passed a resolution, unanimously agreeing to the establishment of a new body to control all racing in the province. In the very near future—likely in a day

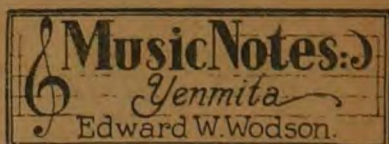


Isabel Hallin received loyal support from high school classes, when board ousted her, on rumors of a wild party to have attended.



FROM BALLET TO BARRACKS—With 3,000,000 Japanese reservists under orders to be ready to-day, even Tokio chorus girls are becoming war-conscious. These chorines are at present being trained in the handling of swords, however problematical their future service may be. The training is being promoted by the government, to leave no part of the population unprepared, if war comes.





TIBBETT FINE ACTOR-SINGER

Famous Baritone Delights Capacity Audience at First Toronto Recital
Lawrence Tibbett sang in Massey Hall last evening before a capacity audience. Stewart Wille accompanied and contributed two solo piano numbers—Brahms' G Minor Rhapsody and Schumann-Liszt "Spring Night" with a Bach chorale for an encore. Mr Tibbett's program numbers included W. A. Aikin's "Sigh no more" and Shakespeare's 18th Sonnet, Strauss' "Allerseelen," Eric Wolff's "Ewig," Thomas Dunhill's "The Cloths of Heaven," "Eri tu" aria from Verdi's "Masked Ball," Wagner's "Blest Star of Eve," the narrative from "The Rogue Song," a group of Negro "exaltations" and lyrics of John Alden Carpenter and Howard Fisher. Encores were beyond count, including the "Pagliacci" Prologue, Tschalkowsky's "Why?" Handel's "Hear me, ye winds and waves" from "Scipio" and Somervell's arrangement of the Old English "Old Nag Bess."

Actor-Songsters.

Lawrence Tibbett is far better than an operatic baritone. He is a great actor, and in last night's recital it was the story of his song—its drama, its pathos, its tenderness, and its wit—that came always first with him. He has a glorious voice and uses it with a taste and judgment that delight the earnest music lover. A voice that is round, mellow, sympathetic, steady as a diapason tone, and with apparently endless reserves of color and power. If at times the quality of resonance in the upper reaches faltered, there was liberal compensation in dramatic fervor and eloquence in phrase and expression. Perhaps the very best tribute to the singer's splendid art was the fact that a full half of the program had passed before the audience "woke up." It was a "popular" audience—the majority had possibly come to hear the Lawrence Tibbett of the "Rogue Song"—the declamatory, picturesque, dramatic Tibbett who can thrill in a ringing musical phrase and make the rafters echo with a laugh that has heart and soul and voice throbbing in every pulse of it.

The Gentle Tibbett.

Judge then the surprise that the first eight or nine numbers provided. They were beautiful and restrained as the severest offering of a pure classicist. The Handel aria (first encore): "Hear me, ye winds and waves," might have been a cathedral solo, faultless, dignified diction and phrasing like Santley's very own for breadth and nobility. And the Wagner aria was another gentle delight. How often it is bellowed out like the music of two regretful cellos in unison, wobbling with a pathos that is only bathos after all. That was not Tibbett's way. He made it a tender dream reflection, beautiful almost beyond its deserts. Even the Verdi aria forgot to be operatic in the sensational sense, a wonderful long drawn crescendo on the final upper F was a masterpiece of proportioned song. The Pagliacci Prologue was another delight—spoilt unfortunately by the audience, who thundered out their applause before the final phrases which give point to all that has gone before.

The "Popular" Tibbett.

It was the latter part of the program that roused the great audience to enthusiasm. In this was the actor Tibbett—every word finding its place and infected with dramatic genius saturated in golden music. The singer held his listeners as only an orator or the greatest actor could. It was most musical, of course, but the trammels of key and rhythmic bar-lines were missing, the genius of a Tibbett showed how tyrannous they commonly are by the glorious freedom of his art. If only all singers would live on their words as Tibbett does, and if only all actors would dip their speech into music as Tibbett does, what an impetus of new life would come to our concert halls and theatres. But of course there is only one Lawrence Tibbett, as last night's crowded audience proved, and his delightful singing was entertainment, inspiration, and education all in one. Mr. Stewart Wille's accompaniments were worthy in every particular, and he played Bach with a grace and authority that gave his clever work in the negro exaltations an added significance and beauty.

ing. given until Saturday evening.

On With the Dance, on the Imperial Stage

The Publix unit show coming to the Imperial on Friday is a colorful dance production in which is starred the eminent Canadian pianist, Herschel Henlere, who is described as a "one-man show." Mr. Henlere's opening number in the revue is an arrangement of Sonny Boy, first played as a minuet by Paderewski, a waltz by Johann Strauss, "Rhapsody in Blue" a la Gershwin. Henlere also plays an accordion and a miniature saxophone. He propels the drums with his feet and occasionally uses his right hand for the xylophone, while the feather in his cap gently strikes the timpani.

One of the outstanding features of Arthur Hammerstein's highly successful musical show, "Sweet Adeline," in which Helen Morgan was starred on Broadway for nearly a year, was the dancing of two boys who were presented merely as Gus and Bill. The pair performed almost unbelievable feats of somersaulting in perfect rhythm, interspersing their acrobatics with bits of so-called legitimate stepping which drew the admiration of the Broadway audiences because of their grace and ease of execution. Gus and Will are sweeping on to new triumphs in Frank Cambria's Publix production, "On With the Dance." Their work is said to be nothing short of sensational in this novel and snappy revue.

Xenia Makietzova, Russian type soloist, who had the distinction of being prima ballerina in three of the greatest organizations of their kind in the world, namely the Russian Imperial, the Moscow and Diaghilev's Ballet Russe, will be one of the featured artists in "On With the Dance."

Erner and Fisher, eccentric dance act, will follow a display piece by the syncopators.

Xenia Makietzova will be introduced by the Fred Evans David Binns Girls.

The musicale will be under the direction of Horace Lapp and a novelty organ interlude will be offered by Kathleen Stokes.

Imperial Theatre

"Part Time Wife," Fox movietone comedy comes to the Imperial Theatre Friday, featuring Edmund Lowe and Lella Hyams in the leads. Leo McCarey directed the romantic comedy.

Edmund Lowe thinks his wife is spending too much time at the golf course. Their incessant quarrels lead to a separation, after which Lowe's health suffers. His doctor orders Eddie to take up golf. Eddie meets Tommy Clifford, a philosophical Irish caddy whose sense of humor soon brings Lowe back to normal.

Lella Hyams, as the bride, is ready to return to Lowe, when he learns that she has been posing for lingerie "ads." This angers him so, their old quarrel is resumed.

He is the runner-up matched with Walter McGrail in a tournament. Tommy's dog fouls McGrail's ball on the last green, which causes the pro to lose the match. He kicks the dog and is cuffing Tommy, when Lowe interferes. The men argue, with Lowe finally conceding the match to McGrail.

Tommy is unable to find "Tony" after the match. He appeals to Lowe for aid and they find the dog in the pound in time to save "Tony."

Lella has sailed for England to engage in the Woman's Championship Tournament. But the long separation from the man she loves tells on her nerves, and the papers announce her withdrawal from the match.

Lowe and Tommy sail for England and arrive the night before the start of the tournament. Lella is so overjoyed at seeing them, she forgives her husband everything.

ANUARY 7, 1931

Real Threat Basketball Honors

Developed Scoring Punch This West End to Settle Tie For Plays Broadview "Y"

The invitation extended to the Elizabeth senior basketball team to join up with the Y.M.C.A. Basketball League was a very wise move.

Elizabeth A.C., or "Lizzies," as they are better known, were getting nowhere as the local representative of an Ontario group. The happy idea to include Bob Abate's clever team as the fourth club in the "Y" League has restored basketball to a firm footing in Toronto's winter program of sport.

The three local Y.M.C.A. teams, Broadview, Central and West End, have found real opposition in the Lizzie team and, as a result, the games of the first series in the "Y" senior schedule have been exciting contests. The closeness of the race in the first series finds "Lizzies" playing West End "Y" at Central "Gym" this evening to break the tie for second place that exists in the final game of the first series. The winner of to-night's game will advance to first place, tied with Broadview, and a play-off will be necessary next Saturday night.

"Lizzies," under the capable coaching of Bob Abate, play clean, fast basketball and have one of the largest personal followings of any team in Ontario.

TEAM REVIEWED.

Thumbnail sketches of the Toronto Lizzie Senior Basketball Club follows:

Harry Shanahan, captain and brilliant forward player, is one of the most effective dribblers in local basketball. He joined "Lizzies" this year after enjoying successful seasons with Wind-Grads and University of Detroit.

Harry Sniderman, one of the outstanding guards in Ontario basketball, is always in the game battling to the final minute of play. Harry is also a softball pitcher of note and was a star performer for St. George's of the "Pit" Amateur Baseball League last summer. He coached the Y.M.H.A. team last season and is an efficient cage referee.

Bill Sniderman, a powerful forward who can go in under the basket for loose balls. He performed for Y.M.H.A. last season and played for Bell Telephone.

Alfie Pearson is playing the best basketball of his career and has started in every encounter this winter. He is a tricky forward player and a good ball handler. This is the third year for Pearson as a member of the "Lizzies" club.

Allan "Nig" Eisen, considered one of the best scoring players in local basketball. He has scored the most points in the majority of "Lizzie" games this winter despite his petit appearance. Eisen and Pearson on the attack are a constant scoring threat.

Harold Gallander is the playmaker at centre position. He is noted for his effective back-checking. Came up to senior after a thorough training with Bob Abate's minor Lizzie teams.

Percy Levy, playing his first season in senior company, is relief at centre and has improved in each game. "Perce" started as a bantam under Bob Abate and won his place on the senior team because of his good work with "Lizzie" juniors last season.

Jack Collins recently signed with the "Lizzies" and will be in action for the first time against the West End team at Central "Y" to-night. John has played with the "Lizzies" in past seasons and is noted for his ability to get baskets when needed. He was a star performer for the Y.M.H.A. team last winter.

Yudy Mincovitch has played guard for the "Lizzies" during the past four years, his previous basketball being in Montreal. He is a stellar defence player and, because of his high jump, opposing forwards find it difficult to "grab" rebounds.

Maurice Shapero is another first year man with the Elizabeth senior club after a long minor career under Bob Abate. This lad has made good with a "bang" in senior company and much is expected of him in future games.

Mathew Eckler, relief forward, who can supply enough speed in a pinch to offset any serious scoring threat of the opposition. His ability to score from any angle marks him as a worthy player for any team.

Bob Abate, coach is well known for his many championship basketball teams. His minor teams have won many honors during the past four years. He also coached championship teams in baseball, hockey and rugby. He is respected by his players and

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Washington is certain to give Mr. Mack's Athletics all they can carry and Joseph McCarthy expects to have his Yankees up there reaching for the loot. To say nothing of Cleveland and Detroit, each better set than a year ago.

the blue

Joe Turnesa's recent victory in the Miami open, supplanting Gene Sarazen who is out west shooting at the \$10,000 Los Angeles open, recalls the last-nine battle he had with Bobby Jones in the U.S. open at Scioto. This was back in 1926 when Turnesa had a four-stroke lead with nine holes left and Bobby whipped out a homecoming 35 through a gale.

It took marvelous golf on the Georgian's part to get that 35 under the conditions, but Turnesa had two approaches that might have drawn better luck, two long iron shots that just trickled off the green.

The turning-point in this match

TURNESA RETURNS.

Joe Turnesa's recent victory in the Miami open, supplanting Gene Sarazen who is out west shooting at the \$10,000 Los Angeles open, recalls the last-nine battle he had with Bobby Jones in the U.S. open at Scioto. This was back in 1926 when Turnesa had a four-stroke lead with nine holes left and Bobby whipped out a homecoming 35 through a gale.

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The turning-point in this match



You can't beat
Lang
Since
is fine

A. G. Spalding

Mrs. Mackenzie, Vincent and Mrs. Massey, and Mrs. A. S. Mathers, to the south gallery, completed the ceremony.

DANCE RECITAL GIVEN BY JACQUES CARTIER

Modern Exponent of the
Art Primarily Happy
Personality.

BY PEARL MCCARTHY.

Jacques Cartier, modern dancer, gave a recital before a large audience in the Eaton auditorium last night, and the audience's interest was increased by the fact that Mary Morley was returning to her home city as his assisting pianist. Miss Morley's later studies followed her student days at the Toronto Conservatory of Music.

Jacques Cartier was more generally acceptable to the watchers than are most notable dancers, and that probably resulted from his presenting a somewhat amalgamated version of the dance, less drastic in any feature than some other versions, and always graceful.

His modernism has nothing sinister about it, and he is primarily a dancer of happy personality. A splendid sense of the pictorial counts in his work, even when the expression seems less profound. This was admired in the "Legend of the Snow God," the Indian deity who plucks white bird feathers from the air gently to disperse them as snow. With great headdress and scarf of nebulous feathers and dance of mysterious yet simple joy, he created a rhythmical illusion of much beauty.

There were several dramatic characterizations, the best of which was "Peter" from the dance cycle, "The Nazarene." His most gorgeous number was an impression of Ganjira, the Japanese actor, in his impersonation of the god of wind and rain. Sweeping flame and blue costume made a rich combination in line with two large silver fans as he danced.

CONSTABLE APPOINTED.

Holland Landing, Feb. 3.—George Atkinson was appointed constable of the police village of Holland Landing to-night by the trustees. The trustees discussed the agreement between the village and East Gwillimbury Township.

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maintained that the dispute has no place in the League, but should be settled by private negotiation.

15 MONIED MEN START FOR NORTH GOLD AREA

Concluded From First Page.

good fellows freed from the restraint of office grind and ticker worries—and picnic bound. They fussed about their sleeping car reservations. They fussed over the big coonskin coats they had brought with them for the rigors of the Canadian Winter they would encounter north of North Bay. They fussed over the photographs demanded of them by Toronto press photographers, but took their "dose," smiling, when the flash-powder "woomed."

Mr. Nickell, who was their host at dinner earlier in the evening, will be their host throughout the trip. Mr. McCrea will play teacher, if any further insight on the development and increasing importance of the province's gold and nickel producers is required by them. They will not return to Toronto until Wednesday morning. In four days they may not be able to see all that Ontario can exhibit in things mineral, but they certainly will see—and there is no doubt that Mr. McCrea will see to it that they will see it—the great golden flow of wealth that steadily pours from the underground reservoirs of the northland to accomplish more than anything else, as Mr. McCrea has repeatedly put it of late, in the common drive for stabilization of the country's credit in these difficult times.

Schedule of Inspection.

Mines of the Porcupine area will be first visited, McIntyre, Hollinger and the Dome being given first call, although an earnest effort will be made to inspect the smaller producers as well. In the Kirkland Lake field, the party will look over Lake Shore, Teck Hughes, Wright-Hargreaves and possibly others. If time warrants the Noranda district in the Province of Quebec will be inspected. On Tuesday, International Nickel, at Sudbury, occupies the program.

It is a crowded itinerary that has been arranged for the visitors, but judging from the "shop talk" briefly exchanged on the Union Station platform, they have been preparing for this important descent upon the province's north country for some time, and there is no thought of "vacationizing" in their plans.

Dancers Triumph In Toronto Debut

Sakharoffs Mingle Grace of Old School With Modern Spirit.

By PEARL McCARTHY.

The Sakharoffs appeared for the first time in Toronto yesterday afternoon, under the auspices of the Women's Musical Club at Hart House Theatre, and proved to be one of the best pair of dancers ever seen in Toronto. The choice of these artists gave another cause to marvel at the good luck, intuition or shrewdness of this club's executive in picking successes among the new offerings.

Clotilde and Alexandre Sakharoff present wider talents than the interpreters whose work is largely pantomime. They combine very cultured pantomime with something that may be legitimately called dancing. And that dancing, while modern, embodies much of the grace of the old school. All this gives them a delightfully rounded means of expressing their imaginative ideas with subtlety. With few exceptions, their costumes were ingeniously symbolic. Alexandre Sakharoff's costume for the Pavane representing the Louis XIV pomp was a triumph.

Outstanding numbers included their duo performance to the music of a Bach fugue. While the choreography could not follow the construction of the music entirely, it did the music no violence and expressed some Bach aspects with acute beauty. Alexandre Sakharoff's solos included "The Martyrdom of Saint Sebastian," and a fantasy expressive of the combined personalities of Pierrot, Harlequin and Columbine. In the same way that drawing room comedy makes more difficult challenge to actors than does a costume piece, Clotilde Sakharoff's "Girl in a Garden," done with modern-girl feeling, presented a real task to the dancer, who made a success of it. They closed their program with a duo interpreting the spirit of Botticelli's "Spring."

ONTARIO, FRIDAY, MARCH 7, 1935

Trend Was Lower For Bond Market

New York, March 7.—(UP)—The bond market drifted irregularly lower to-day in selling of United States Government securities and railroad issues. Turnover was \$17,410,000, against \$26,690,000 yesterday.

After brief resistance, leading railroad bonds yielded to selling pressure, and losses of one to three points were shown. Industrials and utilities moved irregularly lower. European loans firmed up in the foreign list.

Dow-Jones Averages.

Forty bonds, ten first grade rails, ten second grade rails, ten utilities and ten industrials:—

Thursday	95.84	106.19	72.71	103.26	101.1
Wednesday	96.08	106.70	73.11	103.30	101.1
Week ago	96.76	107.16	75.36	103.09	101.1
Month ago	96.18	105.36	77.07	101.54	100.1
Year ago	92.02	97.77	81.46	95.30	93.1
1935 high	97.47	107.65	79.96	103.30	101.1
1935 low	95.84	104.50	72.71	99.94	100.1

BONDS AT NEW YORK.

Issue.	1,000's	High	Low	Close
Argen 6's, A, '57...	16	92 ¹ / ₂	91 ⁷ / ₈	92
Do., 6's, B, '58 ..	7	92 ¹ / ₂	92	92
Do., 5 ¹ / ₂ 's, '62 ...	16	86	86 ³ / ₈	86
Austral 5's, '55 ...	61	99 ¹ / ₂	99	99
Do., 5's, '57	26	99 ¹ / ₂	98 ⁵ / ₈	99
Do., 4 ¹ / ₂ 's, '56	20	93 ¹ / ₂	92 ⁵ / ₈	93
Austria 7's, '43 ...	2	101 ¹ / ₂	..	..
Bolivia 8's, '47	39	6 ¹ / ₄	5 ³ / ₄	6
Do., 7's, '58	12	5	4 ³ / ₈	5
Brazil 8's, '41	5	31 ¹ / ₈	..	..
Do., 6 ¹ / ₂ 's, '26-57.	1	25 ¹ / ₂	..	..
Do., 6 ¹ / ₂ 's, '27-57.	1	25 ¹ / ₂	..	..
Do., Rys 7's, '52...	11	26 ⁷ / ₈	26	26
Brisb City 5's, '57.	12	92 ¹ / ₂	..	..
Buenos A 6's, '61st	4	56	55 ¹ / ₂	55
Canada 5's, '52 ...	7	112 ¹ / ₈	112	112
Do., 4 ¹ / ₂ 's, '36 ...	2	103 ¹ / ₈	..	..
Do., 4's, '60	31	105 ¹ / ₂	105	105
Chile 7's, '42	7	15	14 ³ / ₈	14
Do., 6's, '63	15	12 ¹ / ₂	12 ¹ / ₄	12
Do., 6's, '60	16	12 ³ / ₄	12	12
Do., Ry. 6's, '61...	18	12 ¹ / ₂	11 ³ / ₄	12
Do., M Bk 6 ³ / ₄ 's, '61	15	12 ³ / ₄	..	..
Czechoslov 8's, '51.	2	105	..	..
Do., 8's, '52	5	105	..	..
Denmark 6's, '42...	48	103	101 ³ / ₄	102
Do., 4 ¹ / ₂ 's, '62 ...	22	92 ¹ / ₄	91	91
French 7 ¹ / ₂ 's, '41 ..	4	188	..	..
Do., 7's, '49	2	187	..	..
German 7's, '49 ...	3	40 ⁷ / ₈	40 ⁵ / ₈	40
Ger-Int 5 ¹ / ₂ 's, '65...	12	31 ¹ / ₄	31	31
Ger Ag B 6's, Oct'60	6	39	37 ¹ / ₂	39
Greek 6's, '68	7	30	29 ¹ / ₂	29
Italy's 7's, '51	5	90 ¹ / ₄	90	90
Japan 6 ¹ / ₂ 's, '54 ...	12	92 ³ / ₈	92 ³ / ₄	92
Milan 6 ¹ / ₂ 's, '52 ...	40	80 ⁵ / ₈	80 ¹ / ₂	80
Norway 6's, '44 ...	10	105 ¹ / ₄	104 ¹ / ₂	104
Do., 5 ¹ / ₂ 's, '65 ...	9	101 ¹ / ₂	100 ³ / ₄	100
Peru 6's, '60	3	8 ¹ / ₂	8 ³ / ₈	8
Do., 6's, '61	21	8 ¹ / ₂	8 ³ / ₈	8
Poland 8's, '50	2	93 ¹ / ₂	..	..

Mothers and fathers took their young daughters with them when they attended the Ballet Russe in Massey Hall last night, and the young ones almost stole the show when it came to clothes. . . . To begin with the smallest one, Mr. and Mrs. Reginald Watkins' small daughter, was just like a picture from a colored fairy tale, when she arrived wearing a turquoise blue velvet cape with high pointed hood on her curly head. . . . Two of the quite grown-up ones noticed were Dorothy Jane, daughter of Mr. and Mrs. J. Earl Lawson, who looked attractive in a white gown with sequin cape, and Helen Arthur, daughter of Mr. Jack Arthur, wearing a white gown, ermine wrap and sequin cap. . . . The place was packed with prominent people. Lady Kemp looked lovely in a pink gown and short white fur wrap. . . . Frances Adaskin was striking in the deepest purple. . . . Bunny Lang, Andrew Allen and Mabel Dunlap, among the young singles. Mrs. Richard Van Valkenburg among the young marrieds, and thus and so.



the church," he asked.

"He was in pain and did not pay any attention to what was going on", said Mr. Agnew, "and did not notice that none of the memoranda taken down by his sister were incorporated."

"He didn't remember that the Mulmur Methodist church no longer existed—that it was the United church," said counsel. Had he remembered, he would have known it was not carrying on under the principles of Wesleyan Methodism, which he emphasized," said Mr. Agnew.

Counsel held the will was invalid because there was "no Mulmur Methodist church" in existence.

It was a case of a lapsed legacy, just the same as though testator had named a dead man as legatee, he stated.

Mr. Agnew held that a gift to the church at Mulmur would be to the United Church of Canada.

Asked by his lordship to elaborate on his statement that the codicil meant the lapsing of the gift to the Mulmur church, counsel said testator, in the codicil, said he directed that neither the United church nor its officers were to have the handling of any money bequeathed by him.

BALLET RUSSE PLAYS TO PACKED HALL HERE

Perfection of Grace and
Rhythm Seen in Per-
formance.

CLASSIC TRADITIONS

Delicate Colors Used to
Add Effect to
Dances.

By PEARL McCARTHY.

Massey Hall was completely sold out for the concert by the Ballet Russe de Monte Carlo given last night. Advance publicity of official sort had been comparatively light, but the news of this company's excellence had been filtering in as Torontonians returned from London or New York, as well as from foreign writings. Toronto convinced that this was something not to be missed, was evidently also in the mood for superb choreography, and made the night a gala event.

The company on the whole was the best which has been seen. Those thinking of the Pavlova days probably missed the hero worship of one surpassing, central spirit. But Pavlova never brought a company in which every dancer so nearly approximated the premiere danseuse, nor depended upon the splendor of so large a company. Last night's stage was a shimmering of stars among which the most scintillating did not pale the lustre of the whole. When the whole great ballet danced, it was deliciously intoxicating.

The genuine classical tradition was honored first on the program by "Les Sylphides," a nostalgic reverie with music of Chopin orchestrated by Vittorio Rieti, choreography by Michael Fokine. The setting by Prince A. Schervachidze was "after Corot," and when the dancers floated about the stage the whole scene gave that tremulous, delicately wistful guise presented by one of the late Corot paintings. The ballet life had much more relation in mood to Corot than to Chopin, although the nocturne waltzes, mazurka and prelude were exquisitely rhythmed.

Tamara Toumanova, premiere danseuse; Paul Petroff, Helene Kirssova, Riabouchinska and Branitska had leading roles. Toumanova proved herself a brilliant young dancer with a volatile, gay personality. But no member of the company seemed more born to grace the ballet tradition than lovely, fair Riabouchinska whose every movement was poetry wafted in smooth, polished phrases.

Modern Note.

A more modern note came in the second number, "Competition", a character ballet by Andre Derain with curtain, settings and costumes by Derain, music by Georges Auric, choreography by Georges Balanchine. The ballet pantomimed the funny tale of how the lavish displays of two rival tailors caused such excitement that the good folk of the town were shocked by the uproar. Much clever dancing was devoted to this gay nonsense.

In the two-scene ballet "Le Beau Danube", Leonide Massine, who himself danced a lead role as the hussar, composed some surprising action to accompany the music of Johann Strauss. The ballet was a holiday fete and street dance in a public garden, the date given as 1860. Little modistes and needlewomen, salesmen, dandies, and showmen made merry, abandoning themselves to the glamor of melody as the quadrille fete reached its height. Again humor was welcomed into the one-time-rather-precious ranks of ballet and the "strong man" of the show and his manager (danced by Borovansky and Hoyer), did some extremely clever clowning. The color note of the piece was a buff shade with background by Vladimir Polunin after Constantin Guys.

Tarakanova and Riabouchinska as the street dancer and the girl whom she rivalled in the hussar's affections, delighted the house.

In the "Sylphides" and in the "Beau Danube" pieces, light, delicate colors (silvery in the former case and amber in the latter) were used to give more artistic effect than was usually achieved in old ballet. Where realism was wanted in the "Competition" character ballet, the stark simplicity of the set by Andre Derain was in good note for the town scene.

With only one night, many could be forgiven for being greedy and regret-

Letters to The Editor:

CRICKET.

To the Editor of The Mail and Empire:

Sir,—For more than 30 years I have taken a very keen interest in cricket, mostly in some official capacity or other, and have studied the fluctuations of the game closely. It is a yet unsolved puzzle to me why a pre-eminently British game has not taken a deeper root in Canada, and more particularly in such a professedly British city as Toronto, whose century of experience and effort has been marked by amazing development in every other line of sport.

Probably, in the first place, the cause can be attributed to a rather successful effort on the part of the adherents to the game in the earlier part of that century to make it the sport of the fashionable "high hat" residents of the city, aided and abetted by the military officers of the old Fort, a combination which, if it did not directly discourage the cultivation of the game by the "lower classes," certainly did not overwork itself to any great extent to make it popular, except in their own select circle. A study of the early records of the game, which fortunately I possess, bears out this assertion. It was not till some 40 years ago that any serious attempt was made to popularize the game among the general run of Britishers and the descendants of Britishers, who formed, and perhaps still form, the major portion of Toronto's population, and the "Sons of Canada." Clubs among the "commoners" began to spring up here and there, and, on the assumption that in union there is strength, formed themselves into leagues, associations, etc., but even with that the game has not attained the growth and stability to-day that it should show.

It has had its enthusiastic supporters among the moneyed men of the city, who have by the expenditure of much time, thought and cash tried to put the game on the high level to which it rightfully belongs, and here may I pay a sincere tribute to the late George B. Wood, who in his quiet, unassuming, but very effective, manner probably did more for cricket in Toronto and Canada than any other man of this generation. He was a genuine leader, and enjoyed the respect and confidence of all followers of the game, which suffered a staggering blow by his death. Looking around for a man to fill the shoes of George B. Wood, my attention has been attracted to the Hon. R. C. Matthews, M.P., who appears to me to be the "Moses" who will lead Toronto and Ontario cricketers into their "promised land," always provided they will give him their loyal support. He has struck and is developing the right line of action to place cricket on a permanent basis, namely, its cultivation by school boys and youths generally. To this end he is devoting a great amount of time and thought and generous financial support, and his influence is having a telling effect where it is needed.

Twenty-five or thirty years ago cricket, and good cricket, was played in numerous towns and villages of Ontario. I can recall about 30 of them, but through lack of interest and cohesive action many of these clubs have gone out of existence. Mr. Matthews has seen the more than possibility of reviving the dormant interest in Ontario county cricket, and last year fathered the idea of a county competition, for which he offered a splendid silver cup as an emblem of championship. The organization last season was hasty and perhaps not quite perfect, but even at that the success attained in its first year of trial gives promise of a wonderful future, in which the country cricketers will rally under the banner of "King Willow" and place the game in a stronger position than it has ever held in Ontario before.

Like all leaders, Mr. Matthews must expect and will get criticism, but it may have a steadying effect if those who are more prone to criticize than create will remember that Carlyle truthfully said, "Any fool can be a critic."

T. P. WOOD.

Toronto, April 17, 1934.

GRILL ROOMS.

To the Editor of The Mail and Empire:

Sir,—I was in Toronto yesterday. Lunch time came and I wanted something off the grill; like many men enjoy the grilled flavor of meat.

Having seen an advertisement the previous day "a grill room would be opened downtown," I found the place. When seated I told the waitress I had come a long way especially for a grilled chop—with French fried and peas as listed on the menu, and I'm allowed if she didn't bring me a fried chop—greasy-like—you know what I mean.

"That not a grilled chop," I snorted, internally upset at once.

"Sorry, sir, but if it's on the menu it must be," quoth the maiden.

"Nonsense," I said, "your bill of fare says grilled chops and I must have a grilled chop."

She took it away and in five minutes was back again with another fried chop. I asked her to bring me the manager. He came and after I had grilled him he said he was sorry about the elements of the grill had burnt out that morning, etc., so that I left to go to another grill room.

Would you believe it? I went to three different places where they had grilled chops and sausages on the menu and were getting away with it by dishing up fried stuff that had never seen a griller. Why should Toronto be so far behind all other cities when it comes to a decent grill? Its poor restaurant cooking appalls me; no wonder men want a glass of beer to wash their insipid food down.

A. TRAVELLER.

BALLET Russe SCORES TRIUMPHANT SUCCESS

Blending of Costumes and Scenery Never Equalled on Toronto Stage

GEORGEOUS PICTURE

By AUGUSTUS BRIDLE

When Monte Carlo Ballet Russe curtain went up last night on a wonderful Corot picture, stage-painted by Prince A. Schervachidze, at Massey Hall there was a gash and a burst of applause. Such a scene—gray-blue trees fading into mist—had never been shown on any stage here. And this scene alone, with its ballerinas to the music of Chopin, would have lifted this ensemble to a class by itself.

Pavlova never had a scene so spiritually beautiful; nor ever a company of so many real interpreters of music into dance. Here, in impressionist picture and in music of that period, was the genius of the old Imperial Ballet as translated by Fokine; "The Sylphides, a romantic reverie." Only the music of Debussy could have matched such beauty of scene; but Chopin's rhythm was needed for the movement.

At once this ballet was seen as a dream of rhythmic color. Ballerinas, all in white, caught floods of mauve in harmony with the gray-blue of the Corot scene. So many silent, poetic danseuses have never been seen here as a chorus to such enchanting soloists as Toumanova, Kirsova, Riabouchinska, Branitsa and Paul Petroff. When scenic projection makes possible a breeze in such phantom trees the background will begin to equal in pure beauty of seductive movement the magic of such dancers. In nocturne, valse, mazurka, prelude,

they were continuously a joy of metrical motion. They were almost perfectly disembodied phantoms. The lithe, lean lines of pure white figures gave to the lovely draperies of the dance a glorious, spiritualized vitality.

The Tailors' Competition, ballet by Derain, music by Auxie—very modern—projected a scene grotesque. Marvellously, without a sound, the Corot picture was folded up. Funny, up-pitched houses and windows overlooked a street in which most of the company did a rampageous comedy. The story of this was slimsy enough; but it made a peg to hang out a sequence of quite startling caricatures and dance movements in

a medley of costumes. Clever in execution; rather poor in design, with some unusual characters, among which the two rival tailors and the rag-vagabond were three of the best.

The third scene, Le Beau Danube, with Polunin scenic, after a Guys impressionized painting, was a daringly modern and delightful fantasia; music by Strauss, choreography cleverly executed by Massine, who, as the young hussar, was the genius of the act.

The groups in this intoxicating revel of the humoresque made a splendid ensemble. The movements of the company were a triumph of spontaneity. Such verve, "joie de vivre," rhythmic virtuosity and

vividly comic drama have seldom, if ever, been united here in one act. Massine, Lichine and Borovansky were a marvellous trio against the three solo girls. The ensemble tableaux were marvellous in design and execution. And the finale was a super-whirl of glorified abandon seldom equalled here in the absolute ecstasy of regimented rhythm.

The orchestra of 25 was always a thing of beauty, ably conducted by Efrem Kurtz.

MANY QUAIL DROWNED

Sydney, Australia — Owing to many quail being drowned in recent floods, the shooting season in some parts of Australia was a failure.

may be trying to pull a sleeper on the rival clubs by keeping their line-ups secret until opening day. However, the real reason is in all probability that they haven't the players.

Glancing over the certificates passed at the T.A.B.A. meeting last night Roth Eaton's and Kruschen salts lead the way with a line-up of starry talent. Malvern Grads, Riverdale Grads and Oshawa all put through the little slips with John Hancocks of several good boys on them.

Danforths—Jack White, J. L. O'Connor, Riverdale Grads—Allan Eisen, Lionel Harper, Frank H. G. Verral.

Roth Eaton's—Roy Downing, Douglas May, George Thompson, James C. Walker, Albert Becker, Joseph Zosky, George A. Page, Norman Hann, J. W. Turner, Oscar McIlroy, Leslie Goodall, Clarence E. Par-

went. The referee just counted the necessary 10.

☆☆☆

I've seen a lot of smart fighters who would smack a man in the face with one of those under-and-over things and I've seen dozens of them who would swing one behind their own backs and slap an opponent who's head was held in a back chancery, but that was the first time I ever seen a punch of that description do any real damage.

☆☆☆

Some of the folks at last night's show thought that Sloan had taken a dive to escape a licking. Maybe he did. Only Sloan himself knows that, but I do know that those two

should know his stuff, because he was the headline grunt-and-groaner at Ontario Agricultural college and won intercollegiate titles at two weights. Tommy Armour of the Kitchener "Y," who was in town last night, brought the information that the Ontario tourney had attracted 60 entries.

An Irish Leader

For the first time since the death six years ago of Ald. Louis Rubenstein, that grand old man of sport,

MAICA NOW MINUS CLOA

Jamaica rack-track, New York. Photograph shows Miss Sylvia Cook making a bet with Oscar Adams and Frank Moyne. The latter is holding

Listen!

AT NEXT EDITION

the Montreal Athletic Commission is headed by an English-speaking representative of that city in the person of Ald. Frank J. Hogan. And if anybody should be able to take care of the fighters it should be the possessor of an Irish name like that. With the election of Camillien Houde as mayor in the recent municipal turnover a new commission was appointed. The four other members of the commish are: Dr. Gaston Demers and Ald. D. Rochon, J. E. Dubreuil and J. H. Brien.

Schools Will Play

They're going to play that postponed rugby football game, after all. When December weather became too rough, the final senior match of the Eastern Ontario Secondary Schools Association was called off—with the announcement that it would be played in the spring. Nobody much took the idea seriously, but it is true that Ottawa Glebes and the Carleton Place high school team will decide the 1933 championship at the capital on Saturday, April 28, 1934.

Which will surely make it the longest football season on record!

ANNIHILATION WINS METROPOLITAN STAKES

TO-DAY'S SPORT SHORT STORY



SPANISH DANCER COMING

One of the greatest Spanish dancers in the world, Senora Elisa Cansino, who is coming to Toronto shortly to teach the art of the Spanish dance the vogue for which has just been revived. She comes from triumph in Seville, Madrid and New York, and will be in Toronto in ten days.

SPANISH DANCE STAR TO TEACH IN TORONTO

Senora Elisa Cansino Fresh
From Triumphs to Intro-
duce Latest Steps

IT'S THE RAGE NOW

Interest Revived—Not as Diffi-
cult as Ballet and Yet It
Is Different

On the crest of the wave of 1930 there has arrived besides triple lengths in dresses a decided flare for the Spanish. Toronto music houses now stock castanets, whereas until recently these could only be bought singly, and then, as a rule, they had to be sent for from out of town. In line with this interest in combs and mantillas and clicking heels, Senora Elisa Cansino is coming to the city with the sole purpose of clinching this interest into some really concrete knowledge of the Spanish dance. Mr. Cecil Dacosta is bringing her for ten days, during which she will teach the fundamentals of the art.

"Anyone can learn Spanish dancing if they have first learned the principles of ballet work. It is not an any more difficult kind of dancing. Ballet work has a set of steps which is really the basis of all dances, even interpretative in some cases. "Anyone who can learn ballet can learn Spanish dancing," was the encouraging statement of Mr. Dacosta.

"But there is this difference that a good ballet dancer seldom makes a good Spanish dancer," he pointed out. "The former acquires a pronounced ballet style, whereas the Spanish is completely different. It is more lax and has more racial characteristics."

Most students, he said, are girls. Men go in more for the tango, but that is an Argentine dance and not typically Spanish. The men do the castanet and heel work well.

Mr. Dacosta remarked that a superabundance of stage setting is not necessary to make Spanish dancing attractive. "Like good wine, it must be taken straight," he said.

The Cansinos originally came from Seville. From there they went to Madrid, where Elisa Cansino danced at the court of Spain and at the Teatro Real. From there she came to New York city as the guest for a year of Mrs. Stuyvesant Fish. Among Miss Cansino's pupils are the majority of the famous musical comedy and dancing stars of Broadway and Hollywood.

On Aerial Su



A. S. Butler, chairman of De H
wife, who will leave England to
graphic survey



Music and the Drama

Conducted by LAWRENCE MASON.

RUSSIAN BALLET.

Monte Carlo Company Pleases Large Audience in Massey Hall.

The Russian Ballet of Monte Carlo came to Massey Hall last night, and proved itself conclusively, in this reviewer's judgment, the best survivor of the matchless Diaghilev regime. The wonder and glory of the original dawn, some twenty-two years ago, when Mordkin-Nijinsky and Pavlova first disclosed this new art to the Western world, have departed, or have faded into the light of common day, and we shall never see their like again until the conditions which produced that unique Imperial institution are restored in Petrograd. This Monte Carlo outfit is the best substitute for the genuine article available in the world today, and we should be grateful to it for keeping alive some vestiges of the great tradition.

Three ballet presentations filled the two-hour program, with the help of forty-five minutes of intermission, which naturally made the Gallery a little impatient. First came "The Sylphs," a "romantic reverie" in the old-fashioned manner, chiefly toe-dancing set to Chopin waltzes, mazurkas, etc., with a Corot-like landscape back-drop. It was pleasant enough in a mild way, gracefully done, but a little lacking in atmosphere and in really superlative quality.

Next came an amusing little comic interlude in about ten gay "rounds," to appropriately fantastic music by the ultra-modern Auric, in which the homely moral was enforced that "Competition is the life of trade." This was cleverly projected in burlesque and eccentric dancing.

Finally, "The Beautiful Danube," to Strauss's music, set forth the love-story of the Hussar and the Young Girl, amid much entertaining comedy and gay ensemble dancing. The whole evening's performance was a welcome addition to our Calendar, but would have been still better with shorter intermissions, less tobacco smoke and heat, and less begging for applause.—L. M.

"HENRY VIII." AT HART HOUSE.

Intelligent Interpretation Given by Shakespeare Society.

Shakespeare lovers had a rare treat last night in Hart House Theatre, when the Shakespeare Society of Toronto gave an impressive and, in places, moving interpretation of Shakespeare's "Henry VIII." They regaled themselves upon the feast of beautiful lines, well spoken and intelligently interpreted, and were not required to sit through long intermissions, the utmost use being made of the proscenium.

One of the most outstanding scenes which held the audience in the grip of its intensity and artistic appeal was that in which Katharine of Aragon, fallen from the King's favor, contemplates the celestial glory into which she is about to enter, and in which peace is brought to her by the sweet-voiced angels of Heaven singing "Hallelujah." "Katharine" was beautifully played by Frances Rostance. Another impressive scene is the downfall of Cardinal Wolsey, where, suave and chrewd, he faces death and sees at last "the blessedness of being little" and exhorts Cromwell, "I charge thee fling away ambition."

Music and pageantry were effectively used, particularly so in the death scene of the Duke of Buckingham, another exquisite part; the coronation of Anne Bullen; in the final scene, the christening of the Princess Elizabeth; a banquet at the palace; and the pleading of Queen Katharine before the assembled court.

A. J. Rostance gives a superb performance as Cardinal Wolsey. E. A. Dale as King Henry is not the strongest character in the cast, but presents an amusing interpretation of the King's foibles. Wilson Knight, as the Duke of Buckingham, and Arden Fortner Keay, as Anne Bullen, give fine performances.

The play throughout is staged in curtain settings, and only the bare necessities are used in the way of stage properties.

The production, fittingly marking the Shakespeare birthday celebration, will be repeated tonight and tomorrow night.

Germany and Italy. The notion of national wealth in the British sense of the multiplying of trade restrictions scarcely impress a nation which has its seat as the centre of interna-

understood. It should be perfectly obvious that no orthodox economist would endorse a principle which is absolutely opposed to all his training. It would mean the renunciation of his life work, and the admission that all his teaching had been based upon wrong principles.

The antagonism of the Labor Party is also logical. The very corner-stone of all Socialist doctrine is the nationalization of industry, and Douglas very clearly shows that this is not at all necessary. Furthermore, both socialism and fascism have this in common. They are both systems which have as a basic principle the submission of the individual to the system. Douglas, on the other hand, as he very clearly said in his address over the radio the other evening, is firmly convinced that the individual should be allowed to develop with the least possible amount of outside interference.

Toronto.

R. O. Kerslake.

Expounding Douglas.

To the Editor of The Globe: There is one serious disadvantage under which orthodox economists labor when trying to refute the Douglas analysis of the main cause of present conditions, and that is that all the physical facts support the analysis. Then, too, the analysis itself, while presenting difficulty to those who seek difficulties in any explanation that does not fall in line with their pet theories, is quite

A Safety Celebration

To the Editor of The Globe: In celebrating this Centennial, Toronto might adopt the following slogan: "Make the City Safe for Children," and proceed to put the slogan into effect by arranging for a vacant space in each block, at least in the congested areas, as playgrounds for children. The number of children playing on the streets of this city is alarming, and a menace to the safety of the children themselves, as well as to motorists.

Attractive playgrounds for the city children would probably mean fewer cases for the Juvenile Courts each year. It would seem a profitable way of celebrating our Centennial.

Toronto.

Citizen.

Currency Bonds

To the Editor of The Globe: Our currency is backed partly with gold and mostly by debt. No wealth can circulate as it should on account of the incapacity of our debt money.

By our present system bank credit is inflated and debt money as currency is deflated. This can be remedied and controlled. The present system is fallacious. Government credit applied to it aggravates the disease. Our present system has worked the mine too deep and the timbers are groaning. There will be a crash unless it is corrected.

Why is debt money as currency and drawing no interest more valuable than debt money as bonds that draw interest?

Today our finances are strangled not by the bondholders, but by those who control our currency by its limited amount. Periodically extra money is hidden away in Government bonds as a means of controlling currency, and the people are deluded by the statement that it gives them work, whilst it increases their burden.

Currency bonds under a proper system will cure. Technologists are right, but this cure is more simple and less costly. All taxes can be reduced, and the saving will amount to hundreds of millions a year. Currency bonds will draw interest, but will not be used to create more debt. To collect taxes there must be currency circulating. No wealth will be taken from anybody and no drastic laws are needed. This system will not create wealth, but it will start the machinery that creates.

Let the Government act and have impartial economists examine this system. Think it over and act now. This space is too limited for further explanation.

F. A. Bickford.

Toronto.

Force of Habit

"What did you rip the back part

To-night and To-morrow Night at the Gardens. They Are Gone, These Great Masters of Another Day—But While Such Capable Young Artists as Stewart, Rogge, Leonidoff and Bowman Carry the Torch, Their Memories Will Live On.



The Mail and Empire

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(Member A.B.C.)

TORONTO, FRIDAY, OCTOBER 25, 1935.

PRIME MINISTER'S PLANS AND THE FUTURE.

Any step that saves money without making for inefficiency is to be commended at this time. The Bennett Government cut controllable outlays by nearly \$100,000,000. For this reason, we are glad to see a reduction in the number of portfolios and the contemplated fusion of some departments at Ottawa, though it is to be noted that similar results were achieved by Honorable Wesley Gordon's administration for several years past of three portfolios for one ministerial salary. The saving effected by such consolidations is not important in itself, but it sets a standard for expenditures throughout the service.

It may be a mistake, however, to merge the Department of Immigration and Colonization with other departments at a time when the Government should be laying long-distance plans for the settlement of Canada's unoccupied lands. Immigration on a large scale cannot be undertaken until the absorption of the unemployed, so largely accomplished under the Bennett Government, is a completed task. But the day is in sight when the Dominion must open its doors to selected migrants from the British Isles and Northern Europe. The fact is that Canada, with less than 11,000,000 people, carries an overhead of governmental machinery, railways and general economic machinery which will not be justified until our population is nearly doubled. This is a problem which any far-seeing Federal administration will keep in view. Schemes should be worked out in the near future on a well-considered basis, in co-operation with the British authorities, for promotion of migration from the Old Land to the new when the time arrives for the inception of such a movement.

The inauguration of a system of under-secretaries, patterned after that in vogue in the United Kingdom, is a departure which has long been advocated by The Mail and Empire as a means of relieving Cabinet ministers of a considerable portion of their burdens in the House and in the departments, and also as a means of training younger members for full departmental jobs. The plan was tentatively tried in a small way under the Borden Government, but afterwards dropped. The salaries to be paid to these under-secretaries will, of course, be less than those received by Cabinet ministers, but in the aggregate they will lessen the savings to be achieved by the amalgamation of departments. We believe, nevertheless, the move is in the right direction.

The conference to be held shortly between representatives of the Federal and Provincial Governments for the purpose of discussing financial and other problems is in line with the project previously announced by Mr. Bennett. There are questions of overlapping jurisdiction which should be ironed out. The chances are, however, that the several Provincial Governments will make excessive monetary demands upon the Federal Treasury. As far as we can learn, at least several of the Provincial premiers, trading upon the fact that they all belong to the same party as the Federal premier, will insist upon being treated in a generous manner. This is likely to prove one of the most difficult problems with which Mr. Mackenzie King will have to deal.

Canada in both singles and pairs in the 1924 Olympiad), Mr. Guy Owen, Miss Prudence Holbrook, and Mrs. Davis.

It is possible that our young skaters will insist that the best among them would not have time to devote to such an exacting form of free skating, as it would interfere too much with their individual work. But nevertheless at the time of the 1928 Olympiad, when we last had the pleasure of seeing the Canadian skaters over here, Miss Cecil Eustace Smith and Mr. Bud Wilson, both of whom were representing their country in the singles, gave with two others, an exhibition of Foursome skating at the Ice Palace in Manchester that afforded the greatest pleasure.

In Canada the development of figure skating has been due, largely, to the encouragement given by successive Governors-General. The interest in Fours dates from 1908, when Earl Grey presented a trophy for the highest aggregate marks obtained in a championship competition by a team consisting of a man's single, a lady's single, a pair and a four from one club. This interest was further stimulated in 1912 when the Duke of Connaught presented a cup for Fours alone from any recognized skating club in Canada or elsewhere. The Connaught Cup is therefore open to international competition. So far the only foreign competitors have been from the United States, but the skating of Fours there has not aroused an enthusiasm equal to that in Canada, and no American team has yet succeeded in carrying off the Connaught Cup.

VENOSA LITTLE CHANGED SINCE HORACE.

It is a relief to turn from the bombast of the Fascisti to the recent celebration of the bi-millenary of Horace, at Venosa, his birthplace. A Milan correspondent of The Times writes that "two thousand years have passed since then, and Venosa, standing on a lovely hill, still preserves, with her 8,000 inhabitants, a patriarchal air; still the Apulian peasant plows his land and in the evening returns to his poor cottage where the sunburnt wife prepares for him the simple chick-pea soup, while from the distant mountains come the echo of the howling of the wolves. None of these poor peasants has ever read a line of the Odes or of the Satires, but the bronze statue erected in 1898 in the central square of the town makes them proud for the world fame of their glorious ancestor, and the ceremony they have just witnessed must have filled them with legitimate joy."

A representative of the Government, many scholars and lovers of Horace, and bands of music arrived in the morning, and a great procession was formed which went to the square where the statue of the poet stands. The small town had been all adorned with myrtle and ivy so dear to the poet.

me doctum hederæ præmia frontum
dis miscent superis.

On the walls one read verses taken from his poems, and while the procession made its way through the streets the Venusan women threw flowers from their windows on to the distinguished guests. Senator Gennaro Marciano, a well-known scholar, delivered the commemorative oration in the great hall of the castle. Then all returned to the central square, where a chorus of 27 girls and 27 boys of Venosa sang the Carmen Saeculare, accompanied by classical dances. Never before in the history of Italy could the Carmen have been sung with more patriotic passion; never before could have been more fervid the invocations to the Sun that it might

nihil urbe Roma

visere maus.

The singing having finished, a dancer crowned the head of the poet with a garland of laurel. The ceremony closed with a pageant illustrating the costumes of the region.

CONTROL OR NO CONTROL, THE CONSUMER PAYS.

Washington New Dealers certainly are having a tough time. In order to increase the price of livestock to producers they seem to be

charm for the consumer; because he can't quit consuming even if he succeeds in getting a Government job. In the meantime, of course, the consumer has to pay for both commissions—as well as his chickens.

So, if poultry racketeers can't be dealt with in any other way, why not let the matter stay where it stands? For if the Government's double-ended price control schemes do save New Yorkers \$1,000,000 a year in graft, they are likely to cost at least an extra \$1,000,000 in taxes. The consumer who pays his bills therefore comes out at the same place whether the Government intervenes or not. Heigh-ho! It can't be much fun being a New Dealer.

PRESIDENT ROOSEVELT MAKES APPEAL TO LIBERALS.

In radical circles President Roosevelt is regarded as a conservative, or even as a reactionary, while in conservative circles he is regarded as a radical. In publications inclined toward a middle course he is accepted as a liberal, and his most recent appeal when speaking in California was to liberals "to find a common ground and a common road." It is his hope that he may be able to attract the support of liberals or progressives in both parties, which with the bulk of the moderate Democrats will retain him in office. It is a significant fact that it has been from the Republican party in the United States that progressives have arisen. In that respect the party would seem to be more alive than the supposedly more liberal Democratic party. The same phenomenon has been noted in other nations where the young Tories are apt to be more radical than the supposed liberals.

The President has probably made up his mind that he will find no useful alliances among the conservative elements of the community whatever may be their party label, with the probable exception of the Southern Democrats who will continue to vote on issues growing out of the Civil War. He must recognize in such men as William Randolph Hearst, who long posed as a radical and a friend of the dispossessed, the champion of the reactionary interests. Any radicalism that Mr. Hearst may once have cherished has long disappeared as he has become more exclusively engaged in building up and conserving one of the largest private fortunes in the United States. So the President calls for the liberals to help him.

In 1912 another Roosevelt made the same appeal for support to put into effect more radical reforms than his namesake has sponsored. The trouble with Theodore Roosevelt was that he was unable to detach from the Democratic party its liberal element. It was his bad luck that in those days Woodrow Wilson and William Jennings Bryan were both regarded as reformers by the Democrats and, naturally, they preferred reformers of their own party to a Republican reformer. The Roosevelt of 1936 may have better luck for there is not on the political horizon a probable Republican candidate for the presidency likely to satisfy the progressive demands from within the party.

CHARLES STEWART RETIRED FROM PUBLIC LIFE.

Hon. Charles Stewart, formerly member for Edmonton West and Minister of the Interior in the former King Government, is one of the Liberals who will be missed in the House of Commons during the present Parliament. One-time premier of Alberta and for nine years thereafter a minister at Ottawa, he was one of those who disappeared in the recent Federal general election. It is understood that he was offered a portfolio in the Cabinet, which was announced late on Wednesday night, but that he preferred to retire from public life with a view to looking after his own interests.

Mr. Stewart has long been regarded as about the only old-fashioned Manchester School free trader still in captivity. When his own party became most protectionist, he could always be depended upon to deliver a speech maintaining the

ETHIOPIA'S EMPEROR PLAYED SHREWD GAME

By J. V. McAREE.

EVELYN WAUGH, the English critic and traveller, was sent to Addis Ababa in 1930 to report the coronation of the Emperor Haile Selassie for a London newspaper. He had an exciting and hilarious time which is recorded in his Remote People. He records his impressions in the manner of one taking snapshots, and makes no effort to study the Ethiopian people, but the conclusion to which one is led after finishing the book is that surely there is no such horrible spot on the earth as that which seems to be Paradise enow to the infatuated Italians. Mr. Waugh hardly notes the underlying conditions of slavery, savagery, superstition and the horrible diseases which ravage the natives. Rather he regards his visit there as a kind of Alice in Wonderland dream, and responds rather to what is comic and incongruous than what is terrible. He notes that there was a minor scandal at the coronation when it was found that the quarters assigned to the Duke of Gloucester were overrun with fleas. There was nothing remarkable about that. The extraordinary thing would be to find a place that was not overrun with them. But the story was cabled to London, re-cabled to Addis Ababa, and greatly upset the Emperor, who had cherished visions of a flawless coronation.

The Royal Succession.

He notes in one of his few historical references that Menelik was the first Abyssinian king to claim imperial powers over the various tribes and races that are spread over the geographical unit we call Ethiopia. He left no legitimate descendants when he died, but he had nominated Lej Yasu, a grandson, who in turn had named no successor. In Ethiopia there was no constitution, and the succession was usually determined by royal proclamation, or really, as Mr. Waugh says, by bloodshed. Because of the blood of Menelik which flowed in her veins, Empress Zauditu followed Lej Yasu, but she was absorbed in religious duties and it became necessary to appoint a regent. Three or four noblemen seemed to have equal claims, and the various chiefs, called rases, assembled to nominate one. They were wise enough to know that unless they had a capable ruler who commanded some respect in the outside world, Ethiopia could hardly expect to escape penetration by foreign commercial interests.

The Wily Selassie. So they chose Ras Tafari, the present Emperor, because he was well educated, shrewd and ambitious. But he was without the blood of Menelik and outside his own provinces carried little prestige. He travelled in Europe and made a favorable impression abroad. At home he was skilful in his handling of the rivalries between France and Italy. In Europe he was able to convey the idea that he had become the emperor of a united nation. In Ethiopia it seemed that he had won unprecedented honors abroad. But he was at the time only regent. Then in 1930 Ras Goussa, the husband of the Empress, rebelled. Tafari defeated him bloodily. The next day the Empress died suddenly, and with the consent of the races Tafari proclaimed himself Emperor. His gorgeous coronation ceremonies were intended to consolidate his position both at home and abroad. He wished to impress on his European visitors that Ethiopia was no mere agglomeration of barbarous tribes open to foreign exploitation but a powerful, organized, modern state. He wanted

Thanks to the Victors of Chateauguay

By FRED. WILLIAMS.

To-morrow will again be the anniversary of the glorious victory of Chateauguay in 1813 when deSalaberry and his handful of French-Canadian militia and a few Indians, aided by some Men from Glengarry, thrust back the invaders from the south and, without doubt, saved Canada from absorption. It is one of the penalties of living in Toronto that one finds among even the best informed of our people, such pitiful ignorance of this, one of the decisive victories in our history. They know about Queenston Heights; they remember Stoney Creek and Lundy's Lane; and some of them have heard of the equally important victory at Crysler's Farm, near Morrisburg, on the November 11, after deSalaberry's victory, which put the final touch to the work begun at Chateauguay and ended the attacks on the St. Lawrence and Montreal. But they decline to recognize the undoubted fact that had not the French blocked Hampton at Chateauguay Morrison's victory at the head of the Long Sault would have been impossible and the Americans would have succeeded in their attack upon Montreal and have secured control of our great river. There might have been some excuse for that Toronto attitude in days when religious and sectional feelings ran high, but surely we have passed that day now and can admit, aye boast of the victory at Chateauguay on October 26, 1813, as did the legis-

lature of Lower Canada when on January 25, 1814, the House of Assembly resolved unanimously: "That the thanks of this house be given to Lieutenant-Colonel deSalaberry of the Canadian Voltigeurs and the several other Officers under his Command for their Distinguished Exertions on Tuesday the twenty-sixth day of October last in the Glorious action on the Chateauguay River and that the speaker of this house have it in charge to signify the same to the said Lieut.-Colonel deSalaberry and the several other Officers; that this House doth highly feel and acknowledge the Distinguished Valor and Discipline so conspicuously Displayed by the non-commissioned Officers, Private Soldiers and Militia men of the little Band under the immediate command of Lieut.-Colonel deSalaberry in the signal Defeat of the American Army under the Command of General Hampton at Chateauguay aforesaid, and that the same be signified to them by the Commanding officers of those Corps who are desired to thank them for their gallant and exemplary Conduct."

Although further search has been made during the past year no trace has been found of the colors which were formally presented by Sir George Prevost to the Montreal militia company who fought with deSalaberry; but hope has not been abandoned and there is a prospect that they may turn up in some chest of heirlooms one of these days.

He Wants to Sell Bonds

A large local brokerage house has received the following application for a job as bond salesman:

I heard you needed a salesman to take Johnson's place, and I am just the boy to step right into his shoes, provided he leaves them there, which is not likely. I have worked for the City Sewage Disposal Plant and Thompson's Undertaking Parlors, and so will not in the least mind being connected with your firm—even with its present reputation.

I have all the qualifications needed for the so-called science of bond selling. I can read a letter up-side-down at eighteen feet, which is six inches better than J.G. This guy always reads any mail on your desk during a visit. I can out-blossom that B. fellow at phoning, and can make more sales than T.G., provided, of course, you do not expect me to beat his all-time record of selling three and a half million of a two million dollar issue. When it comes to trading, I've got M.L. backed off the map, as I am still short some bonds which I sold in 1921, and several other people are also short the same bonds, which I used to margin some Happy Farmer Gold Mines stock, which I bought at the peak of 1 3/4 etc. a share. This shows you how smart I am.

I have a complete list of all B.G.'s clients consisting of 22,316 3-4 names, and I also know where J.L. and L.G. put through those big switches of theirs. I have a complete list of the holdings of many important concerns, including the City of Winnipeg Dog Pound and have several good phone numbers in the Young Women's Christian Association and the Salvation Army Home. In the latter case it is two blondes and they will be out inside a month.

If you will let me have a private trading account of my own I will surprise you (and how) but I will promise you at least a third of my purchases will go into the firm account, provided the market goes up. You can have them all if the market goes down, so what could be fairer. I admit I don't know anything about the business, but what the hell! Look at C.R., T.B., H.D. and R.N. They all get by, don't they?

I am ninety-four years old and have nineteen little children—six boys, seven beautiful girls and two other children including two sets of quintuplets. I come from pure Turkish and Egyptian stock and can speak nineteen languages including a little English. I would be willing to start at eight dollars a week and board, including Thursday night off and no milking.

The Lighter Side of Cricket

The cricket season is over. In the Old Country the test matches and a strenuous county championship campaign—here in Canada, finals for the Ross Robertson Cup—our own county championship and other trophies denote that it is becoming quite a serious business—and far too serious, some of us think.

We do not see or hear so much of those old friendly games of the type which became known as "Country House" or "Village Green" cricket, when all classes mixed in a friendly sporting game and the game was the thing and not the win. One had the pleasure of participating as an official in this sort of game this Summer, here in Ontario, when two neighboring clubs met in friendly rivalry on perhaps the most picturesque ground in the Dominion. No one cared very much who won, and after the game the two teams had a picnic tea under the trees—a pleasant hour of it.

But if there were penalties, there were also rewards. Any member scoring 50 runs was to be presented with a syphon of lithia water from the club funds; for 100 runs, one case of Seagram's whiskey, '83, was the reward. If any player achieved greatness and did what has never been done in cricket—score 1,000 runs—he would receive twelve magnums of champagne, Perrier Jonet extra, sec vintage, 1884, offered by the company's agent. For some mysterious reason Messrs. Hereward Spencer and Co. promised five pounds of their best tea towards the same object. Then follows one very trenchant rule on "behaviorism."

"Any member making himself disagreeable, to be considered as such, and to pay a fine of one case of Hiram Walker and Son's club whiskey." A further reward or penalty (according to the point of view) was, that any member bowling three wickets in succession was to be requested to get himself a new hat and to furnish himself with a new whiskey of F. P.

Letters to the Editor:

OFFICER'S PICTURE.

To the Editor of The Mail and Empire: Sir,—Your picture of "Who is this Canadian officer?" in The Mail and Empire of Thursday, Oct. 17, 1935, is, if I am not mistaken, Capt. Ernest Glasgow. He was captain of "B" Company of the 154th Battalion, "killed in action." I think his home is in Morrisburg, Ont.

E. MILLWARD.
Morrisburg, Ont., Oct. 22, 1935.

CHRISTIE ST. HOSPITAL.

To the Editor of The Mail and Empire: Sir,—I have been a patient at the above for periods of two months—to a week since 1930.—My last term was from March to April this year. I did not read Mr. McDonagh's criticism, but am in full agreement with Comrade John Torrison. I met with nothing but the finest courtesy from doctors, nurses, etc., and the food could not be better.

A. DRIVER, No. 159 P.P.C.L.I.
Bathany, Oct. 23, 1935.

THE FEDERAL ELECTION.

To the Editor of The Mail and Empire: Sir,—To all fair-minded citizens of this country, the recent election was what one might call a mess. Our voting system needs some adjustment.

When it is considered that the Liberal party received much less than one-half of the votes, yet will occupy about 70 per cent of the seats, whereas the Conservative party received just under one-third of the votes, yet will occupy only about 17 per cent of the seats, intelligent people must realize what an absurd system we have in operation. Then again, just look at what the Social Credit party got for about three per cent of the votes—17 seats, whereas the Stevens Reconstruction party in spite of the fact that it got about one-tenth of the votes, will only have one seat in the house.

It must certainly make one wonder what the new members will represent, people or wealth.

L. P. CROUT.
October 13, 1935.

THE THIRTY-NINE STEPS.

To the Editor of The Mail and Empire: Sir,—Those of us who have looked forward to the day when British films would outdistance their Hollywood rivals will find encouragement in that splendid film of the John Buchan novel, "The 39 Steps," at present showing in Toronto. We had been led to expect something of a cinematic masterpiece by the enthusiastic comments that appeared in English and American publications, but were hardly prepared to find a film so nearly perfect from the Canadian viewpoint.

Many who are unfamiliar with Buchan's novels may be led to expect an austere story with a patriotic background due to its distinguished authorship. It would be a pity if the rank and file of moviegoers and especially those who are prejudiced against the British films were to fail to see "The 39 Steps" for that reason.

All of the faults for which British films were criticized in certain quarters are fortunately lacking. It moves swiftly, never allowing the attention to lag and is superbly photographed and recorded. What is most important is that it is continuously entertaining and admirably mixes romance, thrills, and laughter.

Hollywood can learn much from the delicacy with which certain scenes that might otherwise have proved risqué are handled and from the gems of acting contributed by even the minor players in the cast. We who have enjoyed Buchan's novels will applaud the choice of Robert Donat to portray the adventuresome Richard Hannay. He and his co-star, Madeleine Carroll, are splendid representatives of the finest of British-trained players and are both wholesome, refreshing types of the kind most Canadians prefer to see on the screen.

Lord Tweedsmuir is not likely to have any cause to regret his affiliation with British films. It would be impossible to imagine a better way to introduce His Excellency to the Canadian people than by means of this democratic entertainment which is certain to be popular with all classes.

There is no doubt that the quality of British films is improving with phenomenal rapidity. And, from now on, among discriminating Canadian filmgoers, there should be a distinct preference for British films.

NOEL DEAN.
Toronto, Oct. 19, 1935.

SEIGNIORY OF LONGUEUIL.

To the Editor of The Mail and Empire: Sir,—The article, "Le Sieur de Bienville and New Orleans," by G. Campbell McInnes, was most interesting, particularly as I had spent a few weeks this Summer at Longueuil, Quebec. The Sieur de Bienville, the Sieur de La Moignon, the

Stage Setting Not Missed In Perfection of Ballet

Shorn of Radio City's Glamor, Dancers Still Able to Charm Thou- sands

Radio City ballet, gone democratic in the glorified skating rink that is Maple Leaf Gardens, brought to 10,000 people last night the feeling for beauty in rhythm that characterizes fine dancing.

The ballet performed for the first time away from its home temple of showmanship. It performed on a strange stage of blue-coated concrete, as far removed as could be imagined from the elaborate organization in stagecraft that is incorporated in Radio City.

Shorn of Radio City's glamorous settings, the ballet gave such a performance as has won for it distinction in the field of theatre and art. The same precision, the same beauty of articulate motion would have been there if the numbers had been presented within the shadow of the Eastern Terminals coal piles.

Honors were shared with the symphonic organization under the baton of Reginald Stewart. Mr. Stewart, in deference to the wide tastes of his large audience, chose numbers with a broad appeal. It would not be exaggeration to estimate that at least three-quarters of those who heard the program were on humming terms with the selections. If they weren't a lot of musical education given in the summer "Prom" series has been wasted.

BEAUTY MOTIF

Beauty has not been a stranger to the Gardens, setting for sports, gladiatorial exercises and six-day bicycle races. Beauty has been brought to the arena by the skating carnival and the ballet carried through the motif from the first number, the charming "Ballet Classique" by Tchaikovsky until the program ended in that climax of passionate motion, Ravel's "Bolero."

Into a darkened arena, lighted only by the pin-point gleams from the orchestra stand, stole the ballet for its introductory number. On both sides from the Gardens' floor mounted row after row of faces which were blurred and lost to sight in the upper reaches. Down in the boxes the odd shirt front stood out boldly in the gloom.

Then came a shaft of floodlight, picking out the dainty figures below. More and more dancers drifted in from the wings and as the great floor surface became living with the forms moving in poetic motion, the beams from the lights in the rafters transformed into an area of flowing color the conventional white tarlatan of the ballet costumes.

Applause rippled down from the benches time and again. Before the number was ended it grew into a rolling roar of acclaim as the ballet formed a centrepiece which rose and fell like a camellia in the wind.

DELICATE INTERLUDE

The solo number of Patricia Bowman, premiere danseuse, a "Valse" by Chopin, was a delicate interlude between the two main numbers. It lost in comparison with the united ballet work, not through any fault of the danseuse, but in the setting.

Seen from above the dancer was but a midget performer in the centre of the big arena.

The setting, or lack of setting, favored more the frenetic dance of the Ravel "Bolero," with the floor filled with rank after rank of figures in rapid and fluent motion. Low and distant opened the music, and as the strains increased in volume wilder and more passionate became the movements of the dancers.

Ever beating in stirring rhythm, the effects of the music were heightened by the staccato sound of heel taps on the concrete floor and the fire and the tempo of the peace heightened gradually to the climactic end.

It was a reluctant audience that saw the program's finish. Miss Bowman and Nicholas Dake, the premier danseur, were recalled repeatedly, and the usual rush for the exit did not start until fully 10 minutes after the dancers had left the arena.

It was a unique experiment in choreography. In the traditional fashion, the ballet is given on a stage, with the audience in front and for the most part below or near the level of the boards. Here the ballet was level with but a scant few of the audience, and they were on three sides.

LARGEST AUDIENCE

Incidentally the ballet, on this, its first night out of New York performance, played before its largest audience by approximately 4,000. The auditorium of Radio City Music Hall has a capacity of approximately 6,000.

There was a kind of home touch to the whole thing. While the ballet may belong to New York and the gilded halls of Radio City in point of fact, Leon Leonidoff, its production manager, used to instruct little and big girls over in a Jarvis street attic in the fundamentals of the Russian ballet.

Then he used to plan the productions of Jack Authur's stage set-ups not so many years ago. In addition to that Florence Rogge, the ballet-mistress, was his assistant, and three of the ballet claim Toronto as their home city.

Altogether it gave the feeling that the Radio City ballet was not as much a stranger as distance and location indicated. Then, to complete the feeling, there was Reginald Stewart and his symphony orchestra.

To Mr. Stewart is owing considerable gratitude, for it was partly through him that the ballet was brought to Toronto. It started when he went to New York and asked for the loan of Patricia Bowman, the talented premiere danseuse. Out of that the germ grew and then Mr. Leonidoff felt a hankering to come back to see what the old town was like, and he did, and brought the ballet with him.

MEASURES LOST

Mr. Stewart opened the program with Tchaikovsky's fantasy, "Romeo and Juliet." Here the difference between the "Prom" concerts in the Varsity Arena and his latest effort was the most marked, as some of the softer measures had a tendency to be lost in the larger auditorium.

"Overture 1812," by Tchaikovsky, and Gounod's ballet music from "Faust" were received with enthusiasm. The senses, in fact, could be tricked into the belief that it was another "Prom," except for the absence of cigarette smoke, characteristic feature of that series' light-hearted and unconventional atmosphere.

QUALITIES

Sweep

to Split of \$491,000 Residual Prizes

Dreams of Quick Riches Centre on Dublin as Wheel of Sweepstake Fortune Spins

Dublin, Oct. 26—Dreams of sudden wealth, glowing in the hearts of thousands of men and women in every corner of the world, hovered over the Mansion House in Dublin to-day as drawings began for the rich prizes destined for lucky ticket-holders in the Irish Hospital Sweepstakes.

The total of the prizes to be distributed after the result of the Cambridgeshire Stakes, to be run at Newmarket next Wednesday, is known was officially announced as £1,321,987 (\$6,390,956).

The prize fund will be divided into 13 units of £100,000 (\$491,000) each, leaving a residue of £219,000.

This will be distributed in ten residual prizes of £2,198 pounds (\$10,792) each.

LEADERS IN BETTING

The leaders in betting on the race are the 4-year-old Pegasus (17 to 2), owned by J. P. Hornung; Lady Louise Ralli's Finalist (21 to 2); Col. F. T. Halse's Lawcourt (100 to 9); Arthur Savile's British Quota (18 to 1), and Ralph B. Strassburger's Boethius (20 to 1), a U.S. horse.

The present sweep brings the total of money won by lucky ticket-holders up to roughly \$145,000,000.

Ninety-four persons who receive horses, other than those which finish in the first three places in the race, will receive prizes of 372 pounds, six shillings and nine pence (\$1,828) each.

To each holder of a ticket on the horse which wins the Cambridge-shire will go £30,000* (\$147,300). Holders of tickets on the second horse across the finish line will get £15,000 each (\$73,650), while the third horse will win £10,000 (\$49,100) for its holders.

LUCKY TICKETS.

A non-runner, Llanarmon, was the first horse to be drawn. It went to "Lucky Penny," of Brooklyn.

BODY ON RAILWAY BADLY MUTILATED

May Be That of Missing Cook on C.N.R. Gang at Wainfleet

Port Colborne, Oct. 26—The body of an unidentified man, believed to have been the cook of an extra gang on the Canadian National Railways at Wainfleet, seven miles west of here, was found on the right-of-way, two miles west of Port Colborne, early to-day.

The head was crushed and the body mutilated. The cook had been missed from the commissary car and provincial police were notified, but he was not located last night.

Rich Cattle Baron Joins Reno Colony

Mate of Millicent Rogers Plans Divorce, Belief

Reno, Nev., Oct. 26—Arturo Peralta Ramos, husband of the beautiful Millicent Rogers Salm Ramos, established himself as a full pledged resident of the divorce colony to-day, presumably to sever marital ties with the daughter of the late Standard Oil king.

Ramos indignantly refused to discuss "my personal affairs," but Reno experiences of other notables suggested that after he has lived here the necessary six weeks to establish residence and has filed suit, Mrs. Ramos may receive a divorce on a cross complaint.

His arrival served to confirm reports current in New York society soon after the death of Mrs. Ramos' father, Col. Henry Huddleston Rogers, II, who left the bulk of his millions to Mrs. Ramos' son by her first marriage, Peter Salm, 12, practically ignoring Ramos' son, Arturo, Jr., 8.

Mrs. Ramos divorced Count Ludwig Salm von Hoogstraeten of Austria in Paris in 1927 and a few months later married Ramos, a wealthy Argentine cattle baron.

Tipping Soup Pot, Boy Badly Burned

Scalding soup severely burned John Lillie, age 4, of 125 Symington ave., early to-day, when the child tipped a pot from the stove.

Firemen from Perth ave. station gave first aid. Though the child was burned over a considerable skin area, it was believed there would not be a permanent disfigurement.

Weather Records

Highest yesterday—64.
Lowest last night—46.
At 8 a.m.—49.
Wind—West 10, clear.
Humidity—64.
Sun rose—6.45 a.m.
Sun sets—5.20 p.m.
The mean temperature yesterday was 48 or 6 above average; a year ago the highest was 61 and the lowest 46.
Temperatures at points outside Toronto at 8 a.m. were: Dawson, 18 below; Prince Rupert, 36; Victoria,

Music and the Drama

(Conducted by LAWRENCE MASON.)

KREUTZBERG RECITAL.

Eminent Modern Dancer in New Program at Massey Hall.

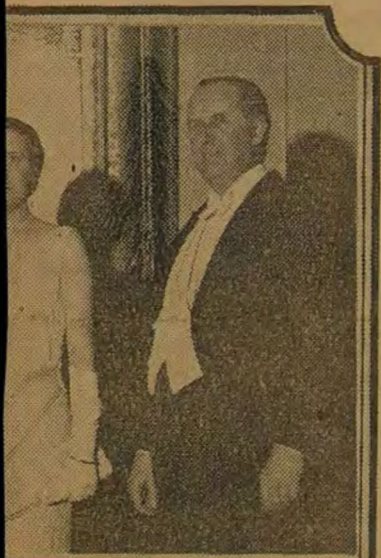
Harald Kreutzberg, brilliant exponent of modern stage dancing, returned to Massey Hall last night in a new program of solo and ensemble numbers, assisted by a group of four young danseuses in place of his former partner, Yvonne Georgi. There was more mime or acting, and less straightforward dancing, than last year, the final and longest item being a complete drama in pantomime, with scenery in the style of the *Chauve Souris*. There was much applause, parts of several numbers having to be repeated as encores.

As is the modern fashion, the whole program stressed the grotesque or even the macabre rather than the pretty or the conventionally graceful, though occasional flashes showed that the dancers had complete command of conventional dance-forms whenever they chose to use them. The outstanding characteristics last night were skill and power, the highest kind of technical mastery being indispensable for this work, while the sense of vital energy in magnificent operation was continuously present.

The Schubert "Introduction" opened the program with a free suggestion of formal grace. The intense prayer-dance was rather shocking, while the Wigmanesque "Hangman's dance" and the nightmare-ish fight of the cripples for the blind girl were rather decadent, but the "Russian Dance" was wholesome enough, the "Lamentation of Orpheus" was finely impressive, and "The Envious Girls" was a delightful genre humoresque.

Many dancing-school pupils were in the audience, and they certainly can learn much about their art from a study of Kreutzberg's impeccable technique.—L. M.

ANCE



PIANIST AND DANCERS ARE 'PROM' ARTISTS

Gertrude Huntly Green Creates Mild Furore—Dancers Also Alluring

ORCHESTRA IS GOOD

By AUGUSTUS BRIDLE

Gertrude Huntly Green of Alma college, St. Thomas, formerly of Vancouver, student of piano in piano in Europe, concert artist in several countries, was guest artist at the Prom last night. But international itineraries had little to do with the particular charm of her art. She gave her part of the concert last night a memorable quality that only one woman artist in ten is able to express. What was it? Before she played a bar of the Cesar Franck "Symphonic Variations," it was as obvious as the entry of Nazimova into a play; something that gives the silent magic to great pantomime.

Whatever it was in the mere entry of this artist on that long board walk to the piano, it came out vividly in her playing. Poise, grace and modesty were the great classic elements; and such things are not learned that way in studios, or we should have more perfect ladies to interpret music.

The "concerto" she played had the same elevated refinement. There we show of noise; just the art of pure, lyric tone, in perfect phrase, working out to a fine climax—mainly of splendid phrases to a lovely orchestral accompaniment.

Three encores were the result, two of them Chopin; and these were of the same alluring quality. Not many pianists are able to give a recital in an orchestra program.

Two Canadian dancers came twice on the program; Harald Marquette and Lynda Roberge, lately of Boston, now of Toronto. These gliding rhythmists did first the "Valse Triste" by Sibelius, beginning as a rhythmic solo rising from a couch; then the man in a funereal cape; a brief duet. The lady preferred joy, but the spectre in black wanted it the other way. As the music goes, the sad person won the finale. This was almost classically done.

The orchestra's first three pieces were by composers, each of whom had his own way of being English. Elgar's Cockaigne Overture, of course, is a glorified Cockney idea of London, as vivid as a page of Dickens; and Elgar was very much English—but often bigger than England. The "Cuckoo in Spring," by Delius was a tone-picture, mainly for strings, by a man born in England, who was never really English at all. Elgar never could have written the Cuckoo rhapsody; neither could Delius—who wrote such a fine tone-poem of Paris—have written the Cockaigne Overture. The third near-English piece was the Fugue in E. Minor by Mendelssohn, sometimes more English than German or Jewish. This was Stewart's own transcription for orchestra, with a splendid brass climax on the familiar chorale.

These three numbers were well played. Ravel's "Pavane for a Dying Infant" lacked the superb delicacy of the original piano version—especially as first played here by Iturbi.

3 DAY

NSPARE

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the new fashions for Fall. And you
) in a full range of rich velvet shades

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in blue
a brown
on blue

Crescent green
Claret wine
Grey
Patty beige

Olivene
Marle Pine
Willow

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grown-ups wear. Such a beautiful
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PATRICIA BOWMAN,

Solo dancer with the Radio City Ballet
and Reginald Stewart's symphony or-
chestra at Maple Leaf Gardens next
Friday and Saturday nights.

Hamilton Women's Liberal Association.
tion.

LUNCHEON GUEST.

Miss Mary Dingman will be the guest speaker at the Canadian Business and Professional Women's Club luncheon today.



MUSIC

Reginald Stewart has prepared a program that is unusually attractive for the Promenade Symphony Concert of Sept. 17 in Varsity Arena. There will be four assisting artists, two of whom are Kathleen Irwin and Winifred Mazzoleni, who are already well known throughout Canada for their interesting accomplishments in the two-piano field. So enthusiastic was the reception given to Paul Leshay and Manya Paul when they appeared at the Promenade Concert of a few weeks ago that it was decided to secure them for a return engagement if that could be arranged. The dancers themselves were delighted with the experience of dancing for such a large and heart-warming audience. They are returning here for next Thursday's concert, when they will give their dance version of one movement of Eine Kleine Nacht Musik by Mozart.

CONCERT SERIES

Y HALL

TENTONI, *Soprano*, Nov. 10
HEIFETZ, *Violinist*, Dec. 8
THOMAS, *Baritone*, Jan. 19
HOROWITZ, *Pianist*, Feb. 2
CROOKS, *Tenor*, Mar. 30

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PARTY NIGHT!

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Paul Leshay and Manya Paul will give their own dance version of Les Fetes, by Debussy, at the Promenade Symphony Concert next Thursday evening. This remarkable pair studied with Harold Kreutzburg and combine the modern dance movement with the lyric qualities of the ballet. They are the first dancers to appear at the Proms this season.

Dancers and Baritone at Next Prom Concert

Dancers will be seen at the Prom concert in the Varsity Arena next week, the first dancers to appear in the series this year. Paul Leshay and Manya Paul will give their dance version of Les Fetes, by Debussy.

The dynamic conductor of the Promenade Symphony Concerts has again arranged a program with appeal to all music lovers, with works of Brahms, Saint-Saens, Leoncavallo and Gounod.

Albert Kennedy, baritone and esteemed musician, who has made his home in Toronto since 1934, will be guest soloist and will sing the Prologue of Pagliacci. Mr. Kennedy was born in London, England, of Scottish parents. When only 13 he was deputy organist in one of London's most important churches, and at 16 he deputized for Sir Frederick Bridge in Westminster Abbey. Following service in the world war, he was heard in leading operatic roles. He is at present a member of the Board of Studies, the Examining Board and the faculty of the Toronto Conservatory of Music.

At this concert, the 92-piece orchestra, under Reginald Stewart, will play the first Brahms symphony, the Danse Macabre, by Saint-Saens, the March of a Marionette and the "Queen of Sheba" march, by Gounod.

MUSKOKA THEATRE.

Bigwin Inn, Aug. 21.—Leslie Howard's "Elizabeth Sleeps Out," given here this week by the Actors' Colony Theatre, was enthusiastically received. Noticeable increase in attendance at the hotel theatre in the past month indicates the growing popularity of these versatile young players. The cast for the last production included John Holden and Jane Mallett in leads, with good support, including that given by Alex McKee and Robert Christie. "The Show Off" will be presented on Monday, with cast including Robin Godfrey.

NOTED FRENCH PIANIST.

The French pianist, Robert Casadesu, will appear in Toronto this coming season, giving one of the programs of the Music Master Series in the Eaton Auditorium. Casadesu comes of a family whose members have won great musical distinction. One was founder of the Society of Ancient Instruments noted in chamber music circles. Another founded and directed the American Conservatory at Fontainebleau. Robert Casadesu has filled engagements throughout Europe, as well in North Africa and South America. When he appeared last year with the Philharmonic in New York, Toscanini went back stage immediately and asked Casadesu to play with him next season. He will be soloist with Toscanini in Carnegie Hall next January.

carrier pigeons, and "The Three Musketeers" had a real horse between them. In "Rosalie" they used a pet kitten, but it grew so fast it had to be replaced every three months. The Follies master even purchased two live buffalo from Yellowstone National Park for one of his extravaganzas, but they proved so unmanageable on the stage that he finally gave them away to a private zoo.

Station R.O.L.Y.

Harold Lloyd's plans seem a bit indefinite . . . he has no story, no title, no cast, and no starting date, but he has hired himself space in a rental studio . . . says he'll break out in a production any minute now. . . William Powell and Myrna Loy will take "The Prisoner of Zenda" for its first talkie production. . . Lewis Stone, who appeared in the silent version in which Ramon Novarro was discovered, may appear in the new one. . . P. G., who writes chronically interesting notes from the Far East, drops a line to say Ed Wynn

was at Morrisburg this week in his yacht Seawyn . . . "he talked so much I thought he'd never shut up," observes P. G. "He'll likely hit Toronto. Looks the same as on the stage, too, only with no hats this time." . . . "W. C. B." the song "San Francisco" was specially written for the film by Gus Kahn, Bronislau Kaper and Walter Jurmann. . . Bette Davis sailed from Montreal this week for England, where she may make a film during her peeve at Warner Brothers . . . the record is broken, and the Jack Dunn-Ketti Gallian amour is in the refrigerator. . . The Arthur Hornblows (Myrna Loy to you) have rented "the gorgeous Vanderlip ranch at Palos Verdes." . . MGM is planning to attempt making a romantic team of Luise Rainer and James Stewart . . . first for the new two-some will be "The Girl From Trieste." . . Joan Crawford and Franchot Tone are serious in their stage ambitions, and plan to invade Broadway as soon as their flicker contracts flick their last . . . they hope to do a Lunt-Fontanne, only better. . .

Four Veteran Players Reach Millar Trophy Semi-finals

Robson Opposes Lamb,
While Johnstone and Hul-
bert Meet for Fifth Time.

SOME CLOSE FINISHES

Lamb Defeats Medallist,
Sanson, After Three Extra
Holes—Hulbert 7 Under.

By C. W. MacQUEEN.

The value of experience in match play was demonstrated in the first two rounds of the Ontario professional match play tournament for the Millar Trophy yesterday at the Islington Club which reduced the number of survivors from sixteen to four. The quartet of semi-finalists, who will swing into action this morning is composed of four of the six players with the greatest amount of experience under match play conditions in this event, they being Lex Robson of Islington, the defending champion and four times winner; Willie Lamb of Lambton, Arthur Hulbert of Thornhill and Jimmy Johnstone of Rosedale. Johnstone has won the title twice and Lamb once. Including the Islington \$1,000 tournament in 1923, Hulbert has qualified for the match play ten times, Johnstone and Lamb nine times each and Robson seven times, while Bob Cunningham of Royal York and Dick Borthwick of Oakdale, both eliminated yesterday by Robson, have qualified seven times.

What was anticipated as the feature match of the day was the meeting of Robson and Dick Borthwick, the present Ontario open titleholder, in the first round, and Robson came through with a two-up victory to score his fourth win in as many efforts over Borthwick in the Millar Trophy. Robson won in the second round in 1931 by 4 and 3, repeated in the 1934 final by 5 and 4, and was successful again in last year's final by a one-hole margin. This was the only one of the twelve matches played yesterday in which the principals have clashed before, although the bottom half semi-final this morning will bring Jimmy Johnstone and Arthur Hulbert together for the fifth time and it will be their rubber engagement. Hulbert won by 3 and 2 in the 1925 semi-final but Johnstone scored a 4 and 3 win in the 1928 semi-final. In 1929, Hulbert won by 5 and 4 in the first round, but Johnstone came back the

Good Golf

By CHESTER HORTON
Master of Written Instruction.



All good golfers are conversant with two essentials of the niblick explosion shot. They hit down on the ball. They swing hard enough, making the swing finish. This means they make the club go through the sand. The explosion shot is impossible of faithful execution if you baby it or if you swing the club only to the ball, then stop your action. That's what most of you do, only to see the ball bump against the bunker and dribble down into the trap again. To make the explosion shot, which is the best method for hoisting the ball from the sand if there is any rise in front of you, take a firm grip, give the ball complete attention, so you see it, then swing to a point about one-half inch to an inch directly back of the ball. Go into the sand right there, then keep your head down until the blade goes through. The ball will come out every time.

(Editor's Note:—Chester Horton's Library for Golfers consists of 3 booklets that will help step up your game. Send 3c stamp for each booklet and stamped self-addressed envelope to Chester Horton care this paper.)

(Copyright John F. Dille Co.)

been worse than all square after fourteen holes. The results:

First Round.

Lex Robson, Islington, defeated Jack Borthwick, Oakdale, two up.
Bob Cunningham, Royal York, defeated Bob Lamb, Orchard Beach, 2 and 1.
Willie Lamb, Lambton, defeated Lou Cumming, Toronto Golf, 2 and 1.
Reg Sanson, Glen Mawr, defeated Dave Ferguson, Weston, one up.
Arthur Hulbert, Thornhill, defeated Tom Grossart, Pine Point, 2 and 1.
Bill Kerr, Toronto Hunt, defeated Dave Spittal, Sudbury, 3 and 5.

London Elmwoods Win Rinks Title In Bowling Final

Waterloo Pair Capture the
Doubles and Singles Go
to London.

London Elmwood's rink, skipped by J. Smith, won highest honors that Ontario bowlers can attain in this competition by defeating George Walker's Toronto Kodak quartet 26 to 14 in the final game of District eliminations yesterday on the lawns of Boulevard Club.

H. Forester and E. Engle of Waterloo proved to be the province's best doubles' combination by outscoring the veteran Dr. Krupp and Bob Scott pair from Woodstock in the ultimate match 23 to 14.

While invading rinks and doubles did their share to take titles away from Toronto, R. Welsh of London Elmwoods defeated George Packham of Toronto Withrow 21 to 6 in the singles semi-final to eliminate Toronto's other hope. The Forest City trundler then battled his lone way to a fine 18 to 14 decision over E. Edney of Ottawa Highland Park to give London Elmwoods their second title.

Rain early in the day stopped play after one end had been completed in the morning semi-finals, and it was not until mid-afternoon that competition was resumed. The heavy greens handicapped the trundlers but adverse conditions in no way detracted from the closeness of several matches.

Feature Rinks Game.

The feature event of the final day came when Smith, of London Elmwoods, put out Joe Allen, of Ottawa, in the semi-final rinks match. The winners were trailing under steady pressure for most of the closely-played struggle that attracted attention of most of the gallery and, with three ends to play, Ottawa led by three shots. On the next end, London gathered the important tallies to deadlock the count and followed this with a six-end that not only clinched the decision, but surprised all spectators.

To run out their success, the Londoners added a single in the final to account for a seven-shot victory.

After Walker opened the rinks final with a three-end, Smith's London men settled down and won handily. Included in their total were two four-ends and three threes.

Waterloo's champion doubles, Forester and Engle, had too much early-game punch for Dr. Krupp and Bob Scott to resist. Going into the fourth end, the winners led, 6 to 0, and though the losers put up a game battle, they were

PROM DANCERS WILL INTERPRET DEBUSSY

Paul Leshay and Manya Paul
Censure Ultra-Modern
Steps as "Unexciting"

LAUD FRED ASTAIRE

"Can't Get Feeling Out of
Geometrical Figure,"
They Say

"The ultra-modern dance has forgotten emotion in going off the deep end intellectually, and has taken all the excitement out of dancing; in fact, it has been stylized practically to the point of extinction," The Star was told to-day by Paul Leshay and Manya Paul, who are giving a dance interpretation of Debussy's "Les Fetes" at the Promenade Symphony concert in Varsity arena to-morrow evening.

"Dancing is theatrical, and requires an audience that feels with the performers, and you can't get any feeling out of a geometrical figure," said Mr. Leshay, pointing to the late La Argentina as an example of "a magnificent artist whose personality glowed through all her dancing."

"And her sense of humor!" broke in Miss Paul, who is Mrs. Leshay in private life. "That's something the dancer must have. He must be serious in his art, but never take himself with violent seriousness."

Call Fred Astaire Great

Fred Astaire is another example of a "great personality," in the

opinion of this pair of dancing Pauls, and, besides that, both his tap and ballet technique are perfect, in their opinion. Eleanor Powell, often called "the feminine Astaire," they consider "a clever tapper, but no dancer." Dancing, they point out, involves the entire body, working in perfect unison, and her body work is "clumsy," in their opinion.

Critics who would rigidly exclude each art from the field of another, condemning dance interpretations of music, are quite wrong, in their opinion. "Physical interpretation of something heard adds to the appreciation," said Mr. Leshay. "As long as you give it simply as your own impression, and not as the one and only interpretation," added Miss Paul.

"Another great fault of most modern dancing is that the music is composed after the dance, and is usually poor empty stuff. The dancer will say, 'I want five movements up and then a run,' and her pianist just rattles off five chords, trills a little run and calls it a composition," she smiled.

Appeared Across America

Miss Paul has danced since her early youth, but her husband started out as a concert pianist, taking a scholarship in the famous Juillard school, New York. While accompanying Miss Paul for her dancing, he decided he would rather dance, too, and threw over his piano work for it. They have been dancing together about five years now, and have appeared across America from New York to Hollywood. Reno, the noted divorce market, is one of the most colorful spots they have visited, and they tell of the time Max Reinhardt, the renowned German producer who later directed the movie of "A Midsummer Night's Dream," arrived there and found that no one had ever heard of him, though everyone flocked around when Hoot Gibson came in, and even extras of

WORDS WITH A PAST

By A. GORDON BURNS

TEETOTALER

This word "Teetotaler" is familiar to all of us as representing a person who totally abstains from all spirituous liquors, and such a person was originally called a total abstainer.

In about the year 1833 a meeting was held in England for the purpose of extending the temperance cause. The speaker of the evening was a man by the name of Richard Turner, who unfortunately was given to stuttering when he became particularly excited or enthused. He got along splendidly in his speech until he wound up with the statement that "Nothing but total abstinence will do." He tripped, however, on the word "total" which he pronounced "te-te-total". The effect was of course spontaneous and the word "teetotaler" was immediately adopted and applied to him and his followers.



years' singing in that range his voice changed again and became a heavy baritone, and he was soon singing such parts as Mephistopheles and Falstaff. Mr. Kennedy served in the war with the Royal Air Force, which took him to France and Egypt.

To-morrow's program will open with Brahms' Symphony No. 1 in C Minor, first performed in Germany just 60 years ago. The gaily grim "Danse Macabre" by Saint-Saens will follow, and the program will be completed by the little-known but colorful "Marche et Cortège" from Gounod's "Queen of Sheba."

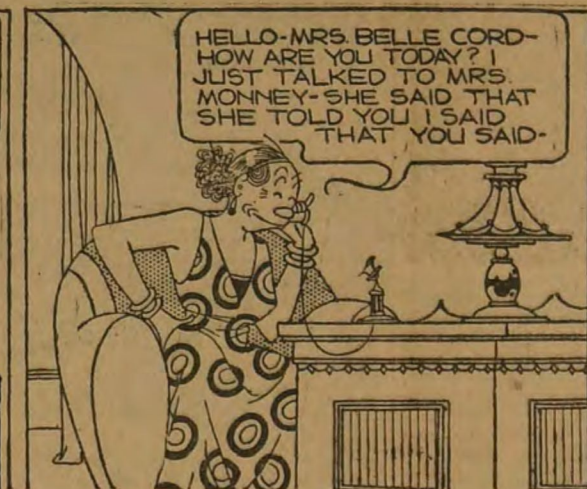
a movie company shooting "location" scenes nearby were centres of attention.

Albert Kennedy Will Sing

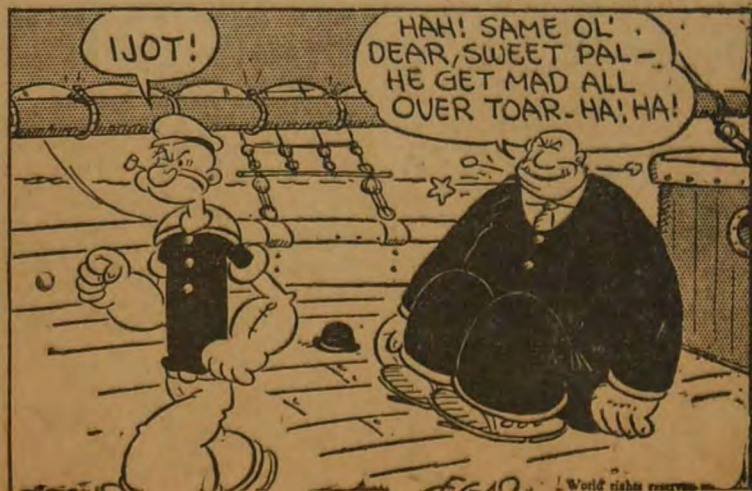
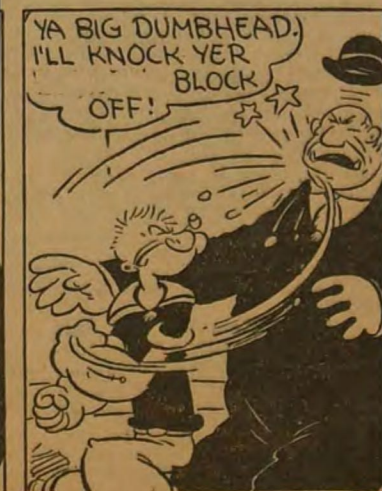
Albert Kennedy, a member of the faculty of Toronto Conservatory of Music, will sing Tonio's introduction to "Pagliacci" when the orchestra under Reginald Stewart plays the overture to that opera. Mr. Kennedy had the remarkable experience of beginning his career as a baritone, then winning a scholarship in the Royal College of Music, London, as a tenor. After four

WEDNESDAY, AUGUST 26, 1936

—By GEORGE McMANUS



—By E. C. SEGAR



—By FRANK GODWIN

THERE-NOW YOUR

I CAN SEE HIM-HE'S

SUNDAY, APRIL 14, 1935.

THE DANCE: ON RELIEF

The Need for Educational, Recreational And Professional Aid—Week's Programs

By JOHN MARTIN.

NOW that the humorists have had their little joke about the hilarious notion of dance projects as a feature of the emergency relief program, it may be possible for the aldermanic investigation to bring to light just how little has been done in the dance field and how much more deserves doing. Certainly it is no secret to those who are in touch with the situation.

For at least two years dancers and laymen interested in the dance not only for its art values but also for its service to education and recreation have been outlining plans for the consideration of the various agencies concerned with relief and public welfare. It is rather astonishing to discover how general is the belief in official circles that dancing is practiced exclusively by chorus girls, on the one hand, and by "l'art pour l'art" Greenwich Villagers on the other. Between the two extremes of "hotcha" and "hooley", parently nothing exists.

The Mayor himself in the formation of his committee of a hundred is a case in point. In a recent interview with him, the following interesting passage occurs: "'And of what does art consist?' goes on the Mayor. 'It embraces, in this order, literature, music, real beauty—nature, sculpture, painting and the drama.'" Which seems to prove that Ernest Grosse, Yrjö Hirn, Sir James Frazer, Richard Wallaschek, Jane Ellen Harrison, Sheldon Cheney and scores of other writers on the history and development of the arts are wrong in giving the dance

tigation began, Grace H. Gosselin of the Works Division had planned the appointment of a non-partisan advisory committee, to consist of laymen of recognized ability and interest, to assist in the formulation of an integrated dance program, and for the first time it looked as if something substantial was about to be undertaken. It is to be trusted that this first small step in the right direction will not be invalidated by official red tape, but will lead to a speedy coming to grips with an important problem.

According to the accounts of the investigation hearings, it is deemed grotesque in certain quarters for men and women who turn the scales at 180 pounds, or thereabout, to appear in shorts and bathing suits at relief dancing classes. Possibly they are expected to get their exercise at the Racquet and Tennis Club.

* * *

José Cansino and Tonia de Aragon will give their first New York program of Spanish dances at the Guild Theatre this evening. The program will be as follows: "Sevilla," "Leyenda" and "Cordoba," to music by Albeniz; "Garrotin" and "La Corrida" to music by Valverde; "Campanas Moriscas" and "Tamborin" to music by Sierra; "Nortenas" and "Farruca" to music by Romero; "Danza Quinta" (Granados), "Por Alegrias" (Santujó), "Rapsodia Valenciana" (Villacanas), "Serenata" (Malata), "Fire Dance" (de Falla), and "Jota Aragonesa" (Font de Anta). The assisting pianist will be Celso de Soyos.

* * *

Ruth Sorel-Abramovitch and George Groke will give their second



José Cansino and Tonia de Aragon, at the Guild Theatre Tonight.

not only an important but a leading place.

Modern educators must also hasten to change their direction. In California the chief women's colleges hold an annual symposium on dancing; recently some twenty colleges in Ohio did the same thing. On May 4 eleven Eastern colleges are to convene at Bennington for their fourth annual symposium. Dancing is already to be found in the curriculum of most of the women's higher educational institutions, some of which give degrees to students who major in it. The recent three-day conference of the Institute of Women's Professional Relations at the Hotel Astor treated the dance with as much respect as it treated business as a possible career.

The report of the National Recreation Association points out the great stimulation of public demand for activities in the arts and crafts as recreation. "The report," according to the account published in THE NEW YORK TIMES last Wednesday, "deals at length with the need of the 2,500,000 unemployed youth for something to do, the need for morale-building hobbies for older people without jobs, and the necessity for safe and constructive forms of play for children."

Meanwhile, there are armories, gymnasiums, school halls, clubs, settlement and parish houses, each with its neighborhood audience, which could be providing excellent centres for group dancing and for performances by professionals out of work. Certainly touring companies of dancers might be expected to contribute as much to community culture as the corresponding companies of actors and musicians.

There are hundreds of dancers out of work in New York. Unless they are given a means of keeping their technical training alive, they will shortly be permanently unemployable as dancers. Many of them are experienced teachers whose classes have disappeared for lack of funds. One such teacher recently found that so few of her pupils were paying tuition that she was actually going into debt to teach them. The Dancers Union, with a local membership of something over 200, has been protesting itself hoarse over the smallness and the alleged incompetence of the present dance projects in the relief program.

Just before the aldermanic inves-

performance tonight at the Majestic Theatre. Five new numbers will be presented, as follows: "Jumping Dance" (Kodaly), "Petrushka" (Stravinsky) and "Spanish Impressions (Milhaud) by Mr. Groke; "Jeanne d'Arc" (Sternberg) by Miss Abramovitch, and "Wrestlers" (Bekman) by both dancers. Other numbers repeated from last Sunday's debut will be "Novelette" (Poulenc), "Dance After a Picture by Pisanello" (Kapuscinski), "Silhouettes Exsangues" (Chabrier), "Peasant's Dance Suite" (Kessler), "Salome" (Strauss), "At the Machine" (Meisel), "Death Lament" (Meisel-Kapuscinski), and "The Mother" (Bekman).

* * *

Mona Rani, who gave her first program of Indian folk-dances and music at the Town Hall recently, will give two repetitions there this week. The first will take place this evening and the second on Wednesday. She will be assisted as before by a company of musicians.

* * *

Dorsha will present the Hindu dancer, Sushila Shikari, in a recital at her Theatre of the Dance in West Sixty-fifth Street this afternoon at 4 o'clock.

* * *

The annual Spring recital of the Chalif Dancers will take place this evening in the Chalif studio in Steinway Hall.

* * *

The Dance Guild will give its second program on Friday evening in Alys Bentley's Studio 61, Carnegie Hall. It will take the form of a "Forum Recital" on the subject of "Accompaniment for the Dance." Various approaches to music, percussion and verbal accompaniment, and musicless dancing will be discussed and illustrated by Ernestine Henoch, Dorothea Spaeth, Blanche Evan, Rose Crystal, Francesca Boas, Sophia Delza, Miriam Blecher and Edna Ocko.

* * *

Next Sunday evening, the New Dance League will present a program, chiefly of solo dances, at Mecca Temple. Those who will participate will be Fe Alf, Jane Dudley, Ernestine Henoch, Eleanor King, Marie Marchowsky, William Matons, and Jane Blanche and her group.

* * *

Marina Yurlova will make her New York debut on April 28 in a recital of Spanish dances at the Town Hall.

NEWS ABOUT FLOWERS

ROSE HYBRIDIZERS BUSY

Marked Successes Won With Scientific Methods, but
The Goal Is Constantly Advanced

By J. H. NICOLAS.

GIVE us again roses with the old-fashioned rose fragrance." That is the demand which, during recent years, has been repeated more and more frequently. It is a demand which merits attention, and already rose breeders have turned their efforts in this direction.

But few gardeners, few even of rose enthusiasts who each season carefully scan the lists of "novelty" roses, realize the years of effort—backed usually by a lifetime of specialized experience that goes into the creation of a new rose.

For new roses—with few exceptions—do not just happen, they must be created. The principle involved is the selection of two types of flowers or plants, each one having some character of form, color or habit of growth which might be improved by combining it with the other. This is a sexual process, in which one rose is used as female, or seed bearer, and the other as the male, or pollen parent. The seeds take about five months to mature. Then they are planted in the late Fall in flats or shallow boxes in the greenhouse. Some of the seeds germinate the following Spring; others will lag for one, two or even three years.

When the little seedlings are large enough they are transferred to individual pots to continue growing. Hybrid Teas generally bloom the same year, but climbers do not bloom for three or four years. The first bloom is very imperfect and is only an indication of the color range. Final results cannot be asserted until after the third successive budding or grafting, so it takes generally five years more before a seedling can be safely accepted for commercial propagation and sale.

Such is the physical routine of creating new varieties, and it is called "hybridizing." But, truly speaking, hybridizing is a mental process. The first phase is to formulate a plan, an ideal of the future rose of which the hybridizer has a mental picture. Then he carefully selects parent roses likely to bring into being the rose visualized in his imagination.

Beginnings of Rose Improvement.

The first improvement of the rose in bygone centuries was through intensive cultivation, evolution due to difference of climates, and also to accidental cross-pollination by insects or the wind. Travelers brought new types (called "species") from far-away lands.

Not until the dawn of the nineteenth century was hand pollination adopted by rose breeders. The origin of rose breeding was due mainly to Empress Josephine of France, who encouraged the new practice. The importation of two Chinese species (Tea and *Chinensis*) lent a new impetus to hybridization. These species were bred or "crossed" with the existing kinds (*Centifolia*, *Damask*, *Gallica*), and rose progress started. It has acquired an ever faster speed as the years have passed.

The last century saw the advent of several important developments in rose progress, each one a milestone in the long journey toward the elusive perfection which, like a mirage, recedes as we think to approach it.

Among these notable rose milestones were: The first Hybrid Perpetual, about 1840; the first Hybrid Tea, La France, 1867; Mme. Caroline Testout, Hybrid Tea, 1890; the first Pernetiana, Soleil d'Or, 1900; Frau Karl Druschki, a new type of Hybrid Perpetual, 1901; Ophelia, Hybrid Tea, 1913, and Souvenir de Claudius Pernet, Pernetiana, 1920.

Each one of these, because of distinctive character and superiority over existing types, revolutionized rose breeding and became the starting point of a new group or strain, eventually to be merged with others. Modern roses are descended from several, and often from all, of these progenitors.

Four Species Ancestors.

Thus the new Hybrid Tea roses which the gardener plants this Spring have a most interesting "family tree." All of them trace their ancestry to four distinct and unrelated kinds of wild roses. These are:

R. centifolia, of Asiatic origin, but much cultivated in ancient Greece and then in Rome; it had practically disappeared from Europe when the Crusaders brought it back again in the eleventh century.

R. chinensis (*R. indica semperflorens*), from Central China, and *R. indica odorata* (Tea Rose), from Southern China; these two were brought to Europe around 1800.

Persian yellow, a double form of *R. lutea foetida*, brought from Persia in 1938.

R. chinensis (originally called Bengal) and Tea were the first species known to have a continuity of bloom. The "everblooming" character of our modern roses is a distinct heritage from these two species. *R. centifolia*, crossed with *R. chinensis*, produced the Hybrid Perpetual strain. This strain, crossed with the Tea, gave rise to the Hybrid Tea. Until the advent of the Tea rose, yellow garden roses were unknown, and this explains why until recently (through the Pernet strain) there were no yellow Hybrid Perpetuals.

The yellow of the Tea was pale and unstable, easily absorbed by the more dominant pink of the other species. In 1900, after many years of trials, Pernet succeeded in raising a seedling (Soleil d'Or)

from a cross between a red Hybrid Perpetual (Antoine Ducher) and Persian Yellow, and this made possible, in course of time, the newer "pastel" shades of orange, chamois, apricot and salmon, and finally the pure yellow (Souvenir de Claudius Pernet). This new strain was named "Pernetiana," but has been of late years so merged with the older Hybrid Tea class that it is often difficult to draw a line between the two.

Thus a modern rose, though originating from those four wild species, is the result of many different crosses between known types or varieties, each one contributing its bit.

Recrosses within the original cross hybridizers are called "recombinations." Results expected from a cross do not always come in the first generation—in fact, seldom do—and several crosses must be made within the progeny, or between the progeny and one or both of the parents. These crosses are made according to the dominance of a trait not wanted, or the absence of a particular character desired. These additional crosses, which take many years, are not reported in pedigrees. For instance, Mrs. Pierre S. du Pont is a seedling of "Ophelia and Souvenir de Claudius Pernet," but after the original cross seven years elapsed, during which several recombinations were made, before the seedling was born that became the final Mrs. Pierre S. du Pont of today.

Roses of the Future.

Probably the early hybridizers, who intercrossed the limited material at their disposal, never visualized our modern roses, any more than Henry Ford could foresee his 1935 model when he built his first "horseless carriage." It is doubtful whether Mr. Ford could today describe the automobile of twenty-five years hence.

So it is with roses. Every year some new development appears that gives rise to new ideals, and perfection moves further away. One thing is sure: we can surmise a tremendous improvement, capital changes, new strains in the rose of the future. Each hybridizer has his dreams, pursues the end of some imaginative rainbow. And each year brings more material from all sources to work with; as soon as a new rose is in commerce,

AFRICAN SUCCE

By T. H. EVERETT.

THE recent introduction of plants from South Africa which have proved popular for American gardens has stimulated an active interest in other subjects from Africa. This was made evident at the exhibition of South African succulents which the New York Botanical Garden staged at the International Flower show.

Many gardeners mistook these odd-looking, fleshy plants for cacti although actually they belong to an entirely different group. Like the cacti, however, many of these plants, while not hardy for gardens out of doors, are so drought resistant and otherwise "tough" that they make excellent indoor plants, especially where conditions are unfavorable for the commoner types of plants. The *Crassulas* and *Kalanchoes* for instance, have already become great favorites.

The geographical range of the true cacti is, in nature, limited to North and South America. Possible exceptions are two or three species of the genus *Rhipsalis* which have been recorded from Africa. Apart from these the succulent plants of South Africa belong to plant families unknown to America. Some, such as the *Mesembryanthemums*, are related to the daisies and asters; others, like the *Euphorbias*, are kin of our Christmas poinsettia from Mexico, while the noble looking aloes justly claim relationship with the Lilies. All are interesting, and all are fascinating to those who love the desert plant types. Many of the succulents shown at the New York show were especially collected for this exhibit by Mrs. Jerome Coombs of Scarsdale, who recently spent several months in the southern part of the Dark Continent studying the native flora. The plants she gathered were imported under a special permit issued by the Department of Agriculture and included a considerable number of the truly remarkable "stone-succulents" and "window-plants."

Plants That Look Like Stones.

The name stone-succulent is applied because the plants so closely resemble small, roundish stones—gray, bluish or brownish—and afford remarkable examples of plant mimicry of the natural surroundings in which they grow. This disguise is said to be a protection from the depredations of browsing animals. The "window plants" grow in sandy, dry soil, the plant body completely buried except for the roughened, flat tips of the leaves which are about level with the soil surface. The translucent exposed tissues serve as "windows" through which the strong sunlight passes to the chlorophyll-containing cells beneath ground level, where the real work of food assimilation takes place.

Until recently the generic name *Mesembryanthemum* was applied to all these "living stones" and "window plants," as well as to a great

THE DANCE: A TAX THREAT

Aldermen to Consider Licensing Studios —Programs of the Week

By JOHN MARTIN.

THE interest in the dance which is being manifested these days by the Board of Aldermen is little short of astounding. No sooner has the laughter died down over the absurdity that unemployed dancers should feel entitled to share in the relief program than another inspiration appears which, if it were not equally grim in its implications, would be even more hilarious. A bill is now seriously proposed "to amend the Code of Ordinances in relation to the licensing and regulating of certain trade and professional schools and colleges," among them schools of the dance. According to the terms of this bill, licenses would be issued at fees ranging from \$25 to \$200 a year, and bonds would be required from \$1,000 upward to insure that no teacher got away with anything.

Aside from the colossal joke of trying to raise funds from a profession as proverbially impoverished as that of dance teaching, any such blanket bill as this indicates on its surface a total lack of understanding of the situation. In the first place, there are two general classes of dance teaching which have little or nothing in common. There are, on the one hand, the purely commercial schools, which deal in dancing as a type of merchandise. They follow the styles carefully, create new ones from time to time, and deal generally as merchants dispensing a specialized product. The best of them, though certainly not all of them, follow the highest type of business practice.

On the other hand, there are the modest private studios operated by dancers whose sole interest is in the creation of works of art and in the spread of dancing as a cultural medium. Much of their time is devoted to the training and rehearsal of companies for use in their recital performances, for which there is no financial return whatever, except in the rarest cases. The other teaching that is done serves, or at least is intended to serve, to pay the rent of the studio and to supply a bare existence to the teacher. Many of the students—indeed, it is quite safe to say most of them—are themselves without funds. They pay for lessons when they can, and are frequently carried for indefinite periods by the teachers when they cannot. They, in turn, try to earn their living by teaching younger students. It is a foolish business, if you will, but artists have always been notorious for their willingness to starve for their convictions.

It must be recognized at the outset, therefore, in considering any licensing bill, that the dance business and the dance art are entirely different matters, just as publishing houses and poets, theatrical managers and actors, art galleries and painters are different. This is not by any means to infer that the business division is without its legitimate problems; it has many, such as unethical advertising practices, deliberate underselling, two-price methods, underpayment of teachers and general throat-cutting. But it has, also, its business organizations, and its personnel is by and large equipped to take care of itself. The artists, on the contrary, have never been able to work together even for the protection of their own interests. They are by nature impractical, and in the face of such a threat as this bill presents they are helpless. Many of them would be wiped out by its provisions and would be forced to go on relief. In view of the official attitude toward dancers on relief, that is not a pleasant prospect.

There is no doubt that a storm will be raised over the bill. It has already begun in the dance field, where informal meetings have been held, largely among the commercial teachers, and amendments have been suggested which in some cases make the bill even more destructive to the non-commercial teachers. There are a great many laymen who are anxious to see that the dance as an art is not crushed out of existence, and movements of protest have been started among them. If none of these things succeeds in producing the desired effect, it will be interesting to observe what ingenious forms bootlegging will take when artists put their minds to it.

* * *

Today's crowded schedule will begin with Miriam Marmein's first New York recital in three years this afternoon at the Barbizon-Plaza. The program will consist largely of new compositions, among them being "Marine Fantasy" (Ravel), "Pierrot Encounters the Doctor" (Boulanger), "Career: Incidents in the life of a ballerina from 1860 to 1900" (Glazounov), "Chef d'Orchestre" (Satie), "Gargon" (Suk) and "Bacchante" (Wagner). Repetitions from other seasons will include "Modern Ballerina" (Gershwin), "The Fountain" (Chopin) and "March" (drum accompaniment). Marlon Kahn will be the pianist.

* * *

At the Guild Theatre this evening Martha Graham will give her fourth and last recital of the season, assisted by her group and with Louis Horst in charge of the music. The program will contain two new compositions, "Frontier (No. 1) Ballade," which is a solo with music by Mr. Horst, and "Frontier (No. 2)—Marching Song," a composition for soloist and small group, with music by Lehman Engel. Another

feature of the evening will be the second performance of "Course," the group composition which had its premiere at Miss Graham's last recital.

Other numbers will include "Praeludium" (Nordoff), "Sara-bande" from the suite "Transitions" (Engel), "Dance in Four Parts: (a) Quest, (b) Derision, (c) Dream, (d) Sportive Tragedy" (Antheil), "Celebration" (Horst) and "American Provincials: (a) Act of Piety, (b) Act of Judgment" (Horst).

* * *

Marina Yurlova will give a program of Spanish dances this evening at the Town Hall for the benefit of Russian Refugees Children's Welfare Association, Inc., and with a long list of patrons. This will be her first New York performance. The program will be as follows: "Fantasia Negra" and "Valencia" to music by Granados; "Castilian Dance" and "Abanico" to music by Albeniz; "Aires Andaluces" (Gomez), "Bolero" (Ravel), "Viva Navarra" (Leregle), "Andalucia" (De Falla), "Mujer Flamenca" (Lecuona) and "La Corrida" (Valverde). James Quillian will be the assisting pianist and will play three solos.

* * *

At Roerich Hall this evening Emily Hewlett will give a recital with the assistance of her group.

* * *

The week-end will be marked by one of the season's most interesting events when the New Dance League and New Theatre Magazine will jointly present an all-male program under the general title of "Men in the Modern Dance" at the Park Theatre on Friday and Saturday evenings. A third performance for Sunday has been abandoned. At the present writing the program in detail is still in the making, but those who are definitely scheduled to appear will include, in alphabetical order, Ad Bates, Kenneth Bostock, Roger Pryor Dodge, William Dollar, George Groke, Irving Lansky, Ludwig Lefebre, José Limon, Gene Martel and his group, William Matons, Eugene Von Grona



Miriam Marmein, Dancing at the Barbizon-Plaza This Afternoon.

and Charles Weidman and his group.

* * *

On Saturday afternoon the English Folk Dance Society will hold its annual festival in the Seventh Regiment Armory, Park Avenue and Sixty-sixth Street. Morris Ford and country dances will be presented by several hundred dancers from various near-by centres and a group of Kentucky boys and girls from the Pine Mountain Settlement School will dance the Kentucky running set.

* * *

Eleven Eastern women's colleges will participate on Saturday in an all-day dance symposium at Bennington College. In addition to Bennington, which will act as host,

schools which are expected to be represented by groups will be Russell Sage, Radcliffe, New College of Teachers College, Columbia; Connecticut College for Women, Wellesley, Mount Holyoke, New York University, Sarah Lawrence, Skidmore and Barnard. At the evening session Louis Horst has been invited to criticize the compositions presented in the afternoon session.

* * *

The Dance Guild has shifted its series of weekly events from Fridays to Sundays. The next one, which will take place next Sunday afternoon at Studio 61, Carnegie Hall, will consist chiefly of a membership meeting and the election of officers.

THE SCREEN



Charles Laughton as He Appears in "Les Miserables," Twentieth Century's Film of the Hugo Classic, Which Continues at the Rivoli.

SPRING SONGS FROM THE WEST COAST

Increase of Long Films Plagues the Exhibitors—Problem of a Man Without a Title—Miss Loy Declines a Role

By DOUGLAS W. CHURCHILL
HOLLYWOOD.

IN SPITE of protests from the exhibitors, the cinema is breaking away from the time restrictions that, throughout the industry's history, have governed the length of feature pictures. Ten years ago the average film ran less than an hour, permitting the theatre owner to play to three audiences during an evening; now exhibitors regard themselves

the postponement of "Captain Blood." When Mr. Donat signed, he wanted an understanding that he would be starred in "Anthony Adverse." The studio was somewhat vague about committing itself. Now there are indications that consideration has been given another and Mr. Donat is annoyed. Coupled with this, he is reported to be exercised over his salary which is not what he would like it

They're all taken, and you can't fire a man without a title."

Myrna Loy's career, which has been most tranquil of late, was disturbed this week when the actress demanded that she be relieved of her assignment in "Masquerade," in which she was co-starring with William Powell. She had never felt that the rôle of a sobbing and giggling girl was suited to her, in spite of all the executive opinion at MGM, and after four days of shooting, she flatly refused to continue. From those days when she played foreign—generally Oriental—women through the phase in which she enacted the part of the heavy, Miss Loy has fought the casting that Hollywood forced upon her. She always wanted to play sympathetic rôles, but she was typed and the studios were unable to view her in any new characterization. The light began to dawn after she made the villainess of "Animal Kingdom" understandable, if not desirable, and since then, for the most part, she has been in happier rôles. But Metro, she believes, went too far in casting her as an ingenue.

Metro was in an excited state during recent days with announcements of several stories. Nelson Eddy and Jeannette MacDonald will be featured in a musical, "Americans Can Sing, Too," which is being written at the studio. The historic figure of Joaquin Murieta will be used for "Robin Hood of Eldorado," with Leo Carrillo as the romantic bandit of California and with Joseph Spurin-Callela as Three-Fingered Jack.

Metro announced a new Tarzan film this week which again will feature the prowess of Johnnie Weissmuller and his continuous rescue of Maureen O'Sullivan. The new one will be "Tarzan and the Vampires." The films featuring this rugged individualist of the jungles are among Metro's biggest money makers, the last one returning the biggest gross of the year from Europe. Graced with little dialogue and being quite primitive in plot, they are easily understood in all lands, and theatres book them for return engagements. It was thought that Tarzan would be brought to civilization in this picture, but James McKay has been assigned to direct, and he believes it would be fatal to the ape-man's health and popularity to taint him with culture.

* * *

A novel experiment conducted during the filming of "Redheads on Parade" by the Jesse L. Lasky unit at Fox seems to have been successful. An effect was desired by which costumes could change from black to white without affecting the color of hands and faces. The filters and the colors to be used in the wardrobe were perfected, and then the make-up department devised a facial coating which remained fixed regardless of filters. This had been the stumbling-block in all past efforts to achieve such an effect. The result, to the eye, was ghastly in its white brilliance, but on the screen seems entirely natural.

Changing the color of costumes on the stage is an old trick where the problems are not as complex. At Fox six times the normal light was used to illuminate the set. John Boles was dressed in a yellow suit and Dixie Lee in a blue dress. The backgrounds were carefully planned so that their change could be controlled. Then, by the use of filters of various hues, the actor and actress were dressed alike, or in contrast, with their faces remaining uniform.

"The Romantic Waiter" may be cultural with a vengeance. It is a Lasky film, planned for next month. Nino Martini will be starred, and, in addition to the operatic flavor, it is possible that Maria Gambarelli will be signed to dance. Tests have been made of her, and Mr. Lasky believes that the public will find the inclusion of her art refreshing.

Boris Volkoff Ballet Gives Fine Production

(By THELMA CRAIG.)

(Staff Writer, The Globe and Mail.)

Out of his fruitful imagination Boris Volkoff gave to a Toronto audience in Massey Hall last night a production aptly entitled "Spins and Sparks," a dance extravaganza in four parts with a cast of forty-five and an able orchestra under the direction of Ettore Mazzolini supporting it.

The ballet was presented by the Board of Trustees of Massey Hall, who deserve credit for sponsoring the production and giving encouragement to the brilliant dancer, who has in mind the establishment of a permanent Canadian ballet.

The program was divided into four parts. The first in which pantomime was employed with very excellent effect, illustrated a holiday party at school, complete with Christmas tree and entertainment.

Excellent comedy characterized the second scene in which the pupils were shown six years later after lengthy training and in preparation for "The Performance."

Boris Volkoff with a teacher's pointer which he used freely to correct errors, was the teacher. It was interesting to note how very gracefully done were the "mistakes."

"The Performance" was a huge success. It was "Legend of a June Night" in which Laurie Dacuk was the midnight flower which turned into the lovely maiden when the prince appeared.

Everybody loved the gala party given by Mrs. Jones following "The Performance." In this ballroom scene there was the Schottische danced by Joan Hutchinson and John Robinson, the Tango La Comparsita by Norma Lawrie and David Asion, Valse by Janet Baldwin and John Marsha, and Mazurka by Grace Twiss, Laurie Dacuk and Boris Volkoff, all of whom deserve mention.

Arthur Price designed the scenes and the costumes were executed for the most part by Mrs. M. E. Markoff with W. Edgar Noffke doing those for the Polka, Doll and Tarantella in the first scene.

C. 193

Opens January 12

Opens January 28

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'ROMEO, JULIET' DONE BY MINIATURE ACTORS

Wonderful Interpretation of
Great Love-Tragedy by
Company of Juveniles

By **AUGUSTUS BRIDLE**

In his book "Flying Wasp" coming out this week, Sean O'Casey says that in England Shakespeare is dead—except in such places as a school where last year he said the "Dream" was acted by boys better than he had ever seen it done by professionals. If the eminent Irish playwright could have been at Hart House theatre Saturday afternoon, he might have been still more excited over a children's production of "Romeo and Juliet" directed by Josephine Barrington. The way these youngsters made the play live would have given heart failure to Norma Shearer on the screen and either Jane Cowl or Katharine Cornell on the stage.

What made it so fine was exactly why no names of the actors need be mentioned here. These children in gay old-Italian costumes, on the street, at the party, in the garden, down in the vault, completely lost their own identity—or seemed to—in the characters. The place was not Hart House, but Verona.

How Miss Barrington was able to make everything so vividly real to these juveniles before they realized it to the audience, is the art of child psychology applied to the drama. What the audience felt was a new lyric Shakespeare; costumes never caricatures; characters, not just marionettes; voices so quaintly juvenile, yet so full of simple joy, fighting, bluster, love, enchantment and sorrow. The performance was not a fantasy; it was a scenario of curiously natural folk acting out a marvellous complex drama of simple emotions.

Juliet is nine. In the balcony scene she was a perfect rapture of enchanted love. Romeo, a little older, was as natural a lover sometimes as Leslie Howard. This love scene, and the tragic one in the vault, were wonderful. Mercutio was a fine comic young swaggerer with a sword. The Nurse was a marvellous quaint little busybody. The Prince of Verona and Lord Capulet were rare manikins of valor and ferocity.

At Eaton's, also from 2.30 till 4.00, Boris Volkoff—another skilful translator of stage art in young people, presented an Easterized version of his own toyshop fantasy, "The Green Cat." This fairy story to excellent piano music of the old sort—especially Gluck—was a charming sequence of dance and pantomime scenes. Many of the performers were those who have already made Volkoff ballet presentations so successful here and abroad.

1937

ng Gallop



TO RUN

ng Plate nominees, started only twice
at last year and turned in a victory on
ne each occasion. He's by Marine out
g's of Royalite.

GIRLS ARE ACTIVE ON TRACK AND IN TANK

Erie Invaders Triumph Over Mermaids in International Affair

By ALEXANDRINE GIBB

to A powerful Erie girls' swim team
be took Toronto Mermaids into camp
st 33-31 at Central Y. Saturday night.
n It was the return bath night of the
winter months. Mermaids hoped to
d win at home . . . at least. They
o didn't!

The diving of Agnes May Norris
of the Erie team was, to the on-
lookers, the outstanding event of
the night. Miss Norris is the

CLEVER YOUNGSTERS PERFORM IN FANTASY

Miss Barrington's Well-
Trained Juveniles Give
Lively "Aladdin"

By AUGUSTUS BRIDLE

Josephine Barrington's Juveniles opened at yesterday matinee the first real Christmas play-fantasia done at Hart House in several years. Aladdin was the theme of the prince of the magic lamp, done with fine dignity and vocal ease by Lloyd Bochner.

This ensemble of juniors gave a remarkably adult presentation of the fairy-fantasy in which an exceptional cast caught the romantic spirit of a fascinating tale. Except for some of the voices, none of these young actors could be recognized as children. Even in their make-up they looked grown-up—though of course, some of them are quite tall. The triumph of this production was in just that illusion of reality—except in the very whimsical, two-hump camel whose leg-work was not jambly enough for a real camel. Among many exceptional roles must be recorded that of Janet Scott as the temperamentally spitfire Princess, James Goodson as the ferocious, wheedling magician who plots the misery of the Prince and Princess, Mary Joyce Phelan as Aladdin's mother, Mary Davis as the cutely melodic street-singer, Barbara Davis as the dusky dancer, George Carter and Clayton Anderson as slaves, Frank Perry and Earl Gerber as beggar boys, Mary Rumball and Barbara Harvey as ladies, and Barbara Davis as Schehevazade.

Clever melodies for his songs were composed by Doreen Hill, assisted as accompanist by Patricia Moore. Costumes and settings by Eileen Farmer and Edna Thompson were rivalled only by the effective dances devised by Mildred Wickson.

TO

RLEY 3636

Arcaro

DEATH TOLL PROVINCE 11 RES INJURED

THREE INDIANS FOUND DEAD AT CLIFF BASE

Blood Stains Discovered Near
Bodies of Woman, Two Men

Hardin, Mont., Dec. 27.—A golfer who looked down a 250-foot cliff and saw the bodies of three Crow Indians lying in the dry river bed below was a witness today at the inquest in the deaths.

The victims were Fred Old Horn, 50; Anna Door, 26, and Pete Charges Strong, 45. They had been drinking, the sheriff said.

Blood stains on sage brush at the top of the cliff indicated there had been a fight, Sheriff Henry Ulrich said. Nothing was found to show whether the trio fell, jumped or was pushed over.

The Indians' automobile was found parked 100 yards away. Sheriff Ulrich said he was investigating a report another automobile was at the top of the cliff about the time the three died Friday night.

Cornwall, killed in automobile accident near Lancaster.

Charles E. H. Thomas, 53, Ridley College master, killed Monday night by C.N.R. train at Turner's Corners near Welland in blinding snowstorm.

Mrs. Nora Thomas, 51, his wife.
Mrs. Fred Trowbridge, 55, Mer-

Version of Tom Thumb Cleverly Dramatized

(By THELMA CRAIG.)

(Staff Writer, The Globe and Mail.)

Lots of children went to Hart House yesterday afternoon to see an ingenious fairy story, "Tom Thumb," presented on the stage by Josephine Barrington's Juveniles. This clever dramatization was done by Dora Smith Conover from various tales, and was exactly the sort of thing that even the bigger as well as the smaller children can enjoy.

The children had heaps of fun judging from their laughter and their comments. Particularly did they love the fine big red cow (Lillian Stambler, with Bruce Cook as the hind legs) that bawled so naturally and used its tongue so effectively. Of course, there's nothing like a mighty sorcerer (Lloyd Bochner) and a pretty fairy queen (Lyla Hands) who can exercise magic to keep suspense aroused and interest keen. But the major plums should go to Paddy Shanahan, as Tom Thumb, in very reality the hero he was supposed to represent. He's a clever child actor who has a way of making climaxes effective.

The dramatic effects lent the pro-

per make-believe atmosphere, though it should be said the thunder was a bit late in rumbling at times. Scenery and costumes were cleverly devised and the whole production was generally well mounted. There were spots where the play dragged, but the characters were carefully delineated and the whole well coordinated. Nobody minded such things as the little elf that always moved in the wrong direction or the fact that Tom Thumb could not have been exploded from the cow judging from the way in which he leaped through the air to tumble on the stage floor. The puppet that was Tom Thumb before the magician came along appeared to look too much like a lobster, particularly from the back of Hart House Theatre.

But it was a very entertaining piece of child drama, even to the heavily burlesqued king (John Rumball), who loved his porridge, and the big, buxom Princess Hunca-munca, played by Virginia Davis, one of the five Davis children in the play. The tableau at the finale provided a very excellent ending.

way Finland's worry about her supply of planes, anti-aircraft guns and anti-tank guns will be removed.

Military experts here have made a close study of Finland's tactics in meeting the Russian attack. It is felt that the courage of the defenders and the difficulties of the Finnish battlefield are not enough to

ed on its behalf. But I venture the hope that on next Sunday there may be a special remembrance of Finland and its brave people in all places of worship throughout the country."

This gesture is an indication of the way British sympathy is moving.

British Firm Sues Nazi Ship

Miami, Fla., Dec. 26 (AP).—A British oil corporation filed a \$114,652 libel today against the already legally entangled German freighter Aaauca, which fled into port at Fort Lauderdale, Fla., last week to escape a British cruiser.

The Federal Court action, filed through a Miami law firm on behalf of the Asiatic Petroleum Corporation of London, coupled with three previous suits, brought to \$253,498 the total of claims against the freighter.

The petroleum concern claimed the \$114,652 was due for fuel oil supplied other ships of the Hamburg-American Line just before the outbreak of war.

Earlier in the day another Miami law firm had filed two libel actions totalling \$100,394.

Ship Aground Calls for Help

New York, Dec. 27 (Wednesday) (AP).—Mackay Radio reported today it had intercepted an SOS from the 3,537-ton steamship Margaret Lykes saying she had run aground in the Bahama Island area and would "need assistance."

The call said the mishap occurred at Diamond Point in the east end of old Bahama Channel.

The United States Coast Guard, the radio corporation reported, despatched cutters to her assistance.

The vessel which carries passengers, is owned by Lykes Brothers Steamship Company. She is registered in the Port of Houston, Texas. She was at San Juan, Puerto Rico, Dec. 18.

Deplores Canadian Lack Of Theatre Knowledge

Shortage of commercial theatres has meant that Canadian young people of recent generations have not had the opportunity and training in live theatre available to youth in most countries, said Mrs. Dorothy Goulding, director of the Toronto Children's Players for the past 20 years. Mrs. Goulding was speaking on Dramatics for Young Children at the winter meeting of the Toronto Nursery Education Association in the Heliconian Club.

"We do not have nearly as many theatres as we used to have, prices are high, and no one dares venture anything original for fear of losing money," she said.

"There are some good movie plays—but movies do not give that something that goes out from the live theatre." She expressed regret that "it is impossible to get reactions to movies back through to the cast." There are also some good radio plays, but here again is a lack of audience contact.

Success of play production depends upon group work, Mrs. Goulding maintained. "Lighting effects will not do it, costuming and scenery will not do it—there has

got to be group work with every one in the play, from backstage crew right through, making the maximum effort."

Emphasizing the difficulties of formal acting, she said because of these she did not believe in formal acting for very young children. "They should do mimes and spontaneous work, but not before an audience much before the age of 10." Average age in the Children's Players is 15 to 16.

"It is perfectly natural for the young child to play being another person, it is natural for children to pretend, but this is something vastly different from stage acting, which must be disciplined."

Teaching poise and control and providing an outlet for emotions are among the chief educational advantages of training for acting, said Mrs. Goulding. There are not enough qualified teachers of dramatics, she said, and no sort of curriculum in the schools to teach dramatics.

Miss Dorothy McKenzie of the Institute of Child Study introduced the speaker, who was thanked by Miss Isabel Cleland of the Metropolitan Church Day Nursery.

er, Now 80, d in Coma

New York, Jan. 22 (AP).—Fannie Vard, the "fountain of youth" girl who reached a grandma's age still looking like a flapper, was near death today.

The one-time actress, who wore bobbed hair and short skirts when other women her age were ready for the rocking chair, is about 80 years old.

She was found unconscious yesterday in her Park Ave. apartment. Her condition was very serious today at Lenox Hill Hospital where a spokesman said she had suffered heart attack.

Records indicate she was born in St. Louis on Feb. 22, 1872. That would make her 80 years old next month, but some admirers say she is older than that.

She herself believed in looking young—and not divulging her age.

In her hey-day, when her girl-like appearance attracted more attention off-stage than on, her pale blue stationery was stamped in gold letters with her goal, "Eternal Youth."

She often attributed her youthful looks to a secret facial treatment confided to her by Gaby Deslys,



War orphan 'adopted

THE DANCE: PLANS FOR NEXT SEASON

A Number of Well Known Foreign Artists as Well as Newcomers From Abroad Will Appear Here

By JOHN MARTIN.

APPARENTLY the European dancer is not to be daunted by such a small consideration as the cheapness of the American dollar in terms of his own currency, for the coming season will find at least the usual number of visitors from overseas seeking to carry back with them as many coins of United States mintage as possible. One of them, it is true, is reported to have stood out for a long time for payment in gold, but finally relented when it was pointed out that President Roosevelt and Congress would have to be consulted on such a scheme.

At least six artists or companies of artists are definitely scheduled for American tours, and half again as many more are rumored as possibilities. Of these latter it is perhaps idle to take notice at this time. The former are in some instances old friends returning and in other instances are strangers making their debuts or re-debuts. The complete list at present is as follows: George Groke and Ruth Sorel-Abramovitch, Clothilde and Alexandre Sakharoff, Nini Theilade, Vicente Escudero, the Monte Carlo Ballet Russe, and La Argentina.

Groke and Abramovitch have never appeared in America, and it is largely the anti-Semitic drive of the Nazis in Germany that is responsible for their coming now. Until the Hitler régime, they were leading dancers at the Municipal Opera in Berlin. Here, under the ballet-mastership of Lizzie Maudrik, they gave a number of remarkable performances. Among them was a new version of "Coppelia," which was the outstanding success of the last German dance congress in Munich in 1930. Though it was a daring thing to attempt to rescue from oblivion this toyshop fantasy with its tinkling music and its trivial story, Frau Maudrik's triumph was unequivocal. With Groke as Dr. Coppélius and Abramovitch as the doll, there was no remnant of the Christmas pantomime atmosphere in evidence, but instead an extremely modern, almost Freudian dance drama. Unfortunately neither Frau Maudrik nor the ballet company will be with them in this country, but if they are even half as good in the recital medium as they are in the larger theatrical forms, they cannot fail to make a strong impression on the American dance public. Since their departure from Germany they have been touring in Europe. In the international solo competition in Warsaw last year both were prize winners. They are due to make their bow in New York in February.

Clothilde and Alexandre Sakharoff are to all intents and purposes newcomers, although actually they gave a performance or two in New York some fifteen years ago. The theatre was the Metropolitan Opera House, which is approximately five times too large for their delicate type of work, and it is perhaps just as well to forget the event entirely. Mme. Sakharoff is a Bavarian. She made her entry into the dance world as a very young girl under the name of Clothilde von Derp and was highly successful. A pure lyricist, she fitted into the same general style of dancing as that of the Wiesenthal sisters and Ronny Johansson. Alexandre Sakharoff, a Russian and a painter, is more of a character pantomimist than a dancer in the strict sense of the word. He is a keen stylist and in

general his approach to the dance is not unlike that of Angna Enters, though he is more choreographic, and—a Slav!

Nini Theilade is the young Danish-Javanese ballerina who made her American debut last season in solo recitals. She recently closed her second season as principal dancer in the outdoor Shakespeare theatre in one of the London parks, in order to come to this country to appear in Max Reinhardt's "Midsummer Night's Dream" in California. At the conclusion of this engagement she will tour in joint recital with a chamber orchestra.

Escudero will begin his third American season in a somewhat different environment. With a company of Spanish and Gypsy dancers and musicians he will be featured in a continental revue that is soon to open at the Little Theatre. Presumably the concert stage will see him no more for the present.

The Monte Carlo Ballet Russe has undergone a change of title since its departure from New York in the Spring. For its London season it dropped the Monte Carlo entirely and blossomed forth as de Basil's Ballet Russe, under which name it will presumably be seen here next season. Its second American tour will open the middle of October in New York and will extend all the way to the Pacific Coast. In the repertoire will be several revivals from the old Diaghileff days which were not presented here last season, such as "Contes Russes," and one or two new ballets. It is possible that one of these will be "Les Imaginaires," with music by Auric, décor by Lesley Blanch and Frieda Harris, costumes by Count Etienne de Beaumont, and choreography by David Lichine. The principal characters are all geometric figures on a blackboard and at the conclusion of the story are wiped off the board by other characters who are sponges. The ballet has just been produced in London.

The company will apparently be for the most part the same as it was last year, with one notable exception. Léon Woizikowsky will be among the missing, which is regrettable. He is reported to have had a serious disagreement with Massine about the rôles he was to have, and left the company for good before the London season opened. It is more than likely, however, that he will come to New York under other auspices and produce some ballets here.

The sixth of the season's visitors will be La Argentina, who is certainly in no need of introduction. She has been absent from the local

scene for several seasons and will be even more than ordinarily welcome as a consequence. As already announced, she will come to this country by way of South America and Mexico and will start her North American tour in California. Since this will not be until late in November, it will probably be Christmas or later before New York sees her. She has, naturally, created a number of new dances in her absence. The project for bringing her company overseas with her has apparently been abandoned.

Among the visitors whose coming, like that of Woizikowsky's, mentioned above, is only, at the most, likely, are Kurt Jooss, Serge Lifar and Trudi Schoop. The first two are familiar names, but Trudi Schoop will be a debutante here. She is a young woman who makes her headquarters in Zurich and has made a first-rate name for herself in Europe, where her company tours with great success in a largely humorous repertoire. She was one of the three winners in the International Archives competition in Paris in 1932 when Jooss and his "Green Table" carried off first honors.



George Groke and Ruth Sorel-Abramovitch, Who Will Be Seen in New York Next Season.

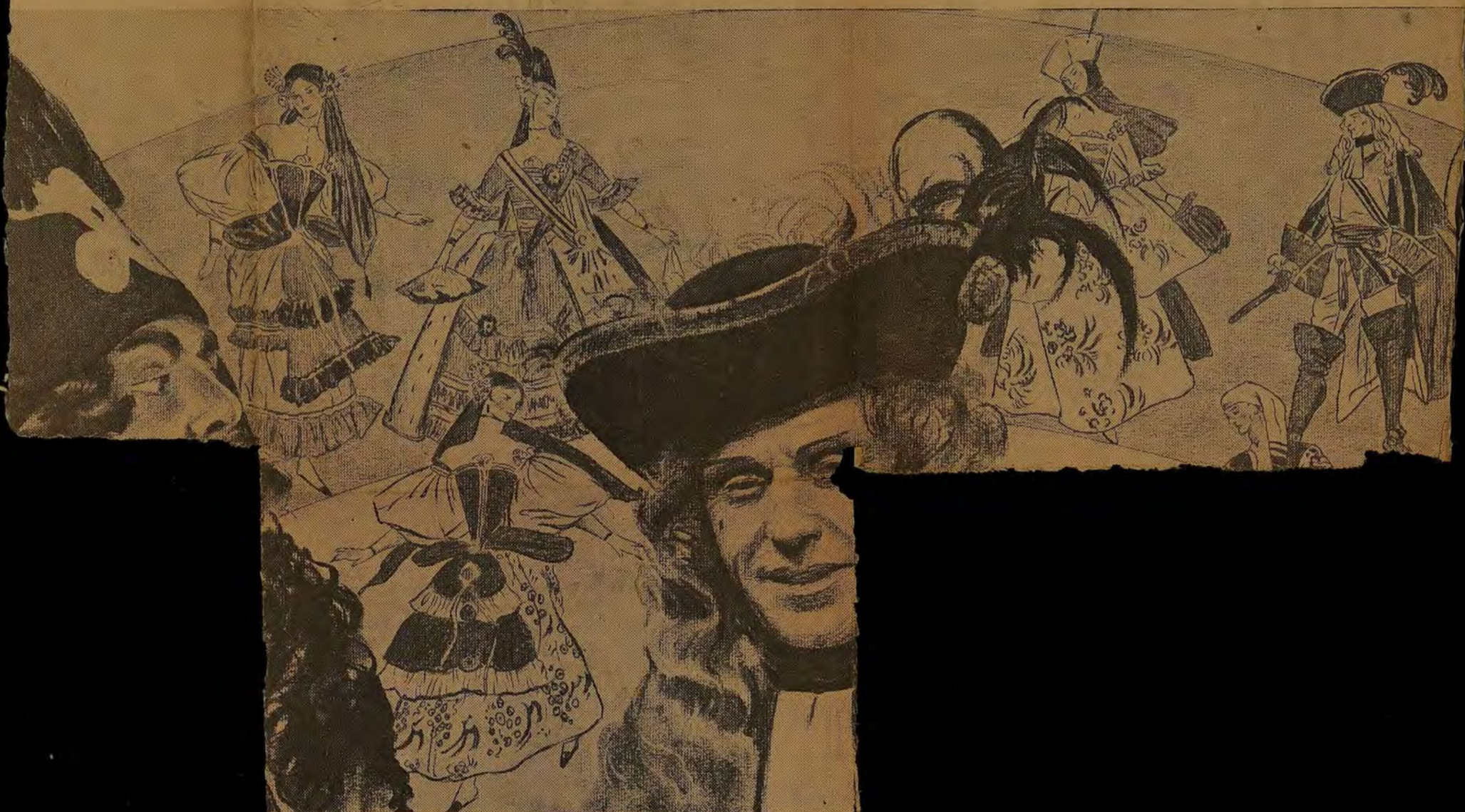
AMA—SCREEN—MUSIC
GARDENS—SHOPPERS' COLUMNS

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SUNDAY, SEPTEMBER 2, 1934.

MEMBER'S REVEL BECKONS TO THE SH



All Members of the D'Oyly Carte Opera Company Which Undertakes a L
of Martin Green, Who Appears as the Duke of Plaza-Toro in "The Gondo

GOING UP

Makes a Bow as the First Season

Otherwise, Lahr is at his best in a wheezily spoken burlesque of the high-bred British drama and as a fatuous chamber singer, lifting up

THE WEEK'S

D'OYLY CARTE OPERA COMPANY—the Martin Beck Theatre. It with a repertory of Gilbert and only Spring brings them to New week the company will offer Wednesday; and from Thursday "Pirates of Penzance." The second for the first time; Sir William Arthur's music.

NO MORE LADIES—Tomorrow at the A. E. Thomas Theatre. This is the A. E. Thomas the cast being not the same as the previous production. The players now include Daphne Warren-Wilson, Nicholas Joy and Marcella Swann.

TOO MANY BOATS—Friday evening the season's first play by Owen at work on half a dozen other productions in the Philippines during adaptation of a novel by Charles Helen Flint and Horace Brahm.

GOSSIP OF THE

JED HARRIS has spent the Summer scurrying around the countryside, kicking up a lot of dust—road and star. Tracked to his den in the Empire Theatre Building the other day, he said that, yes, he will have a show go forward into rehearsal in about six weeks. It will be a dramatization of Edith Wharton's "Ethan Frome." Lowell Barrington of Santa Barbara, Calif., made the first adaptation and

SUNDAY, APRIL 7, 1935.

THE DANCE: NEW ARRIVALS

Ruth Sorel-Abramovitch and George Groke In American Debut—Week's Events

By JOHN MARTIN.

ONE of the most interesting of recent seasons' American debuts by European dancers is that tonight of Ruth Sorel-Abramovitch and George Groke at the Majestic Theatre. Both dancers were for several years featured artists in the ballet of the Municipal Opera in Berlin until the rulers of the Third Reich made careers in the arts impossible for those whose political and racial backgrounds were unacceptable.

Miss Abramovitch, a pupil of Mary Wigman, was a member of that famous original Wigman group which toured Europe with such resounding success from 1923 to 1928 and earned the reputation of being the finest dance ensemble of its time. In the same group of fourteen were others whose names have acquired familiarity in America—Hanya Holm, Tina Flade, Yvonne Georgi, Gret Palucca, Berthe Truempy, Vera Skoronel. In the Wigman School in Dresden at the same time was George Groke, but he and Abramovitch never danced together at that time nor apparently had any inkling of the close artistic association that lay ahead of them.

Groke did not remain in the school long enough to receive his diploma. His talents had from the beginning indicated a strong leaning toward the theatre; he was an excellent pantomimist and all his dances were characterized by a vitality and a dramatic intensity that were unmistakably theatrical. It was logical, therefore, that when an opportunity came for him to go into the company at the Municipal Opera under the ballet mastership of Lizzie Maudrik he should do so. Several seasons later Abramovitch also joined the company, and there they remained, with ever-growing reputation, until the Fuehrer ruled otherwise.

Their first important success outside Germany was at the International Solo Dance Competition held at Warsaw in June, 1933, under the auspices of the magazine *Muzyka*, with the support of the Polish Government. In the contest, in which

iety; (c) With Rebellion," and the other, "Chronicle: (a) Capture; (b) Torment; (c) Endurance; (d) Conviction." Fe Alf will give three numbers from her cycle called "The City." They are "Girl in Conflict," "Slavery" and "Degradation." Rose Crystal will present "Attic Sophistication and Gossip"; Ernestine Henoch will give "Waltz" and "Action"; and the balance of the program will include "Incitement," by Marie Marchowsky; "Demagogue," by William Matons; "Song of the Earth," by Eleanor King, and "Call," by Lil Liandr .

* * *

At the Guild Theatre this evening Anita Zahn will make her first appearance of the season, assisted by her group. The chief item on her program will be "A Cycle of Life," with music by Mary Shambaugh. Its six parts are entitled "Nativity," "Childhood," "Youth and Love," "Death," "Illusion" and "Age and Wisdom." Other numbers will be as follows: "Minuet" (Ravel), "Fervor" (Shambaugh), "Tanzstueck" (Hindemith), "Trial by Jury: (a) Demoniac; (2) Judicial" (Shambaugh), and "Fugue in G minor" (Bach-Samaroff). Miss Shambaugh and Paul Velucci will be the assisting pianists.

* * *

Oda von Holten, another German dancer, will make her New York debut this evening at the AWA Clubhouse in a program to music by Beethoven, Johann Strauss, Chopin, Dvorak, Simon, Nichelmann, Kool, Niemann and Schultz-Frenzel. Florence Irene Smith will be the assistant pianist.

* * *

The Dancing Teachers Business Association will hold its April meeting this afternoon at the Chalif Studio in Steinway Hall. Those who will appear on the program are Veronine Vestoff, Lindsay and Mason Sabura Nakagawa and Jack Manning.

* * *

The fortnightly "Modern Dance Recitals" at the New School for Social Research will be given on Wednesdays this month instead of



Ruth Sorel-Abramovitch and George Groke in Their American Debut at the Majestic Theatre Tonight.

dancers from all over Europe participated, Miss Abramovitch was the winner of the first award and Mr. Groke of the fifth. Twelve awards were made in all. According to the account given by a German critic who served on the board of judges, Miss Abramovitch danced as she had never danced before, apparently with the realization that this was the beginning of a new career and everything depended upon her immediate success. The favorable omens of the occasion have been amply fulfilled, for in the intervening two years the dancers have toured all over Europe with excellent results, Poland, Palestine and the Scandinavian countries having been especially hospitable.

Tonight's program will contain several dances which were presented at the Warsaw competition. Miss Abramovitch will give her celebrated dance from Strauss's "Salome," Mr. Groke will give his "At the Machine" (Meisel) and together they will do a suite of three peasant dances with music by Kessler.

Other numbers will include "Novellettes" (Poulenc), "Silhouettes Exsangues" (Chabrier), "Venetian Song" (Casella), "Death Lament" (Meisel-Kapuscinski) and "Conjuror" (Ferrou) by both dancers; "Dance After a Picture by Pisanello" (Kapuscinski) and "The Mother" (Bekman) by Miss Abramovitch, and "Sword Dance" (Kapuscinski), "Diabolic Figure" (Schumann) and "Capriccio" (Brahms) by Mr. Groke.

* * *

To achieve something of a record in the matter of congestion, today's schedule offers several other recitals.

At the Civic Repertory Theatre this evening the New Dance League presents a program of solo dances by eight dancers, all of whom are new to the league's programs. Sophia Delza will offer two suites, one entitled "Prelude to Departure: (a) With Freedom; (b) With Anx-

the customary Tuesdays. This week's program will be as follows: "Wind" and "Depression" by Lydia Balsam; "Three Jewish Dances: (a) Dance of Festivity and Joy (Chanukah), (b) Dance of Atonement (Yom Kippur), (c) Dance of Throwing Away Sins (Rosh ha-Shanah)" by Hilda Hopp ; "Prelude and Poem" (Scriabin), "Conquest" (Handel), "Six American Sketches" (Gruenberg) by Lil Liandr ; and three groups by members of the New Dance League—namely, "Two Pioneer Marches" (Prokofieff) and "Diplomacy" by the Dance Unit; "We Remember" by the New Dance Group; and "Incitement" by Marie Marchowsky.

* * *

Ruth St. Denis will present the second of her "Evenings in the Orient" at her studio, 35 West Forty-fourth Street, on Friday, when the program will be devoted to dances, songs and poetry of Japan and China.

* * *

On Saturday evening, Lillian Shapero and her group will give the first performance of "Tragic Carnival," arranged to Alexander Krein's suite, "Night in the Old Market Place," at Mecca Temple in the first of two programs of Soviet music. The second performance will be given April 20.

* * *

Next Sunday will see the second New York recital by Abramovitch and Groke at the Majestic. Also, at the Guild Theatre, Jos  Cansino and Tonia de Aragon will give their first New York program of Spanish dances.

* * *

The final session of the Students Dance Recitals series at the Washington Irving High School will be given by Carola Goya on April 27.

* * *

The English Folk Dance Society will hold its ninth annual festival on Saturday afternoon, May 4, in the Seventh Regiment Armory, Park Avenue and Sixty-sixth Street.

RADIO SCHEDULE

MONDAY, APRIL 8

MORNING.

- 6:45-WEAF-Setting-Up Exercises
WOR-Gymnasium Classes
7:30-WOR-Sorey Orchestra
WJZ-Yoichi Hiraoka, Xylophone
WABC-Fred Feibel, Organ
7:45-WEAF-Pollock and Lawnhurst, Piano
WJZ-Jolly Bill and Jane
8:00-WEAF-Phil Cook's Notebook
WOR-News
WJZ-Morning Devotions; Organ
WABC-Rhythm Boys Quartet
8:15-WEAF-Don Hall Trio
WOR-Beauty-Nell Vinick
WJZ-William Meeder, Organ
WABC-Cleo Brown, Piano
8:25-WJZ-City Consumers' Guide (Also
WABC, WMCA, WNYC, WHN,
WOV, WNEW, WEVD)
WOR-Health Talk
8:30-WEAF-Cheerio Musicale
WOR-Talk-Martha Manning
WJZ-William Meeder, Organ
WABC-Salon Musicale
8:45-WOR-Hal Beckett, Organ
WJZ-Landt Trio and White
9:00-WEAF-Dick Leibert, Organ
WOR-Hillbilly Music
WJZ-Dance Orchestra
WABC-Coffee and Doughnuts-Skit
9:15-WOR-Studio Music
WABC-Variety Musicale
9:30-WEAF-Children's Program
WOR-Health-Dr. J. F. Montague
9:45-WEAF-Lang Sisters, Songs
- WOR-Carlos Marimba Orchestra
10:00-WEAF-Press-Radio News
WOR-Food-A. W. McCann
WJZ-Press-Radio News
WABC-Press-Radio News
10:05-WEAF-Wyoming Jack O'Brien, Songs
WJZ-Smackout-Sketch
WABC-Singing Chef
10:15-WEAF-Clara, Lu 'n' Em-Sketch
WJZ-Holman Sisters, Piano
WABC-Bill and Ginger, Songs
10:30-WJZ-Today's Children-Sketch
WABC-Fulton Orchestra
10:45-WEAF-Rear Admiral Cary T. Grayson, Chairman American Red Cross; Edward C. Elliott, President Purdue University, and Others, Speaking at Opening Session American Red Cross Convention, Washington, D.C.
WJZ-Pure Food Forum
WABC-Mrs. Wiggs of the Cabbage Patch-Sketch
11:00-WOR-Beauty-Nell Vinick
WJZ-Grace and Eddie, Songs
WABC-Emanuel Rosenberg, Tenor; Carl Everson, Reader
11:15-WOR-Frank and Flo, Songs
WJZ-Kolsch String Quartet
WABC-Story of Mary Marlin-Sketch
11:30-WOR-Talk-Jacob Tarshish
WABC-Dance Band
11:45-WEAF-Joe White, Tenor
WOR-Saxophone Quartet
WABC-Microphone Gossip

AFTERNOON.

- 12:00-WEAF-Masquerade-Sketch
WOR-News
WABC-Voice of Experience
12:15-WEAF-Honeyboy and Sassafras
WOR-The Love Doctor-Sketch
WABC-The Gumps-Sketch
12:30-WEAF-Cloutier Orchestra
WOR-N. J. Clubwomen's Talk
WJZ-Farm and Home Hour; Speakers, Secretary of Agriculture Henry A. Wallace; M. H. Aylesworth, President NBC, and Others
WABC-Five-Star Jones-Sketch
12:45-WOR-Painted Dreams-Sketch
WABC-String Ensemble
1:00-WEAF-Weather Reports
WOR-Health Talk; Music
WABC-Bluebirds Girls Trio
1:15-WEAF-Oleanders Quartet
WOR-Gabriel Heatter, Commentator
WABC-Alex Semmler, Piano
1:30-WEAF-Battle Ensemble
WOR-Theatre Club-Bide Dudley
WJZ-Al and Lee Reiser, Piano
WABC-Kiwanis Progress-Dr. W. J. Carrington, President Kiwanis International, From Atlantic City
1:45-WOR-Grace Panvini, Soprano
WJZ-Variety Musicale
WABC-Savitt Orchestra
2:00-WEAF-Variety Musicale
WOR-Dr. A. F. Payne, Psychologist
WJZ-Josef Honti and Vladimir Brenner, Pianists; Alma Kitchell, Songs
WABC-Marie, the Little French Princess-Sketch
2:15-WOR-The Melody Singer
WABC-Helen Trent's Romance
2:30-WOR-Woman's Program
WABC-School of the Air
2:45-WEAF-Mario Cozzi, Baritone
WJZ-Vaughn De Leath, Songs
- 3:00-WEAF-Vic and Sade-Sketch
WOR-Don D'Arcy, Baritone
WJZ-Play-The Wild Duck
WABC-Cobina Wright Variety Hour
3:15-WEAF-Ma Perkins-Sketch
3:30-WEAF-Dreams Come True-Sketch
WOR-Garden Club Talk
3:45-WEAF-Houghton College Choir
WOR-Escorts Male Quartet
4:00-WEAF-Woman's Review; Books and Authors-Harry Hansen, Critic
WOR-Town Talk-Robert Reud
WJZ-Betty and Bob-Sketch
WABC-America's Little House
4:15-WOR-Bryn Mawr Program
WJZ-Songs and Stories
WABC-Variety Musicale
4:30-WEAF-John Martin Story Program
WOR-Science-Dr. Kurt Haeseler
WJZ-Public Responsibility for Crime Control-Representative H. W. Summers of Texas
4:45-WEAF-Songfellows Quartet
WOR-Life of Mary Sothern-Sketch
WABC-String Ensemble
5:00-WEAF-Children's Choir of Industrial Schools of Mountains of the South
WOR-News
WJZ-To Be Announced
WABC-Patti Chapin, Songs
5:15-WEAF-Grandpa Burton-Sketch
WOR-Home Town Boys, Songs
WJZ-Dudley Brothers, Songs
WABC-Og, Son of Fire-Sketch
5:30-WEAF-Alice in Orchestra-Sketch
WOR-Adventures of Jack and Fritz
WJZ-Singing Lady
WABC-Jack Armstrong-Sketch
5:45-WEAF-Stamp Club-Capt. Tim Healy
WOR-Adventures of Jimmy Allen
WJZ-Little Orphan Annie-Sketch
WABC-Dick Tracy-Sketch

EVENING.

- 6:00-WEAF-What Price Kindness to Animals-Tallulah Bankhead, Actress
WOR-Uncle Don
WJZ-Stage Relief Fund Talk
WABC-Buck Rogers-Sketch
6:05-WJZ-U. S. Army Band
6:15-WEAF-Kogen Orchestra
WABC-Bobby Benson-Sketch
6:30-WEAF-Press-Radio News
WOR-Terry and Ted-Sketch
WJZ-Press-Radio News
WABC-Candelari Orchestra
6:35-WEAF-Carol Deis, Soprano
WJZ-Mississippi Minstrel
6:45-WEAF-Billy and Betty-Sketch
WOR-Gabriel Heatter, Commentator
WJZ-Lowell Thomas, Commentator
WABC-Concert Orchestra
6:50-WOR-Talk; Music
6:55-WABC-Press-Radio News
7:00-WEAF-The Woman's Responsibility-Mrs. Grace Morrison Poole, President, General Federation of Women's Clubs
WOR-Sports Talk-Jack Filman
WJZ-Amos 'n' Andy
WABC-Myrt and Marge-Sketch
7:15-WEAF-Stories of the Black Chamber
WOR-Lum and Abner-Sketch
WJZ-Plantation Echoes;
WABC-Just Plain Bill-Sketch
7:30-WEAF-Easy Aces-Sketch
WOR-Studio Music
WJZ-Red Davis-Sketch
WABC-The O'Neills-Sketch
7:45-WEAF-Uncle Ezra-Sketch
WOR-Corinna Mura, Songs
WJZ-Dangerous Paradise-Sketch
WABC-Boake Carter, Commentator
8:00-WEAF-Humber Orchestra
WOR-Lone Ranger-Sketch
WJZ-Jan Garber, Orchestra
WABC-Fray and Bragioti, Piano
8:15-WABC-Edwin C. Hill, Commentator
- 8:30-WEAF-Gladys Swarthout, Soprano; String Orchestra; Mixed Chorus
WOR-Gus Edwards's Revue
WJZ-Carefree Carnival
WABC-Kate Smith's Revue
9:00-WEAF-Gypsies Orchestra; Frank Parker, Tenor; Conrad Thibault, Baritone
WOR-Former President Herbert Hoover and Former Governor Alfred E. Smith, Speaking at Opening Meeting Citizens Appeal for the Salvation Army, Seventh Regiment Armory
WJZ-Same as WOR
WABC-Lucrezia Bori, Soprano; Kotelanetz Orchestra; Mixed Chorus
9:30-WEAF-Music at the Haydn's
WOR-Hary and Esther, Comedy
WJZ-Love's Press Agent-Sketch
WABC-Gluskina Orchestra; Block and Sully, Comedy; Gertrude Niesen, Songs; George Givot, Comedian
9:45-WOR-Newsreel Sounds
10:00-WEAF-Eastman Orchestra; Lullaby Lady; Male Quartet
WOR-Corn Cob Pipe Club
WJZ-Jackie Heller, Tenor
WABC-Wayne King, Orchestra
10:15-WJZ-America in Music; John Tasker Howard, Narrator
10:30-WEAF-U. S. Economic Situation-Senator Burton K. Wheeler
WOR-Variety Musicale
WABC-The Night Singer
10:45-WJZ-Armand Girard, Bass
11:00-WEAF-Marvey Orchestra
WOR-News; Moonbeams Trio
WJZ-Dance Music
WABC-Four Aces Contract Bridge
11:05-WABC-Gray Orchestra
11:15-WEAF-Jesse Crawford, Organ
11:30-WEAF-Dance Music (Also WOR, WJZ, WABC)

THURSDAY, APRIL 11

MORNING.

- 6:45-WEAF-Setting-Up Exercises
WOR-Gymnasium Classes
7:30-WOR-Sorey Orchestra
WJZ-Yoichi Hiraoka, Xylophone
WABC-Fred Feibel, Organ
7:45-WEAF-Pollock and Lawnhurst, Piano
WJZ-Jolly Bill and Jane
8:00-WEAF-Phil Cook's Note Book
WOR-News
WJZ-Mixed Quartet; Organ
WABC-Bluebirds Girls Trio
8:15-WEAF-Don Hall Trio
WJZ-William Meeder, Organ
WOR-Beauty-Nell Vinick
WABC-Sidney Raphael, Piano
8:25-WJZ-City Consumers' Guide (Also
WABC, WMCA, WNYC, WHN,
WOV, WNEW, WEVD)
WOR-Health Talk
8:30-WEAF-Cheerio Musicale
WOR-Talk-Martha Manning; Music
WJZ-William Meeder, Organ
WABC-Salon Musicale
8:45-WOR-Cooking Talk
WJZ-Landt Trio and White
9:00-WEAF-Dick Leibert, Organ
WOR-Studio Music
WJZ-Dance Orchestra
WABC-Coffee and Doughnuts-Skit
9:15-WOR-Hillbilly Music
WABC-Variety Musicale
9:30-WEAF-Children's Program, With Janet Van Loon
WOR-Health Talk
- 9:45-WEAF-Kilwen Orchestra
WOR-Carlos Marimba Orchestra
WABC-Brad and Al, Songs
10:00-WEAF-Press-Radio News
WOR-Food-A. W. McCann
WJZ-Press-Radio News
WABC-Press-Radio News
10:05-WEAF-Wyoming Jack O'Brien, Songs
WJZ-Smackout-Sketch
WABC-George Hinkle, Baritone
10:15-WEAF-Clara, Lu 'n' Em-Sketch
WJZ-Edward MacHugh, Songs
WABC-Bill and Ginger, Songs
10:30-WEAF-Way to a Man's Heart-Sketch
WJZ-Today's Children-Sketch
WABC-Fulton Orchestra
10:45-WEAF-Variety Musicale
WJZ-Viennese Sextet
WABC-Mrs. Wiggs of the Cabbage Patch-Sketch
11:00-WOR-Beauty-Nell Vinick
WJZ-Hazel Arth, Contralto
WABC-Betty Barthel, Songs
11:15-WEAF-The House Detective-Talk
WOR-Frank and Flo, Songs
WJZ-Tony Wons, Reading
WABC-Story of Mary Marlin-Sketch
11:30-WEAF-Arthur Lang, Baritone
WOR-Talk-Jacob Tarshish
WJZ-U. S. Navy Band
WABC-Dance Orchestra
11:45-WEAF-Gypsy Music
WOR-Dance Orchestra

AFTERNOON.

- 12:00-WEAF-Masquerade-Sketch
WOR-News; Mona Lowe, Songs
WJZ-Fields and Hall, Songs
WABC-Voice of Experience
12:15-WEAF-Honeyboy and Sassafras
WJZ-Merry Macs, Songs
WABC-The Gumps-Sketch
12:30-WEAF-Cloutier Orchestra
WOR-Interview With Wolfe Kaufman, by Thomas Stix
WJZ-Farm and Home Hour
WABC-Five-Star Jones-Sketch
12:45-WOR-Painted Dreams-Sketch
WABC-Dance Orchestra
1:00-WEAF-Weather Reports
WOR-Talks and Music
1:15-WEAF-Advertising Club Luncheon
WOR-Gabriel Heatter, Commentator
WABC-Tuberculosis Treated by Surgery-Dr. Howard Lillenthal, Mount Sinai Hospital
1:30-WOR-Same as WEAF
WJZ-Variety Musicale
WABC-Cleo Brown, Piano
1:45-WABC-Ed McConnell, Songs
2:00-WEAF-Temple Bells
WOR-What to Eat-C. H. Goudiss
WJZ-Budapest String Quartet
WABC-Marie, the Little French Princess-Sketch
2:15-WABC-Helen Trent's Romance
2:30-WEAF-Irving Kennedy, Tenor
WOR-Women's Program
WABC-School of the Air
2:45-WEAF-Gould and Sheffer, Piano
WJZ-Joe White, Tenor
3:00-WEAF-Vic and Sade-Sketch
WOR-String Ensemble
WJZ-Alice Remsen, Contralto; Ray Heatherton, Baritone
WABC-Opening of Ringling Brothers and Barnum and Bailey Circus, Madison Square Garden
3:15-WEAF-Ma Perkins-Sketch
WOR-Isabelle Guarnieri, Soprano
- WJZ-Eastman School of Music Orchestra, Howard Hanson, Conductor
WABC-Cleveland Musicale
3:30-WEAF-Dreams Come True-Sketch
WOR-Firefly in Art-Karl Freund
WABC-Harrisburg Musicale
3:45-WEAF-Be Kind to Animals-General Louis W. Stotesbury, President, Humane Society of New York
WOR-Four Tempos, Songs
4:00-WEAF-Woman's Review; Music and the Poet-Sara Henderson Hay, Poet
WOR-Ralph Grosvenor, Tenor
WJZ-Betty and Bob-Sketch
WABC-Family Planning-Mrs. Margaret Sanger, Chairman National Committee for Federal Legislation on Birth Control
4:15-WOR-The Cobweb Hotel-Sketch
WJZ-Vaughn De Leath, Songs
WABC-Salvation Army Band
4:30-WEAF-Hillbilly Music
WOR-Science-Dr. Kurt Haeseler
WJZ-Danny Dee, Commentator
WABC-Howells and Wright, Piano
4:45-WOR-Life of Mary Sothern-Sketch
WJZ-Webb Orchestra
WABC-Questions Before Congress
5:00-WEAF-Influence of Companions on Conduct of Children-C. R. Shaw, Institute of Juvenile Research of Chicago
WOR-News
WABC-Dance Orchestra
5:15-WOR-Home Town Boys, Songs
WJZ-Wooley the Moth-Sketch
WABC-Vera Van, Songs
5:30-WEAF-Sugar and Bunny-Sketch
WOR-Three Treys, Songs
WJZ-The Singing Lady
WABC-Jack Armstrong-Sketch
5:45-WEAF-Bryant Orchestra
WOR-Pauline Alpert, Piano
WJZ-Little Orphan Annie-Sketch
WABC-Dick Tracy-Sketch

EVENING.

- 6:00-WEAF-Pan American Musicale
WOR-Uncle Don
WJZ-William Lundell Interview
WABC-Buck Rogers-Sketch
6:15-WEAF-Kogen Orchestra
WJZ-When a Man Needs a Friend-Leslie Howard, Actor
WABC-Bobby Benson-Sketch
6:30-WEAF-Press-Radio News
WOR-Terry and Ted-Sketch
WJZ-Press-Radio News
WABC-Russian Musicale
6:35-WEAF-Mary Small, Songs
WJZ-Armond Girard, Bass
6:45-WEAF-Billy and Betty-Sketch
WOR-Gabriel Heatter, Commentator
WJZ-Lowell Thomas, Commentator
WABC-Beauty-Margaret Brainard
6:55-WABC-Press-Radio News
7:00-WEAF-Marvey Orchestra
WOR-Sports Resume-Jack Filman
WJZ-Amos 'n' Andy-Sketch
WABC-Myrt and Marge-Sketch
7:15-WEAF-Jack Smith, Songs
WOR-Lum and Abner-Sketch
WJZ-Concert Orchestra
WABC-Just Plain Bill-Sketch
7:30-WEAF-Minnet Street Show
WOR-The Singing Lady
WABC-Nick Lucas, Songs
7:45-WOR-Comedy; Music
WJZ-The Wheeler-Rayburn Bill-Representative Maury Maverick of Texas
WABC-Boake Carter, Commentator
8:00-WEAF-Vallee's Varieties
WOR-Little Symphony Orchestra, Philip James, Conductor; Robert Turner, Piano
WJZ-Concert Orchestra
- WABC-David Ross, Readings; Emery Deutsch, Violin
8:30-WJZ-Hessberger Orchestra
WABC-Johnson Orchestra; Edward Neil, Baritone; Edwin C. Hill, Narrator; Speaker, Richard Duepre, President, Procter & Gamble Company
9:00-WEAF-Captain Henry's Show Boat
WOR-Pickard Family, Songs
WJZ-Death Valley Days-Sketch
WABC-Gray's Orchestra; Annette Hanshaw, Songs; Walter O'Keefe
9:30-WOR-Little Theatre Tournament
WJZ-Mexican Program
WABC-Waring Orchestra
9:45-WJZ-Cyril Pitts, Tenor
10:00-WEAF-Whiteman's Music Hall; Helen Jepson, Soprano; Lou Holtz, Comedian, and Others
WOR-Sid Gary, Baritone
WJZ-Symphonic Ensemble
10:15-WOR-Current Events-H. E. Read
10:30-WOR-The Witch's Tale
WJZ-Government Competition-Dr. William T. Foster, Director, Pollak Foundation; Leland Olds, Secretary, Power Authority, of New York State
WABC-Heldt Orchestra
10:45-WABC-Voice of the Crusaders
11:00-WEAF-Talk-Graham McNamee
WOR-News; Moonbeams Trio
WJZ-Chester Orchestra
WABC-Dance Orchestra
11:15-WEAF-Dance Orchestra
WJZ-The Stressa Conference-Stanley High
11:30-WEAF-Dance Music (Also on WJZ, WOR, WABC)