



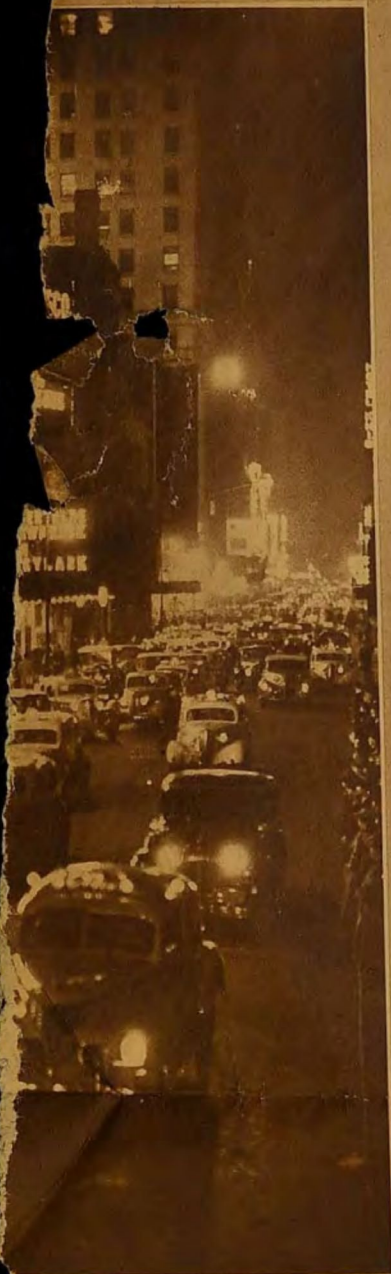
Three young Am  
patterned after a

Members of the Ballet Russe de Monte Carlo Company are waking echoes in the dim backstage caverns at the Metropolitan Opera House as they follow the strenuous routine which lies behind the flawless grace of their performance. Their premiere will take place this Thursday. Above, Alicia Markova, British ballerina, limbers up before a mirror in the rehearsal room.





## NIGHT



Charles MacArthur gives his wife, Helen Hayes, a pendant for her bracelet for each new role she plays. Here Miss Hayes, in her dressing room after the premiere of "Ladies and Gentlemen," receives another token.



all in this sector of Forty-  
ht a blaze of light and a  
fans rubbed elbows with  
eight Fall openings are  
most promising seasons.





Senior Ballet Mistress Barbara Fewster takes a senior class in 'barre' work, designed to strengthen leg muscles. Here she corrects posture of Gisela Krauss from Germany



Marcia Haydee, from Brazil, rehearses the Peasants' Dance from first act of 'Swan Lake' in character-dancing class. These classes teach steps of classical dances



A typical afternoon class at the school. In this one are girls from Rhodesia, Indonesia, America, Australia, Germany, as well as Britain. Hanging on 'barre' in foreground is the stick Miss Fewster uses to beat time, point out defects in stance

# FILLING A BALLERINA'S SHOES

by DAVID STONE

Photographs at the School specially taken for 'Everybody's' by George Konig

As ballerina Violetta Elvin dances from the stage of Covent Garden to marriage and retirement, we spotlight the Violetta Elvins of tomorrow, the students at the Sadler's Wells School

ON the platform the pianist pounded out her rhythm, *pom-pom-pom, pom-pom-pom*. In the middle of the room, the Senior Ballet Mistress repeated it with her stick on the floor, sharply, loudly, *clack-clack-clack, clack-clack-clack*.

All around her, one hand clutching the practice barre that is joined to the wall at waist-height, the Senior Girls II class of the Sadler's Wells Upper School sweated and strained their way through an exercise designed to strengthen the leg muscles.

The Upper School, where dancers between the ages of sixteen and eighteen train for two years before joining ballet companies, is the leading school in the West, possibly in the world. To this rambling, Victorian building at Baron's Court, London, come men and women students from nearly every country. Of the eighty-eight in the Upper School, a third are from foreign countries, or from the dominions.

In Senior Girls II alone are dancers from the United States, France, Canada, Southern Rhodesia, South Africa, Indonesia, Denmark, Germany, Spain, Sweden, Switzerland and Australia. In other classes are girls from Yugoslavia and Brazil.

The music stopped. At a few words from Barbara Fewster, the ballet mistress, the class changed hands on the barre, began the practice again... practice, the heart, the keystone of ballet, the slog, slog, slog that is behind drilled, artistic perfection; slog, slog, slog, three hours a day, six days a week.

What brings a girl half-way across the earth for a life of such severity? What is the flame that pulls dancers from San Francisco, Ljubljana, Johannesburg, Christchurch, Vancouver and Djakarta?

The class finished, and as the girls, fiercely hot in their black practice tunics, walked slowly away, to mop their streaming foreheads, I asked some of them why they had joined the school.

"Because it is the best," said Toos Waldman,

a nineteen-year-old Dutch girl from Indonesia. When she finishes her two years, she hopes to start a company there. Nina Tchkotova, a seventeen-year-old American girl from San Francisco, agreed with Toos about the school's high reputation. "Many American dancers would like to come here," she says.

Ursula Moreton, the school's ballet principal, who danced in Diaghilev's company, says ballet must be a person's whole life. An example of this necessary single-mindedness is a nineteen-year-old Brazilian girl, Marcia Haydee, whose interest began at the age of three when the Ballet Russe was in Rio de Janeiro.

"There is no future in Brazil," she told me. So, when her training is finished, she is staying in Europe. All day she practises, every evening she goes to Covent Garden or Sadler's Wells to watch.

Consider a dancer's life: from the age of ten to the day she hangs up her shoes for the last time she must practise constantly. Because of the immense physical requirements and the consequent emotional strain on the dancer there is no place in a dancer's life for anything else.

"A dancer shouldn't have to worry about domestic details, chores, getting a meal or anything like that when she goes home," says Miss Moreton. "She should not be distracted by outside affairs."

There is no time for personal relationships. If this seems hard to outsiders, I must report that it does not worry the students. Their enthusiasm is immense. They know they are the fortunate ones in an overcrowded profession. For, as Arnold Haskell, the school's director, says: "We could fill our numbers over and over again. But we have a very serious professional standard here, and selection is very rigid. Every day, applications pour in. Why, we could have a school of students entirely from overseas. But we are a national company."

The school is run by a Board of Governors, under the supervision of Dame Ninette de Valois,

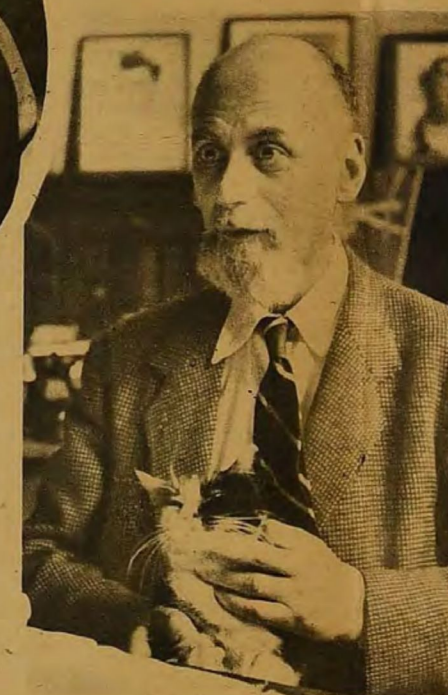


End of a session. Rosmarie Dietiker of Switzerland wipes her face, while Marcia Kuster of California (centre) and Fiona Menzies of Scotland examine shoes for wear. Rosmarie's exhaustion is typical

the founder and Director of the Sadler's Wells Ballet, and it was formed in 1930 as a development of Dame Ninette's own ballet school. It is the official school for the Sadler's Wells Ballet at Covent Garden, the Sadler's Wells Theatre Ballet at Sadler's Wells, and for the opera-ballet groups at both those theatres.

Naturally, the aim of every senior student is to go from the school into one of these companies. This year fourteen of the eighty-eight will join one of them. For the rest? Says Haskell, who became

Continued on page 33



School's director, Arnold Haskell, holds school cat. Haskell coined word 'balletomane,' i.e. non-dancing ballet-lover



Ballerina Violetta Elvin represents dancing perfection. She, too, has known aching muscles after endless hours of practice

In crowded changing-room, London girl Sylvia Michael darns her shoes, while fellow students change, talk over day's work. Most girls use one pair of shoes weekly





Originality is the spice of fashion and as a sideline London hair stylist Riche certainly has an original way of designing jewellery. To suit the personality of clients he charcoals the outline of a necklace on the skin

## BEAUTY...and JEWELS TO MATCH



When Riche is satisfied with the design, it is copied and given to a jeweller to be made up

☆☆☆

Finally, Riche places the finished creation around the neck of the customer, in this picture eighteen-year-old Mavis McLerie, and so you have Beauty and Jewels to Match



# THE STRANGE DRAMA OF MOSCOW

Dictators Die With Their Boots On

WE are seeing today the enactment of one of the most vivid dramas in the story of the human race. It is nothing less than a Russian revolution against a dictator who is no longer alive.

In other words the present rulers of Russia are engaged in merciless character assassination and their victim is no less a person than Joseph Vissarionovich Djugashvili who, for purposes of simplicity and projectibility, called himself Joseph Stalin, the Man of Steel.

He had a benevolent exterior, so much so that Western diplomats in conversation with each other referred to him as 'Uncle Joe.'

Nor was he without sentimentality. When Anthony Eden went to Moscow with Churchill and Beaverbrook during the war Stalin asked Eden if he would be the guest of honour at a banquet in the Kremlin. "But why for me?" asked Eden. Almost with tears in his eyes Stalin said: "We have never forgotten that you were the first Minister from the West to visit Russia after the revolution."

With enthusiasm the Russian people, no doubt under instruction, referred to Stalin as the Little Father. Because of the heroic resistance of the town of Tsaritsyn during the 1917 Revolution it was renamed Stalingrad. There were Stalin awards for bright students and factory workers.

### Tears for Stalin

As for the Communists in Britain they almost touched their foreheads to the ground at the mere mention of his name. And when he died the very pages of the *Daily Worker* were splashed with the tears of the readers.

History has one thing in common with the club bore—it repeats itself. There is nothing new about the story of Joseph Stalin except the magnitude of his success and his failure. The man who becomes dictator mounts a spirited horse which he alone can ride but from which he can never dismount.

But surely Stalin died a normal death in bed and to the tears of those who served him and were closest to him? I believe that the answer is in the negative. One of the oldest sayings is that dictators die with their boots on. And nearly always the assassination is carried out by those who suspect that they are about to be liquidated by the tyrant.

Even Hitler died with his boots on, for there was no escape from the doom which he brought upon himself. The double tragedy of mankind is that Hitler was not killed by the bomb in the beer cellar at Munich during his climb to power, and that because of a malevolent jest of the gods he was saved by the leg of a chair on that fateful day in 1944 when Count Claus Stauffenberg planted a bomb in a satchel at the Fuhrer's military conference.

Far back in the very cradle of time there was a Greek saying: 'I deem the tyrant happy who dies a natural death.' That is as true today as it was then, even if we admit that General Franco and Senor Peron seem to have a chance to prove exceptions to the rule.

But at this stage of our argument the logical mind might ask if the great democracy of Britain has been wholly clear of dictatorship even in modern times. Was not Winston Churchill a virtual dictator in the war against Hitler? Did he not determine the fate of vast numbers of men without allowing them any voice in the matter? Did he not summon

civilians to arms and send them to their death? Did he not determine the strategy of the war and replace generals in conflict with his ideas?

Technically the answer is 'Yes.' But he acted with an authority based upon a freely elected Parliament. Day by day, and sometimes in secret session he faced the grand inquest of the House. If we had thought he was wrong we had it in our power to move and carry a vote of no confidence which would have forced his resignation.

Admittedly a British Prime Minister has almost despotic power in a war because there is not time for prolonged discussion preparatory to events. But unless he can carry Parliament with him his authority dies overnight. And it is interesting to recall that when the war ended and there came the general election of 1945 the nation threw out Churchill the Conqueror with the greatest heartiness.

At the time it appeared to many of us an act of the grossest ingratitude but, looking back on it now, it seems a natural and even commendable demonstration of a people determined to be the masters of their fate.

They had surrendered their liberties in the war. They had submitted to a one-man leadership which had accomplished the defeat of the enemy. But they were not going to repeat the blunder of 1918 when Prime Minister Lloyd George, who had also been the architect of victory against Germany, sprang the coupon 'Khaki' election which brought into being that faltering Parliament in which the Opposition was reduced to a mere corporal's guard.

You might contend that these things happened long ago and that we moderns will not make the mistakes of our forbears. But is that true?

Look at the map of the world today and ask if humanity is enjoying a degree of human liberty such as was never known by our fathers and grandfathers. The answer is that liberty today is in chains to a degree unknown in the early years of this century.

There is no freely elected Parliament in Russia, East Germany, Poland, Rumania, Czechoslovakia, Bulgaria or China. In all these countries there is the rule of the dictator, and freedom is allowed no voice. And although we may rightly be glad that relations between the free world and the dictator countries are better than they were, we cannot blind our eyes to the fact that this very concordat must have brought dismay to the gallant partisans who have so long struggled to rid their countries of the tyrant's yoke.

### One last thought

Just one last thought. Proud of our liberties as we are there complete freedom in this island kingdom of Great Britain?

I do not want to indict any section of the community, but we shall not readily forget the cruel, un-British actions of sections of the workers a few months ago against their comrades who thought it their duty to maintain essential services during a strike. There are pinchbeck dictators who share the spirit if not the power of the despot.

The lesson of history is that mankind cannot live half slave, half free. I have a feeling that Russia is moving slowly but certainly to a greater measure of human freedom and human dignity than she has known for half a century.

The lives and deaths of dictators constitute a warning which at last is being heeded. There is hope in the air. Freedom is on the march again.

ANOTHER BEVERLEY BAXTER ARTICLE NEXT WEEK

# GREAT-GRANDPA RODE ON PLANKS

by GORDON PETERS

British Railways now decree that Third Class becomes Second Class. Whatever you think of the change, this is luxury compared to the days when Third really was Third



Rush Hour 1856? No, the London, Brighton and South Coast race train!

THE deceased," decided the Coroner, "died from cold and exposure whilst travelling in a second-class carriage of the Great Western Railway."

Some would claim they risk the same fate today in the newly promoted second-class carriages; even so, they travel luxuriously compared to passengers little more than a hundred years ago.

For one thing, a third-class passenger on the Great Western in the 1840s rode in a night goods train, bouncing on plank seats laid athwart an open wagon. (Not that the company entirely ignored his comfort; holes were bored in the floor to let out the rain!) For another, the locomotives of those days looked as though they might burst at any moment, and sometimes did.

The railways were in a Heath-Robinsonian stage of development. The first public passenger service, the Oystermouth line between Swansea and the Mumbles, had opened in 1804. Its directors were authorised to use traction by 'men, horses or otherwise,' and passengers sat in horse-drawn carriages; virtually stage-coaches on rails.

Other companies copied the idea. Tradition was on their side, and so were the coachbuilders. It was simpler that way. Even in 1830, when the Liverpool and Manchester Railway became the first to run steam locomotives on regular passenger and goods services, its first-class carriages would have looked quite at home behind a team of horses.

Painted bright yellow, they had three compartments, each with six quilted, armchair-like seats, liberally trimmed with tassels and fringes; and baggage was carried on the roof. The resemblance to a stage-coach had a practical enough purpose, for familiarity soothed the nervous passenger who had doubtless heard rumours that travel at more than fifteen miles an hour was fatal to the system.

### Soot and cinders

Humbler passengers were less fortunate. They stood crowded in open boxes which with luck might have some sort of awning, but more often exposed them to showers of soot and cinders. In fact, the third class had such a rough time that in 1844 Mr. Gladstone introduced a Bill which made the railway companies provide carriages protected from the weather but admitting light and air, at a fare of a penny a mile.

The companies gave this the most literal interpretation possible. Most compromised with closed vans, lit by a single guttering pot-lamp, with plank seats, and shutters built into the sides near the roof. Closed, these shut out the rain; open, they let in a certain amount of light. True, anyone who wished to look at the scenery had to stand on tip-toe; but the companies had obeyed the letter of the law.

However, the Victorians were great believers in progress, and by the late 'fifties second-class passengers were allowed the luxury of cushions, while third-class conditions became second-class: that is, small wooden coops with drop windows in the doors. (The same type of windows, with their leather straps, that survive unchanged today.)

Compartments allowed scant head room. Most were just over six feet high, and men put their stove-pipe hats crown down between cords fixed

to the roof. Optimists who wished to sleep on a night journey hired from the guard a kind of stretcher, which was placed lengthwise across the compartment.

Heating was non-existent save for foot-warmers (tins of hot water) which a porter would supply for a consideration.

But in the 1870s Victorian industrial designers having applied every possible form of embellishment to houses and furniture, discovered the virgin territory of the railways. A railway carriage, they reasoned, was simply a house on wheels—so they applied to it the same solid standards of comfort and decoration.

The passenger's lot now became a somewhat happier one. In 1873 the North British Railway produced the first real sleeping car, running between London and Edinburgh. It had two sleeping com-

partments with lavatories between, a second-class for servants, and a luggage compartment. A year later the first Pullman cars arrived, imported from the United States by the Midland Railway. The most luxurious carriages yet seen in Britain, they were heated by a stove and hot water system. The drawing room cars for day travel looked rather like elongated barber shops, with deep swivelling armchairs upholstered in rich green plush.

The Victorian conception of a house on wheels produced a rich crop of specialised railway furniture and fittings. Walls were elaborately panelled and crusted with trimmings; the glass of mirrors and windows etched with superbly florid designs. Nothing which offered scope for decoration escaped, even prosaic coat-racks and door handles being curled and looped and twisted into intricate shapes.

Typically Victorian was the family saloon, ideal for the large families of those days. Papa would pack his entire brood into a six-wheeled carriage with a large main compartment furnished with table, sofas and armchairs. There would probably be a second-class compartment for the servants, perhaps a smoking-room where Papa could retire for peace and a cigar.

Comfort had come to stay, with safety close behind; but all adventure had gone out of rail travel. There must have been many late Victorians who looked back with a certain wistfulness—when time had dimmed the discomforts and enhanced the romance—to the railways of their youth, when it was best to travel hopefully, for it was never certain that one would arrive.

Some of  
NEXT  
WEEK'S  
Special  
Features

★ **MARILYN MONROE** shortly to be filming with Sir Laurence Olivier, talks to "Everybody's" in an exclusive interview. **ALAN MELVILLE** writes of his TV 'adventures.' **JEANNE DE CASALIS** gives a wonderful recipe for 'Soups . . . with a Smile.' Also, a fascinating "Everybody's" feature on the famous **WHEATCROFT** brothers and their 300,000 rose trees. Look for the man with the roses on next week's cover.



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## FILLING A BALLERINA'S SHOES

Continued from page 21

director in 1947: "Happily, there is a great demand for good dancers today—for films and television."

The Upper School is open to anyone who can reach the high standard demanded.

Each student is given an audition, and, if successful, allowed to join for a trial term. With overseas students selection is harder. Often Haskell relies on the reports of friends in foreign countries.

If you want to be a ballet dancer you must begin at about the age of ten. Training before that age is frowned upon by the school. After eleven muscles have set too much for the techniques to be developed successfully.

Physical requirements for a ballet dancer are rigorously defined: straight legs, straight back,

not-too-big head, good, strong-arched feet, suitable for point work, height of not more than 5 ft. 5 in., health, looks, and, in this competitive profession, a great deal of luck. Once students are accepted for the school they rarely drop out.

Before the students go to the Upper School at sixteen they should have behind them a good training in preliminary work, getting the body placed. "Making the instrument ready," is how Haskell phrases it. Then, from sixteen to eighteen comes the work that will turn them into dancers.

In addition most students take a post-education course, where they learn subjects that will be valuable to them as background: history of ballet, appreciation of music and art, literature, languages.

The cost, in tuition fees alone, is £33 7s. a term. There are three terms a year. This does not cover maintenance, for which something like six pounds a week at least is needed. As well as board and lodging—itself an expensive item in London today—each student has to buy her shoes and prac-

tice clothes. Shoes are a pound a pair, and some students wear out one pair a week.

Local education authorities help students who need it. Most overseas dancers are on grants; no one is ever turned away through lack of money.

While they are students, most girls live in 'digs,' or in hostels. Some, like Sylvia Michael, from the Angel, Islington, live at home with their parents. Sylvia, who is seventeen, took up dancing when she was at an L.C.C. school at Holloway and won a scholarship to Sadler's Wells.

When students leave they know that they have had a ballet training unequalled in the world.

There is no short cut, no quick road to ballet. The *prima ballerina assoluta* who stands in the spotlight at Covent Garden, her ears drumming with applause, garlands in her arms, began, like these girls, in a bare, bleak room, muscles aching, the only sounds the *pom-pom-pom* of the piano, and, on the bare wooden floor, the relentless *clack-clack-clack* of the ballet mistress's stick.





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Gum, and the tasty chewing aids  
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and is a treat between meals.

**Good to Chew and Good for You!**

EP49/56

Philip's young girl she had come whose children by his former marriage were already provided for in Spain. She, too, had borne him sons, and nothing less would do for the ambitious Elizabeth than that they also should own royal dominions—in her native Italy.

That this meant taking them forcibly from the grasp of Austria seemed a minor point. Already the Kingdom of Naples had been secured for her eldest son. Now she schemed to put the crown of Lombardy on the head of his younger brother.

### Rich again

It was here that Joseph Gage's services were called in. By now rich again, Gage had spent a number of years employing diving-bells to fish for sunken treasure-ships off Spain and the West Indies.

Under the ocean he found goldmines far richer than those of the Asturias—the spoils of many a galleon, sunk homeward bound with treasure from the Incas. So profitable had the venture proved, both to himself and to the Court, that Gage had been made a Spanish Grandee and presented with one of the royal silver mines.

In his bold, adventurous spirit, Queen Elizabeth believed she saw the very quality required to speed up the Spanish campaign against the combined forces of Austria and Sardinia in Lombardy.

Can it be that rankling memories of that Sardinian snub many years earlier influenced Gage in weighing the Queen's proposal? Anyway, he accepted, and with typical impetuosity Elizabeth sent a message to Italy dismissing the existing Spanish General and appointing the newly-created Count de Gages in his place.

and Gage's strategy now aimed at exhausting this strength by continually provoking, but never actually facing, attack.

It was a strategy too subtle for the impatient Elizabeth. Jubilant over the Christmas capture of Lombardy, she wanted her royal gift-parcel free of all strings and wrappings immediately. From Madrid came again the familiar message: Fight at once or be dismissed.

Gage, ever a gambler, chose the course that held at least a chance of success. Though convinced of the folly of openly attacking a watchful enemy, he obeyed.

In the resulting Spanish defeat only his skill prevented a total rout. It was the turning point which cost him his post as Commander, and the over-ambitious Elizabeth the Kingdom of Lombardy.

Gage, though he was then nearly seventy, lived on for a further twenty years, but they were destined not to be years of tranquil retirement. Fortune had not finished with him yet. Out of royal favour but still accustomed to regal living, his finances dwindled until he and Lady Mary were penniless again.

It was in Paris that Gage's career of ups and downs had begun, and it was there that he died in 1766. But not before Fate had given one more tilt to the seesaw. For years Lady Mary had laid claim to two annuities she felt to be due to her from the Powis estates. Now at last the House of Lords gave its verdict: the annuities were hers.

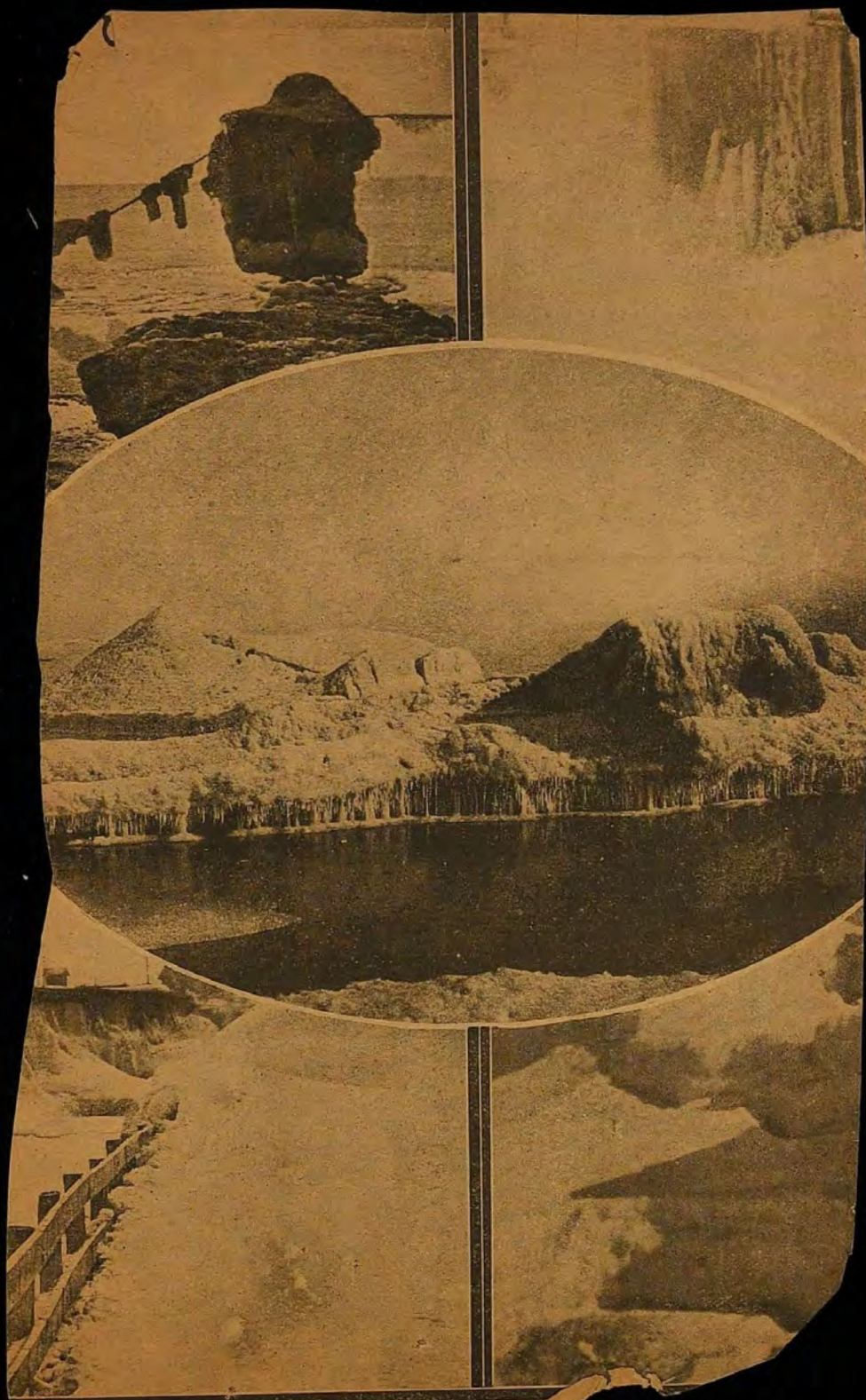
The good news reached Paris in the spring as the aged and impoverished Count de Gages lay on a sickbed in borrowed lodgings. It was exactly what he had been waiting for. Rich once more, one-up again on the fickle Goddess, the tired adventurer turned over and died.





Miss Peggy Foster ~





... recent heavy storms, some  
... comparatively





Pavlova rehearses for her concert  
on the hotel rooftop



(Left) A bold  
treatment of jabot  
and cuffs to en-  
liven a dark cos-  
tume







**MOTHER GINGER** conceals a flock of giggling *polichinelles* underneath the ample hoops of her spreading saffron skirts. Her role is played by Dancer Edward

Bigelow, who moves on 20-inch platform shoes. The children who hide beneath his skirt mischievously tease him during performances by pinching his ankles.

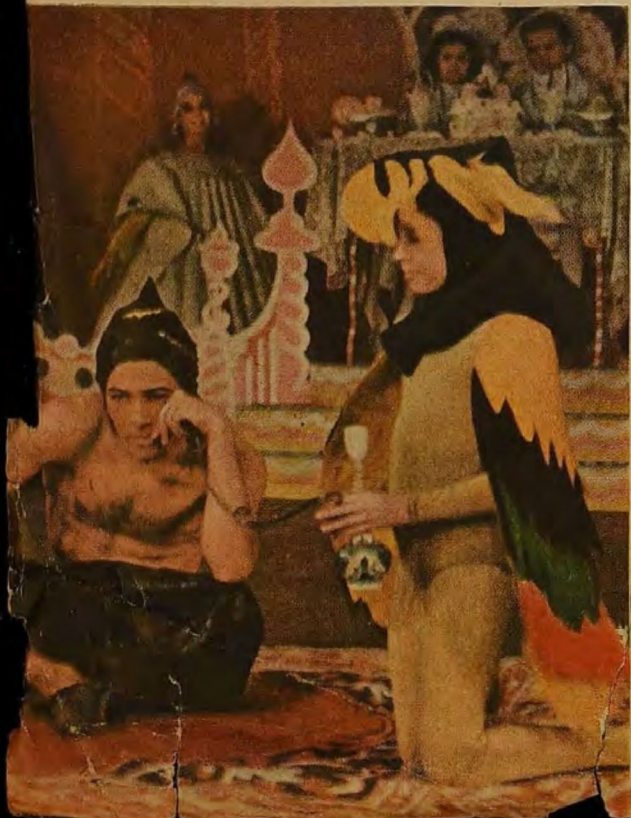




on hookah. Little pages offer him a coffee pot and a cup before he springs up to perform Arabian dance.

**BONBON CANDY** pours out in the form of little *polichinelles*—hunchbacked boys, Columbine girls

—who look like Punch and Judy characters and twirl and curtsy in old-fashioned peasant dance.





*Dance Night in Fairyland* CONTINUED



**SUGAR PLUM FAIRY** (Maria Tallchief) accepts a courtly salute from young prince (Rusty Nickel).

**SNOWFLAKES** waltz on rock-candy ice through huge whirling sugar puffs in thick of White Forest. →



**CANDY CANE GIRLS** in striped tights swing their candy cane hoops as they dance through the

palace hall of the Kingdom of Sweets and regale the dream princess with a fast Russian dance, *trepak*.



**SWEET ARAB COFFEE** turns up in magic palace, while brooding Arab (Francisco Moncion) puffs



**ORIENTAL BOUNCE**  
brings a pigtailed Chinese  
(George Li), leaping in an  
exuberant split, out of a  
big tea chest to perform  
the Chinese dance flanked  
by a gay pair of fan-wav-  
ing, golden-robed damsels.

PHOTOGRAPHED FOR LIFE  
BY ALFRED EISENSTAEDT



## *Dance Night in Fairyland*

### CITIZENS OF SUGAR PLUM REALM CAPER IN THE 'NUTCRACKER' BALLET

Dreams are the stuff some of the best dances are made of, and possibly the best music ever written for a dream dance was composed by Tchaikovsky in his *Nutcracker* ballet. That ballet, from which the *Nutcracker Suite* was excerpted, has been playing at New York's City Center in a seven-week run, unprecedented for a single ballet for New York. It will also be seen on the West Coast next summer.

The dreamer in the dance, which in this version is

choreographed by Balanchine, is a little girl who has left her toy nutcracker under the Christmas tree. In her imaginings the nutcracker is transformed into a prince who gratefully makes his rescuer a princess and takes her away to the Kingdom of Sweets, a wondrous cake-and-candy realm ruled by the Sugar Plum Fairy. There the new princess is the guest of honor as the dancers, all of whom represent something good to eat or drink, perform for her.

CONTINUED ON NEXT PAGE



THE TATLER



MISS PEARL ARGYLE

*Anthony*

The well-known dancer from the Mercury Theatre as she appears in the leading rôle of "La fille au Bar Folies Bergere," at the Duke of York's Theatre, where the Marie Rambert Season opened on January 28th. Miss Argyle has been première danseuse for C. B. Cochran, and made a great success in the film version of "Chu Chin Chow"



# MOTORING

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ully appointed saloon, a car in the true  
hall tradition, for as little as £325.







Serge Prokofiev

## Master Composed Peter and Wolf, Led Soviet Music

Moscow, March 8 (Reuters).—Serge Prokofiev, 62, one of Russia's three top composers, has died of a stroke, it was learned today.

His body has been laid in the Composers' Union Building, and many of his old friends from Moscow's famed Bolshoi Theatre filed past the coffin today.

Prokofiev's music is especially familiar to ballet and opera lovers. Throughout the world the capricious chords of his Peter and The Wolf are as well known to many children as Mother Goose rhymes.

Like Mozart, the great Russian composer began to compose almost before he could write. At the age of nine he tried to write an opera.

He was universally acknowledged as a master of "sweet" discords and—with Dmitri Shostakovich and Aram Khachaturian—was a leader in modern Russian music.

But in early 1948, Prokofiev and his fellow master-musicians became the targets of a campaign by Soviet musical commissars who decided their music was not sufficiently communistic.

The party's central committee demanded from then on Soviet music must be simple, tuneful and popular. Stalin himself made it clear that Russia's composers would have to put more melody into their works.

Prokofiev promised to toe the party cultural line and said he would try to use more folk melodies. However, when his new opera, The Story of a Real Man, had its premiere in Leningrad 11 months later the commissars of the Composers' Union insisted it was too "formalistic" and displeased the masses.

Although at first Prokofiev apparently resisted these attempts to tell him how he should write his music, by mid-1950 he seemed to be fully co-operative.

When his oratorio, The Guard of Peace, was produced as part of Russia's new win-the-peace drive, Prokofiev said that in the oratorio he had been trying to show Soviet children the "sinister voices of the warmongers and the Wall Street sharks."

Prokofiev was the most westernized of Russia's major modern composers. During years out of Russia before his final return in 1934, he lived in London, Paris, the U.S. and Japan. His opera, The Love for Three Oranges, had its premiere in Chicago in 1921.

Among the best known of his works is the Classical Symphony, written in the manner of the late 18th century composers. Also popular are his ballets, Romeo and Juliet, and Cinderella, and his cantata, Alexander Nevsky.



# Of Everest

next week on man's 11th attempt to conquer nature's great challenge, Mount Everest.

Though Col. John Hunt and his British team of officers, doctors and other professional men lead the 300 porters and guides, Tensing knows the world's highest peak better than any other man alive.

Shy and retiring, 39-year-old Tensing is a chieftain of the hardy Sherpas, a half-Tibetan, half-Nepalese race that inhabits the southern slopes of the Himalaya.

The Nepalese Government gave him the rank of "Tiger" back in

## Decree Rejected, 9th Wife Returns To Manville

New Rochelle, N.Y., March (AP). — Oft-wed Tommy Manville, 58, said Saturday he has been reconciled with his ninth wife, the almost-divorced Mrs. Anita Frances Roddy-Eden Manville, 29.

She got a Mexican divorce decree last August, and Manville, thinking himself free, took out a license in Greenwich, Conn., on Feb. 24 to marry Mrs. Lillian Bishop Alvear, 29.

Plans for a new wedding were abandoned, however, when a Mexican judge on Feb. 28 set aside the Roddy-Eden decree. Her lawyers claimed it violated Mexican divorce laws on 29 counts.

Manville said his wife joined him for dinner Friday night and told him she wants him, not a divorce.

Said the millionaire asbestos heir:

"I think it's the first time this has happened—this way."

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PEARL ARGYLE AND FREDERICK ASHTON IN "LES MASQUES" BALLET

That versatile young lady, Betty Frankiss, is at present appearing at the Prince of Wales Theatre in "Folies en Parade." She will be seen also in a film which will shortly be released in London, entitled "The Public Life of Henry the Ninth," with Leonard Henry as her opposite number. It suggests some amusing possibilities. Binnie Barnes, who has recently returned from Hollywood, is now appearing as the Principal Boy in the Manchester Opera House pantomime, "The Sleeping Beauty." The Marie Rambert Ballet Season is in full swing at the Duke of York's Theatre, with a repertory of twenty-two. Pearl Argyle, here seen with Frederick Ashton at a rehearsal of "Les Masques," is the principal dancer. That charming young Spaniard, Adrina Otero, was recently dancing at Quaglin's and the Blue Train. Before that, she was delighting the hard-to-please audiences of New York and Chicago.



Walter Bird

ADRINA OTERO—THE BEAUTIFUL SPANISH  
DANCER NOW IN LONDON



bers of the Guild, by reason of their records, should be able to get exceptionally favourable insurance terms; but that is rather by the way, for they could get these in any case, whether this Guild existed or no.

No one could possibly doubt the good intentions behind the scheme — anything that can make for a reduction in road fatalities must, *ipso facto*, deserve a certain measure of support, but I take leave very strongly to question its desirability. Perhaps I am old-fashioned, but I confess I have never had any use for the self-appointed amateur policeman. The boys at school have a name for them which is not particularly sweet to the ear. Moreover, I do not see any reason for gratuitous officiousness. So far as I know, it is not necessary to wear a badge either to report, as a public informer, a serious instance of dangerous driving, or, taking the liberty of speech, to "tick off" the offender in a few well-chosen and homely phrases. For my own part, I would say that the work with which the Guild proposes to charge itself would be done infinitely better, and with an absence of any suggestion of nauseating priggishness, by properly trained and adequately paid mobile police. True, we already have such a force, but, on the one hand, it is much too small, and, on the other, it is far too concerned with minor technical offences to bother about exhibitions of bad driving, unless these happen to end in a crash. If the

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There is another objection to the Guild which is possible mentioning. I do not pretend to know how many are qualified to enrol themselves for service in it, but I would lay a bet that they would pretty soon get rather fed up with the job. Hanging about in police-courts until one's evening required is a sort of holiday for a policeman, but a bore to anyone who has got something else to do with his time. So that, after one or two experiences, with, peradventure, of caustic cross-examination thrown in, some of the Guild might be inclined to let things work out their own salvation. It would be a thankless business anyhow, to say nothing of the really conscientious, a full-time job; for just to do as much so of patrolling or observing, every day, then, would hardly justify the exercise of police authority. I quite expect to be proved wrong, but my present opinion is that the Guild of Master Motorists, in spite of the long array of names, is not going to cut much ice.



SKATING CELEBRITIES AT ST. MORITZ

In this group of experts on the ice at St. Moritz are: back row, Erdos (Austria); Jack Dunn (representing Great Britain); Nikaanen (Finland), a friend of Schäfer's. Seated: Sonja Henie, World Champion; Schäfer, World Champion (winner). They were all engaged in the European Championships. Jack Dunn is a stepson of Mr. Evan Pringle, and they say that he is skating superbly

#### Highly Commended.

A car which I had the pleasure of trying not long since, the record of which gives rise to nice thoughts, is the "Fourteen" Rover Saloon. This is a full-sized affair, with a wheelbase of 77 in.; yet, although its six-cylinder head-valve engine has the modest output of just over 1½ litres, the performance calculated to satisfy the most critical motor and gears are exceedingly quiet. I should say that, over and above the most conspicuous quality was riding comfort. I gave it some very bad roads to try it with, but it took them very beautifully. A feature that I much liked in this car was its resolute determination to "do its own job" when requested so to do. Even with a silent gear-box and a free-wheel, changing the easiest thing in the world, some of us can still be lazy enough to drive in top gear à l'Américain when we feel so disposed.



from three current productions: 1) Dr. Faustus ("891"). 2)





Happen Here. 2) Eleanor Scherr in Native Ground. 3) The Federal Dance Thea

*Cand. 16*





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## Music and Records

RICHARD GILBERT

FOR a nation that only five years ago evinced little if any interest in *pirouettes*, *fouettés*, and *entrechats*, America, thanks largely to the annual visits of the Ballet Russe de Monte Carlo, the wanderings of the Ballet Caravan, and the mushroom growth of companies and schools in New York, Philadelphia, and elsewhere, has become remarkably conscious of dancing "sur les points."

This fall will not see the return of Colonel de Basil's Ballet Russe, but early in October many of the former principals of that company, including Leonide Massine, will begin an American tour under the ægis of World-Art, Inc. Planned originally as a sort of super-ballet, World-Art was to include not only choreographer Leonide Massine and dancers Tamara Toumanova, Alexandra Danilova, George Zoritch, and others who left the Monte Carlo troupe last spring, but choreographer Michel Fokine and dancers Alicia Markova, Nini Theilade, and Serge Lifar, no less than the somewhat depleted Monte Carlo troupe itself. This merger recently fell through. As well as one can discern from the confusion that exists at the moment of writing, the company which has Massine as its artistic head will be seen here in ballets, old and new, with music by Beethoven, Bach, Hindemith, Offenbach, Stravinsky, Borodin, Carpenter, Glinka, Rimsky-Korsakow, Tchaikowsky, Debussy, Delibes, Mendelssohn, Gluck, Weber, Schumann, Chopin, Auric, Poulenc, Nabakoff, and Kodally. Painters represented by settings and costumes include Matisse, Berard, Derain, Braque, Picasso, Benois, Berman, Bakst, Gontcharova, and Dali.

Outstanding among recent books on the ballet are Cyril W. Beaumont's *Complete Book of Ballets* (Putnam, \$6), the same author's *Design for the Ballet* (Studio, \$4.50), Ninnette de Valois's *Invitation to the Ballet* (Oxford, \$5), and Arnold Haskell's *Ballet Panorama* (Scribners, \$3.50).

The discography of ballet music which follows makes no attempt at thoroughness beyond the listing of available records of the outstanding ballets. The

works are listed chronologically, with the original choreographer's name appearing in parentheses after the title.

### The Balletomanes's Disc Library

1866

LA SOURCE (Arthur Saint-Léon). Music: LEO DELIBES.

*Pas des écharpes; Scène d'amour & variations; Scherzo—Polka.* Minneapolis Sym. Orch., con. Eugene Ormandy. Victor 1670/1.

1870

COPPÉLIA (Louis Mérante). Music: LEO DELIBES.

*Czardas & Mazurka.* London Sym. Orch., con. Eugene Goossens. Victor 4257.

*Valse & Entr'acte.* Minneapolis Sym. Orch., con. Eugene Ormandy. Victor 1743.

1876

SYLVIA (Louis Mérante). Music: LEO DELIBES. *Pizzicati; Cortège.* Minneapolis Sym. Orch., con. Eugene Ormandy. Victor 1669/70.

1882

NAMOUNA (Lucien Petipa). Music: EDOUARD LALO.

*Prélude; Sérénade; Thème varié; Farandole de foire; Fête foraine.* Lamoureux Orch., con. Albert Wolff. Brunswick 90344/5/6.

1890

THE SLEEPING BEAUTY (Marius Petipa). Music: TSCHAIKOWSKY.

*La Fée des Lilas; Adagio; Pas d'Action; Pas de Caractère; Panorama; Valse.* Hollywood Bowl Orch., con. Eugene Goossens. Victor 6871/2.

AURORA'S WEDDING (Marius Petipa). Music: TSCHAIKOWSKY.

Complete ballet. London Phil. Orch., con. Efrem Kurtz. Victor set M326.

1892

CASSE NOISETTE (L. I. Ivanov). Music: TSCHAIKOWSKY.

*Nutcracker Suite.* Philadelphia Orch., con. Leopold Stokowski. Victor set M265.

1895

LE LAC DES CYGNES (Marius Petipa). Music: TSCHAIKOWSKY.

*Scene; Waltz; Dance of the Little Swans; Scene; Hungarian Dance—Csardas.* London Phil. Orch., con. John Barbirolli. Victor 11666/7.

*Waltz only.* London Phil. Orch., con. Efrem Kurtz. Columbia 69080.

1900

LES SAISONS (Marius Petipa). Music: ALEXANDER GLAZOUNOW.

Complete ballet. Sym. Orch., con. A. Glazounow. Columbia set 284.

1907

LA TRAGÉDIE DE SALOMÉ (Loie Fuller). Music: FLORENT SCHMITT.

Complete ballet. Straram Orch., con. Walter Straram. Columbia set 157

SCRIBNER'S



heiress. There are several murders, a spot of international intrigue, and a fiery conclusion in which all is cleared up. Bang-up in every way.



*Coffins for Three*, by Frederick C. Davis (Crime Club, \$2), is a very slick article. The action is in high gear from the third or fourth page, and runs all the way from a shooting outside of a New York honky-tonk to the penthouse eyrie of a Manhattan carrier-pigeon fancier—and the windup has a gruesome touch that supplies a shiver where, too often, there's a sigh.



Nigel Moreland's tough lady cop, Mrs. Pym of Scotland Yard, gets better with each story of her bellicose exploits. The third and newest Pym perpetration is *The Case Without a Clue* (Farrar & Rinehart, \$2) and, while it has the sturdy Elvira shouting and stomping and slamming around as usual, contains more scientific deductive material than its predecessors. Three murders, with a tempestuous mid-channel finale.



Mr. Reginald Fortune returns to our midst in *This Is Mr. Fortune* (Crime Club, \$2) and demonstrates neatly the superiority of a series of short stories to the all-too-frequent, overstuffed, full-length affairs. There is at least one murder in most of the stories, and the famous Fortune brand of deducing, plus the familiar mannerisms, is turned on full strength.



Those who hone for the happy days before Peter Wimsey saved Harriet Vane from the gallows for the fate of courtship and marriage will rejoice in the knowledge that *Clouds of Witnesses* and *The Documents in the Case*, by Dorothy Sayers (in the last named Robert Eustace collaborated), are now available in a combined edition (Harcourt, Brace, \$2). *Clouds of Witnesses* is Wimsey at his best; the other yarn, although it is told through a series of letters—a device which, for all its classical justification, your correspondent abhors—is top-flight fare for the mystery-story reader with a nose for the scientific; and though the tales are ten and eight years old respectively, they stand the test of time excellently.



Barney Gantt, ace newspaper pix-man and camera-eyed amateur detective, gets tangled up in a couple of political murders in *Rope Enough* (Crime Club, \$2), not to speak of a kidnaping and other criminal carryings-on. For some reason or other, killings in a fictitious New York political campaign leave one rather

cold, but the most captious reader couldn't complain about any lack of action.

## In Short

### Fiction

DEATH ON THE INSTALLMENT PLAN, by Louis-Ferdinand Celine. Ferdinand Bardamu, the hero of *Journey to the End of Night*, is the protagonist. A rich novel with all of Celine's acrid, sharp-edged realism, with the squalid and comic juxtaposed. Important, but not for the squeamish. Little, Brown, \$2.75.

MONDAY NIGHT, by Kay Boyle. Novel mystery story in which two drunken American protagonists pursue famous French toxicologist who is the object of their hero worship. What happens in time has no relation to the important study of expatriate psychology and expatriate behavior. Harcourt, Brace, \$2.50.

THE FISHMANS, by H. W. Katz. A moving novel of the turmoil of the Ruthenian Jews. Migration to America, the War, and pogroms contribute to the mighty stream of family anguish. Viking, \$2.50.

THE WORLD IS MINE, by William Blake. A personal-adventure, conquest novel based on vengeance. Spanish hero in world finance. Time: 1770 to the outbreak of the present revolution. More negotiation than character. Simon & Schuster, \$3.

### Nonfiction

THE COMING VICTORY OF DEMOCRACY, by Thomas Mann. Elaboration of abstract, inspirational lecture, by most famous German artist-exile. A call to faith in justice and liberty. Knopf, \$1.

MY SISTER EILEEN, by Ruth McKenny. Collection of *New Yorker* pieces which chronicle two of America's most charming lasses from round sailor hats at the silent movies to entertaining the Brazilian navy. Harcourt, Brace, \$2.

READING FROM LEFT TO RIGHT, by Robert Forsythe. Collection of articles from the *New Masses* by only Stalin-Communist humorist in captivity in America. Covici, Friede, \$2.

THE MAKING OF A SAILOR, by Alan J. Villiers. Brief text and one hundred and ninety-one pages of photographs showing training of cadet seamen on square-riggers. For sailing enthusiasts. Morrow, \$4.



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1909

PRINCE IGOR (Michel Fokine). Music: ALEXANDER BORODIN.

Ballet Music. Leeds Festival Chorus & London Phil. Orch., con. Sir Thomas Beecham. Columbia 68384/5.

LES SYLPHIDES (Michel Fokine). Music: CHOPIN (arr. Murray & White).

Complete ballet. London Phil. Orch., con. Dr. Malcolm Sargent. Victor set M306.

1910

L'OISEAU DE FEU (Michel Fokine). Music: IGOR STRAVINSKY.

Complete ballet. Sym. Orch., con. Igor Stravinsky. Columbia set 115.

SCHÉHÉRAZADE (Michel Fokine). Music: RIMSKY-KORSAKOW.

Complete ballet. London Phil. Orch., con. Antal Dorati. Eng. "HMV" C2968/9/70/1/2.

... Philadelphia Orch., con. Leopold Stokowski. Victor set M269.

1911

LE SPECTRE DE LA ROSE (Michel Fokine). Music: WEBER (Berlioz's orchestration of *The Invitation to the Dance*).

Berlin Phil. Orch., con. Wilhelm Furtwängler. Brunswick 90313.

PÉTROUCHKA (Michel Fokine). Music: IGOR STRAVINSKY.

Complete ballet. Philadelphia Orch., con. Leopold Stokowski. Victor (in preparation).

Concert version. Sym. Orch., con. Igor Stravinsky. Columbia set 109.

1912

DAPHNIS ET CHLOE (Michel Fokine). Music: MAURICE RAVEL.

Suite No. 1: *Nocturne & Danse guerrière*. Paris Conservatory Orch., con. Piero Coppola. Victor 11882.

Suite No. 2: *Lever du jour; Pantomime; Danse générale*. Boston Sym. Orch., con. Serge Koussevitzky. Victor 7143/4.

PRÉLUDE A L'APRÈS-MIDI D'UN FAUNE (Vaslav Nijinsky). Music: CLAUDE DEBUSSY.

Straram Orch., con. Walter Straram. Columbia 68010.

THAMAR (Michel Fokine). Music: MILY BALAKIREV.

Symphonic Poem. Paris Conservatory Orch., con. Piero Coppola. Victor 11349.

ADELAIDE OU LA LANGUE DES FLEURS (Mlle. Trouhanowa). Music: MAURICE RAVEL.

*Valses Nobles et Sentimentales*. Paris Conservatory Orch., con. Piero Coppola. Victor Nos. 11727/8.

1913

LE FESTIN DE L'ARAIGNÉE (Gilbert de Voisins). Music: ALBERT ROUSSEL.

Complete ballet. Straram Orch., con. Walter Straram. Columbia 67952/3.

LE SACRE DU PRINTEMPS (Vaslav Nijinsky). Music: IGOR STRAVINSKY.

... Philadelphia Orch., con. Leopold Stokowski. Victor set M74.

1914

LE COQ D'OR (Michel Fokine). Music: RIMSKY-KORSAKOW.

Orchestral Suite. London Sym. Orch., con. Eugene Goossens. Eng. "HMV" C3013/4/5.

1917

PARADE (Leonide Massine). Music: ERIK SATIE.

*Prélude du rideau rouge; Prestidigitateur chinois;*

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THE GOOD-HUMOURED LADIES (Leonide Massine). Music: DOMENICO SCARLATTI (arr. Tommasini).

Complete ballet. London Phil. Orch., con. Eugene Goossens. Eng. "HMV" C2864/5.

#### 1919

LA BOUTIQUE FANTASQUE (Leonide Massine). Music: GIACOMO ROSSINI (arr. Respighi).

Complete ballet. London Phil. Orch., con. Eugene Goossens. Victor set M415.

THE THREE-CORNERED HAT (Leonide Massine). Music: MANUEL DE FALLA.

Three dances: *Los vecinos; Danza del molinero; Danza final.* Madrid Sym. Orch., con. E. F. Arbos. Columbia 67578/9.

#### 1920

LE CHANT DU ROSSIGNOL (Leonide Massine). Music: IGOR STRAVINSKY.

*Chinese March.* London Sym. Orch., con. Albert Coates. Victor 11160.

PULCINELLA (Leonide Massine). Music: IGOR STRAVINSKY.

Suite for small orch: *Toccata; Gavotte & Variations; Duetto; Minuetto; Finale.* Sym. Orch., con. Igor Stravinsky. Columbia 68187/8.

LE TOMBEAU DE COUPERIN (Jean Borlin). Music: MAURICE RAVEL.

Paris Conservatory Orch., con. Piero Coppola. Victor 11150/1.

LA VALSE (Leonide Massine). Music: MAURICE RAVEL.

*Poème Chorégraphique.* Boston Sym. Orch., con. Serge Koussevitzky. Victor 7413/4.

#### 1921

CHOUT (Slavinsky-Larionov). Music: SERGE PROKOFIEFF.

Lamoureux Orch., con. Albert Wolff. Brunswick 90409/10.

#### 1923

LA CRÉATION DU MONDE (Jean Borlin). Music: DARIUS MILHAUD.

*Ballet nègre.* Sym. Orch., con. Darius Milhaud. Columbia 68064/5.

LES NOCES (Bronislava Nijinska). Music: IGOR STRAVINSKY.

Soloists, chorus, four pianos & percussion, con. Igor Stravinsky. Columbia set 204.

#### 1926

THE TRIUMPH OF NEPTUNE (George Balanchine). Music: LORD BERNERS.

Ballet suite. London Phil. Orch., con. Sir Thomas Beecham. Columbia set X92.

#### 1927

PAS D'ACIER (Leonide Massine). Music: SERGE PROKOFIEFF. (Choreography for first American performance, 1931, by Edwin Strawbridge.)

Ballet suite. London Sym. Orch., con. Albert Coates. Victor 11446/7.

#### 1928

APOLLON MUSAGETE (George Balanchine). Music: IGOR STRAVINSKY.

Ballet suite. Boyd Neel String Orch., con. Boyd Neel. Decca 25700/1/2/3/4/5.

*Apollon et Terpsichore.* only. Boston Sym. Orch., con. Serge Koussevitzky. Victor 7000.

#### 1929-31

BOLERO (Bronislava Nijinska). Music: MAURICE RAVEL.

Boston Sym. Orch., con. Serge Koussevitzky. Victor M352.

#### 1931

FAÇADE (Frederick Ashton). Music: WILLIAM WALTON.

Ten numbers. London Phil. Orch., con. William Walton. Victor 12034/5.

THE GOLDEN AGE (Kaplan-Vainonen). Music: DMITRI SHOSTAKOVICH.

*Polka & Russian Dance.* Paris Sym. Orch., con. J. Ehrlich. Pathé X96301.

#### 1932

SOVIET IRON FOUNDRY (Adolph Bolm). Music: A. MOSSOLOV.

Boston "Pops" Orch., con. Arthur Fiedler. Victor 4378.

#### 1933

LE BEAU DANUBE (Leonide Massine). Music: JOHANN STRAUSS (arr. Désormière).

Complete ballet. London Phil. Orch., con. Antal Dorati. Victor set M414.

#### 1936

DON JUAN (Michel Fokine). Music: GLUCK. Excerpts. Chamber orch., con. H. von Benda. German Electrola EH949.

SYMPHONIE FANTASTIQUE (Leonide Massine). Music: HECTOR BERLIOZ.

Paris Phil. Orch., con. Selmar Meyrowitz. Columbia set 267.

#### 1937

FRANCESCA DA RIMINI (David Lichine). Music: TSCHAIKOWSKY.

Symphonic Fantasia. London Sym. Orch., con. Albert Coates. Victor 11091/2.

#### 1938

BEETHOVEN SEVENTH (Leonide Massine). Music: BEETHOVEN.

Phil.-Sym. Orch. of New York, con. Arturo Toscanini. Victor set M113.

BORODIN SECOND (Leonide Massine). Music: ALEXANDER BORODIN.

London Sym. Orch., con. Albert Coates. Victor set M113.

## Romantic Business

(continued from page 21)

tion of scholarship, journalism, and literary imagination. Each writer is expected to turn out an average of about eight stories a year. Many take to guzzling milk of magnesia at the office to fortify themselves against that occupational indigestion which comes from mental strain and is known around the Luce properties as the "Time stomach." One of *Fortune's* most brilliant and dependable writers cracked under the strain last summer, found himself unable to write even so much as a coherent sentence, and had to resign for a long rest cure. Many of the staff members have eccentric habits. One will write feverishly for twenty-four hours at a stretch, curling up for infrequent naps on the office sofa and ordering food sent in. Another used to keep his phonograph at the office and play Beethoven symphonies while composing his manuscript. Another once shaved his head clean as an egg and began wearing blue sneakers around the office. In this getup he appeared at a conference with officers of a biscuit company about which he was writing a piece. Next day Hodgins dictated a memorandum on how *Fortune* writers should dress.

Russell Davenport is one of the few members of the present editorial staff who was with *Fortune* when it started. He became managing editor last year at a salary of \$25,000 a year. A tense individual with a voracious curiosity,

Davenport is regarded around the office as a "creative" editor—a term which in this particular case implies both flattery and censure. According to some of his associates, he tends to visualize a story as he himself would write it, rather than follow the slower, more patient course of guiding the staff writers in the development of their own story angles.

While Davenport is the organization's driving engine, Hodgins is its balance wheel. An immensely competent writer and editor, Hodgins started out to be a chemical engineer. In his second year as a student at M. I. T. he fell under the spell of his English professor, Robert E. Rogers, the man who coined the phrase "be a snob, marry the boss's daughter." Rogers got his young protégé a job as editor of the *Technology Review*. From there, Hodgins went to the *Youth's Companion*, where he was editor when the famous old magazine was sold in 1929. He arrived in New York along with the depression and, in a curious about-face, became an advertising-space peddler for *Redbook*. In order to counteract the sales propaganda of his competitors, the women's magazines, he devised *Redbook's* famed promotion slogan: "The shadow of a man stands behind every woman who buys." After a turn as a promotion manager of *Redbook*, he moved into the editorial department as associate editor, and then,

SCRIBNER'S





Action photo by]

# " Jota "

[Yvonne

a Spanish Peasant Dance by Eileen Keegan, who has been studying under Margaret Craske and Elsa Brunelleschi prior to her return to South Africa to teach.



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Old Students' Course with Government  
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*Russian Government*

DESCRIBING with unparalleled  
clarity the basic exercises used  
in dancing, these authoritative works  
are of great value to the scientific teacher or dancer.

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the basic exercises. Baby Work, 9 sample lessons.  
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Introductory chapter. 222 pages. 20/-

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modified from those of Books I and II. 20/-



during the holiday season, and all my life I have been brought up to believe that of all jolly things in the world, nothing is quite so jolly as a sand-boy. I see plenty of boys on the sand, and many of them are jolly little chaps, but I don't know that I should consider them all, without exception, as the jolliest things I have ever seen—especially when they throw sand about in people's eyes, and all among the sandwiches, in that jolly way of theirs. Anyhow, I do not see why these sandboys are any more jolly than the sandgirls, though by that term I donot necessarily refer to Bathing Beauties, for

there are, to the impartial eye, degrees of jolliness among Bathing Beauties. I have, in my researches into sand, come across curious little Lepidoptera, which hop and fly and sometimes sting. They can't be sandboys, can they? I do hope not; for while I admire the *joie de vivre* with which they leap and skip, I really cannot regard them as the essence of jollity.

Many things besides sandboys which puzzle me, but they creep most persistently into our use them, however contemptuous we are of them, more often than we think. Many of the commonest objects of our intelligence



"Le Pavillon," the new ballet with music by Borodine, choreography by Lichine, and décor by Cecil Beaton, was produced at Covent Garden last week. Our snapshot shows RIABOUCHINSKA being fitted for a costume by MME. KARINSKA; while CECIL BEATON is there to give advice and support.

one of these everyday comparisons very well balanced. The swiftest thing we can think of is as quick as lightning, but what is the slowest thing as slow as? (There's grammar for you!) As a snail? As a tortoise? As Lancashire v. Yorkshire? Nothing seems to have established the same reputation for slowness as lightning for quickness—I have heard the expression "as slow as a mangle," but I don't know why a mangle is any slower than, say, a garden roller; however, I am not an expert in either machine, having always taken the one on trust and done my best to avoid the other.—Again, a very good thing is as good as gold (a slight materialism here, is there not, in our moral values?); but a very bad thing is as bad

as—what? We draw a sharp distinction, it is true, between a good egg and a bad egg, but apparently anything which is more bad than a bad egg (if such a thing be conceivable) is, very weakly, "as bad as bad can be."—The new pin is a fairly good representative of brightness, and the needle is obvious for sharpness; but what is the exact converse? Ditchwater? I suppose ditchwater is very dull, but it is not obvious to me why it specially excels in that quality.—When it comes to temperatures, we seem to be a little cynical. I need not tell you, as a man of the world, what hot things (or people) are usually as hot as; but it is a little

depressing that the coldest thing known to man seems to be charity. The same, I trust, does not apply to faith and hope?

I inquired just now for information about the sandboy, and I should also be grateful if anybody could tell me what a grig is, and why it is so irrepressibly merry? The things which are eminently "right" astonish me. Why on earth a trivet? If it had been a rivet, I could have understood it, for a rivet does somehow seem to be the right thing in the right place; but my limited experience of trivets is that there are as many wrong trivets as 'uns. Or, again, ninepence; why ninepence? More than tenpence, or nine shillings, or nine pence, or nine me. And then, most brutally, the rain. If any living creature can consider rain a good thing, it is a very bad thing.









*Ker-Seymer*

**KYRA NIJINSKY**

A daughter of the famous Nijinsky, to whom she bears a strong family resemblance. Kyra Nijinsky is shortly going on the films and has recently been dancing with the Marie Rambert Ballet at the Duke of York's

*March*

*Taylor*







FEBRUARY 8, 1937

TWELVE:  
TO DANCE  
BEFORE  
THE QUEEN



★  
**T**WELVE-YEAR-OLD JEAN BEDELLS, daughter of famous ballerina Phyllis Bedells, training under her mother's supervision for her appearance at gala performance before the Queen. Jean has had eight years' training, and at the age of nine passed with honours the advanced examination of the Royal Academy of Dancing.



# oolgirl

## Bone

**ELLA HUNTER**, nine-year-old Stoke Newington, N., patient of the Metropolitan Hospital, E., is growing a new thigh-bone in place of the one she had removed.

After an accident while she was playing, Ella developed osteomyelitis, a virulent infection which wastes the bone and quickly spreads, often with fatal results.

An official at the hospital said yesterday: "From the time of the operation it took about a month for the new bone to start forming."

"If Ella continues to make the progress which we expect, it is quite likely that she will have the normal use of her leg again."

"Before this type of operation was first performed it had been known for some years that such a thing should be possible because new bone had been successfully grown in culture."

### 2s. A RECRUIT

Every member of the Hampshire Association of Yeomen who joins one of the new Territorial units will cost Lord Mottistone, the association's president, two shillings. He has promised to pay the money to the association's benevolent fund.

hase of

IT'S LIKE  
DISHES IN ONE!



complete casserole,  
delicious stews and  
soups.



bottom part, for a  
shepherd's pie or for a  
macaroni-cheese.



(3) The lid turns over and  
is splendid for pies and  
tarts.

Each piece of "Pyrex"  
Brand ovenware carries a 12  
months' Free Replacement  
Guarantee against breakage  
by oven heat. James A.  
Jobling & Co. Ltd., Wear  
Glass Works, Sunderland.

## WHAT'S ON

### This Morning

#### AIR MINDED

(1) Mr. Duff Cooper at Charing Cross Underground Station starts the Night Air Raid Exhibition (on till March 15). Working model shows whole of a military expedition, setting off by train, disembarking at destined country, marching. 11-7.50. (2) At Kensington Town Hall Air Precautions Exhibition to be opened by the mayor At 11. Lasts till Saturday. Both shows free.

### This Afternoon

#### TEMPERATE WOMEN

Open meeting of Women True Temperance Committee. Caxton Hall, 2.30. Subject, Clubs. Speaker, Lady Townshend.

### This Evening

#### TRADERS DINE

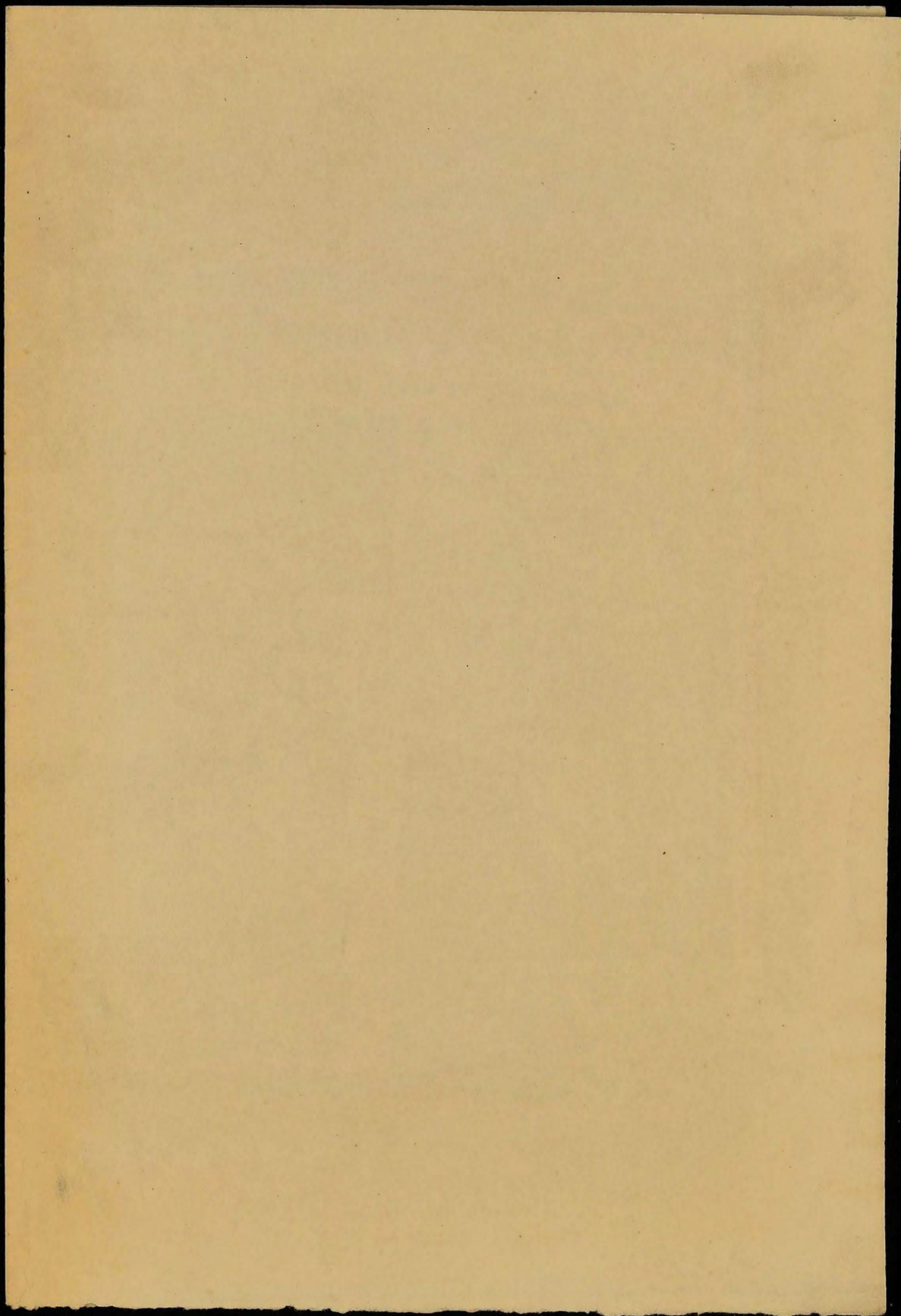
Want to see the First Lord of the Admiralty? 6.30. Hotel Victoria.



ware

CHION OVENS





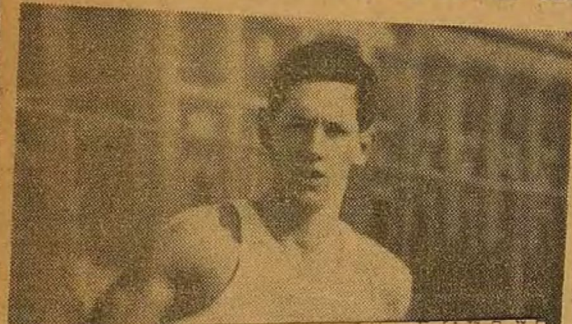


THE  
SPORTS

NEW YORK TIMES, SUNDAY, FEBRUARY 14, 1937.

# Room in Annual Track Meet of

PROGRAM AT NEW YORK A. C. MEET IN THE GARDEN



"The Silver Slipper," by Waldo Peirce. At the Midtown.

Times Wide World Photo.  
Elroy Robinson

Times Wide World Photo.  
Eddie O'Brien

Press Photo.  
OUNDS  
the Giants.





"The Silver Slipper," by Waldo Peirce. At the Midtown.



...nion  
anist who made his American  
but a fortnight ago, is the soloist  
th the Cincinnati Symphony Or-  
estra directed by Eugene Goos-  
ns: WABC, 2:45-4:45 P. M.

mpphony in C major, No. 41.....Mozart  
ncerto in C minor, No. 2..Rachmaninoff  
riations, Carnival of Venice..Tommasini  
erture, Le Baruffe Chiozzotte.Sinigaglia  
**Philadelphia Orchestra**, Leopold  
okowski directing a program of  
panish and Russian music featur-  
g his own arrangements of themes  
om the original score of Mus-  
rgsky's "Boris Godunoff." Pro-  
essor Walter B. Pitkin speaks  
riefly on a topic of current inter-  
st: WABC, 10-10:30 P. M.

ragonalse and Seguidilla, "Carmen"..Bizet  
om "Boris Godunoff".....Mussorgsky  
plotvetsian Dances, Prince Igor...Borodin

and patience for more than an hour  
disclosed that the broadcast origi-  
nated in Siberia, at station RV-15,  
Khabarovsk.

Seldom audible on the old wave  
of 4.25 megacycles, RV-15 is now  
clearer in the New York area. The  
daily schedule is 1 to 10 P. M.,  
E. S. T.

EAH, Madrid, Spain, broadcasts  
news of the war zone daily from 4  
to 5 P. M., E. S. T., on 9.48 mega-  
cycles. A woman is generally the  
announcer and the reports are  
usually in English. News is sup-  
plied by a service called the Trade



NEW YORK TIMES, SUNDAY, FEBRUARY 14, 1937.

## oom in Annual Track Meet of

ROGRAM AT NEW YORK A. C. MEET IN THE GARDEN



Times Wide World Photo.

Elroy Robinson



Times Wide World Photo.

Eddie O'Brien



THE NEW YORK TIMES, SUNDAY, FEBRUARY

# Racing Will Feature Three-Dog

AL AT THE POLO GROUNDS WILL BRING WINTER SPORTS TO



Scenes such as this will be re-enacted in dog sledge event which is part of the p



## Women

By MARIBEL

When our national squash racquets championship starts tomorrow at the New York Junior League courts, the girl who won it



NEW YORK TIMES, SUNDAY, MAY 23, 1937.

# *I. C. 4-A Track Champions*

CHAMPIONS WHO WILL COMPETE IN I. C. A. A. A. GAMES



Pete Bennett of Pittsburgh

Times Wide World Photo.



# Lawrenceville in Three Contests

## PEDDIE NINE BEATS RUTGERS PREP, 15-6

Registers Triumph in Seven  
Innings Before Alumni Day  
Crowd at Hightstown

## SCORES SIX RUNS IN 5TH

Gains Eighth Victory of the  
Season While Visitors Are  
Held to Four Safeties

Special to THE NEW YORK TIMES.

HIGHTSTOWN, N. J., May 22.—Before a crowd of returning alumni the varsity nine of the Peddie School today defeated Rutgers Prep, 15 to 6, in seven innings.

This was the eighth victory for Peddie. Peddie scored in the first, second, third and fifth innings. In the fifth frame, the home team tallied six runs. Rutgers Prep was held to four safeties.

The score by innings:

	R.	H.	E.
Rutgers Prep	0	4	0
Peddie	3	4	2
Batteries—Opdyke and Harper; Wolcott, Cronin, Bligh and Jolley. Umpires—Norcross and Baggey.	0	6	0

Morristown High School defeated Blair, 3-1, before a large Fathers' Day crowd today.

Morristown bunched four hits in the second inning to score all its runs. Dempsey and Miller each got two hits for the visitors. Conrad and Delorenzi starred for Blair.

The score by innings:

	R.	H.	E.
Morristown	0	3	0
Blair	0	1	0
Batteries—Dempsey and Miller; McClave and Clark.	0	0	0

## Worcester 10, Williston 0

Special to THE NEW YORK TIMES.

EASTHAMPTON, Mass., May 22.—Behind the five-hit pitching of Lendo, Worcester Academy shut out Williston Academy today, 10 to 0.

Wilson of Williston pitched well but was given erratic support. Wakeham of Worcester starred at bat with a triple and two doubles.

The score by innings:

	R.	H.	E.
Worcester	3	4	0
Williston	0	0	0
Batteries—Lendo and Hesner; Wilson and Pacocha.	0	0	0

## Andover 11, Tufts Fr. 2

Special to THE NEW YORK TIMES.

ANDOVER, Mass., May 22.—Fifteen Tufts freshmen batters fanned at the offerings of Ted Harrison today and Andover won an 11-2 decision.

Harrison allowed but six hits and

## RACING AT LATONIA STARTS ON SATURDAY

Eight Stake Events Listed for  
the 37-Day Meeting—Rich  
Derby Feature Attraction

COVINGTON, Ky., May 22 (P).—Racing comes to North Kentucky next Saturday with the opening of a thirty-seven-day meeting at scenic Latonia track, across the Ohio River from Cincinnati.

Latonia will be the third Kentucky plant to hold races this season. Activities opened in the Blue Grass State April 17 at Keeneland, Lexington, and from these shifted to Churchill Downs in Louisville, where the Spring meeting closed today.

Eight stake events are scheduled for Latonia, commencing with the \$2,500 added Inaugural Handicap for 3-year-olds and upward over a mile and a sixteenth and closing with the forty-first running of the Latonia Oaks, \$5,000 added mile and an eighth spin for 3-year-old fillies, the last day, July 10.

Topping the more than a month-long card will be the fifty-fifth running of the Latonia Derby, June 12. It is for 3-year-olds over a mile and a quarter for \$15,000 added. The winner, if he also is the winner of the Kentucky Derby, will



SPORTS

THE NEW YORK TIMES

## an Stars in Relief Role as



Associated Press Photo.

### START OF DOUBLE PLAY IN FIRST GAME AT POLO GROUNDS

Martin, Philadelphia outfielder, forced at second by Brown in first inning of contest with the Giants. Well, covering the bag, then threw to first to erase the batter



SUNDAY, MAY 16, 1937.

SPORTS

# Set New Record for Dog E

RRY A. WHITE AT WANTAGH, L. I.



## The Withers, on To Be Prep f

Case Ace Expected to Make  
Kentucky Derby—War Ad  
Memorial Chase On

The second big week of the Belmont Spring meeting will reach its climax Saturday with the running of the historic Withers, a test exclusively for three-year-olds which was inaugurated in 1874, one year before the Kentucky Derby. The Withers is a prep for the Belmont Stakes, which goes back to 1867, the true championship test in this country for three-year-olds.

The Withers is at a mile and is expected to see the Eastern debut of Case Ace, who was kept out of the derby with the Withers especially in mind. He is the Milky Way Farms colt that last year was thought by his admirers to be a better juvenile than Pompoon. He did not win nearly as many races but proved he had exceptional speed. He should do well in the Withers which may gross \$20,000.

### Many Famous Winners

Others eligible for the Withers are War Admiral, Charing Cross, Over the Top, Chicoradio, Beau Parade, Mosawtre, Military, Scintillator, Melodist, Black Look, Flying Scot and Sammie. The roster of Withers winners includes the names many well-known stars, such as Rosemont, Whichone, Blue L

Times Wide World Photo.



mes.

SPORTS

## Scrimmage for Ball in Garden Game

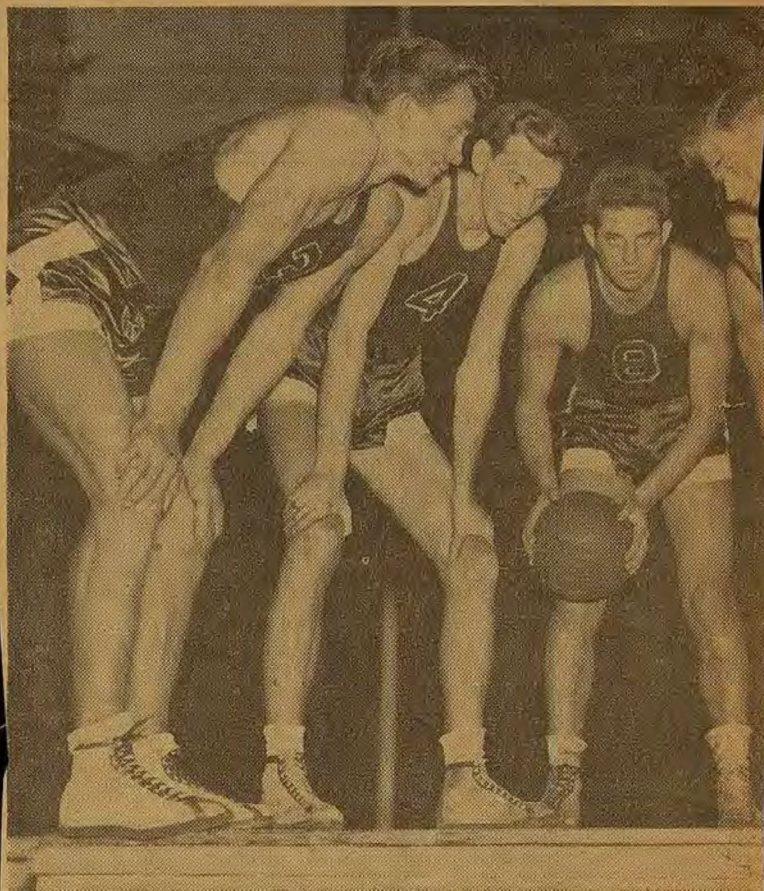


Times Wide World Photo.

Pat Wallace of St. Ann's and Pietro Zambenardi, Pelham, leap for ball during school contest. St. Ann's was the winner, 23 to 18.



# nt Poloists Rally to



## TEMPLE FIVE WHICH MEETS N. Y. U.

Steve Juenger, Don Shields, Lou Dubin, Mike Bloom and Howie F. will meet the Garden on Wednesday and the Jaspers in Philadelphia on Friday.

## New York Fives Face Busy Week, With Garden Twin Bill Feature

**Manhattan Will Strive to End St. John's Jinx Wednesday While  
N. Y. U. Meets Temple—Violet Faces Fordham Saturday  
—Double-Header at the Hippodrome Also Carded**

With the passing weeks, the stature of Manhattan College as a basketball power is increasing. The Jaspers are riding high now with

will have last year's defeats to atone for at the Garden on Wednesday. On their record the Jaspers should rule as slight favorites. Neil



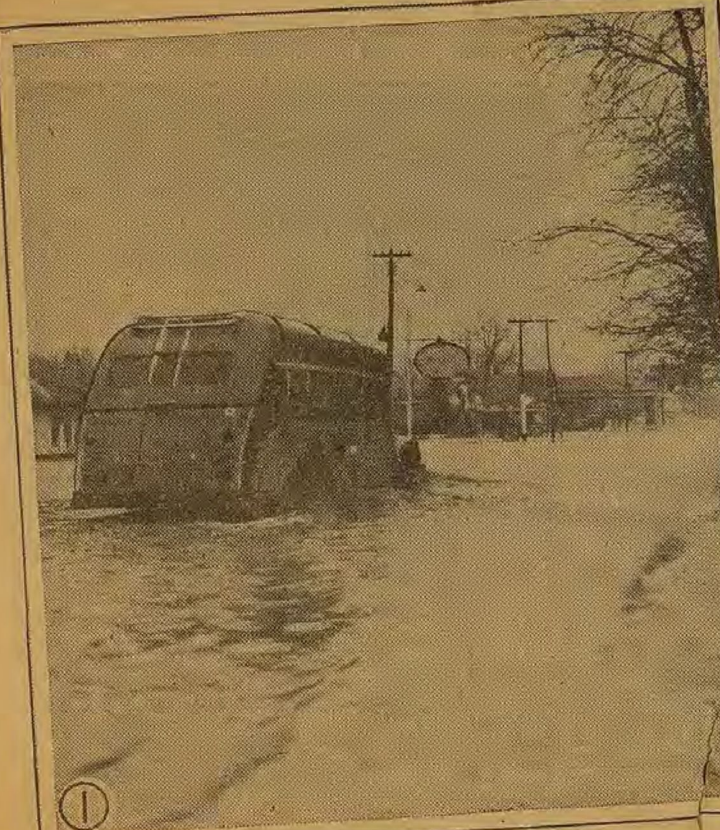
TORONTO DAILY STAR, TUESDAY, APRIL 27, 1937

## *Some Young Feller*





TORONTO DAILY STAR, TUESDAY, APRIL 27, 1937



FLOODS CAUSE HEAVY DAMAGE IN WESTERN ONTARIO





## THE LIGHT BLUES LISTEN TO A WORD OF ADVICE

M. P. Lonnon, president of the Cambridge University Boating Club, talking to the Cantab Crew during a recent workout on the Cam. Cambridge will be seeking its fourteenth consecutive victory over Oxford when the two crews row on the Thames March 24.

## Scholastic Activities

By WILLIAM J. BRIORDY

Following the thirty-second Stuyvesant High School games held at the 102d Engineers Armory last night, schoolboy hopefuls for honors on the board floor will begin preparing for another important scholastic indoor meet of the

only one of its kind in this part of the country, may be regarded as a forerunner towards an Eastern interscholastic championship tournament planned for next year. It marks the first time in the history of the tournament that so many

## STRAWBRIDGE SEES EXPANSION IN POLO

Association Head Says Much Will Be Done to Encourage Medium-Goal Play.



RY 17, 1937.

## Scramble for the Ball in Cathedral-Xavier Game





# Scanning the Sport Field

(By TOMMY MUNNS, Sports Editor of The Globe and Mail.)

## Talking Doesn't Appeal to Neil Colville.

Most folks in New York yesterday were talking about the play-game of the night before, but Neil Colville, Rangers' young centre forward, was more inclined to gab about Tuesday's torrid tilt in Maple Leaf Gardens. That is, the rookie from Edmonton would have talked about it if it had not hurt him to do so.

An X-ray examination disclosed the fact that Colville was suffering from a broken jaw. He received the injury in a tussle with Bob Davidson during Tuesday's game, and it pained him a lot in Thursday night's game at New York.

The injury will not keep the youngster out of action, Rangers officials said, and they have begun a search for a protective facial mask—similar to that used by Ching Johnson of the Rangers a few years ago—to enable Colville to take part in the rest of the play-offs.

## No Excuses as Far as Leafs Are Concerned.

Maple Leafs returned home yesterday with no alibis for their loss to New York Rangers at Madison Square Garden Thursday night. It was a good game, not as exciting and far from being as rough as the one in Toronto. There was little to choose between the teams, but the Rangers deserved the victory on their opportunity-grasping efforts. In contrast to the Toronto game, the work of the officials was excellent. Babe Dye and Clarence Campbell handled the game to perfection and to the satisfaction of both teams.

For the Leafs it's all over for another season, but they were talking about the game when they returned to Toronto. Typical

# COLLETT LEADS SOFTBALL BODY

## Toronto Man Succeeds E. A. Smith as President— Pitching Rule Changed

**Simcoe, March 26.**—An amendment authorizing Sunday softball which it is legally permitted by leagues affiliated with the Ontario Amateur Softball Association was passed here today at the fifteenth annual meeting of the association.

In such cases, the association must be notified a week prior to the time the game is to be played, to furnish a fee of \$2 to cover incidental expenses.

V. C. Collett, Toronto, was named President by acclamation, succeeding President E. B. Smith of Hamilton, who withdrew.

Officers elected were: Honorary President, S. H. Armstrong, Toronto; Honorary Vice-President, I. Aitchinson, Hamilton; President, V. C. Collett, Toronto; First Vice-President, H. H. Bowman, Oshawa; Second Vice-President, H. Champion, Simcoe; Secretary, V. McIlwraith, Guelph (acclamation); Treasurer, W. Lloyd Algire, Guelph (acclamation).







# ng Performances L

POINTING FOR DIVERSIFIED P



Sam Allen

Times Wide-World Photo.



Dimitri Zaitz

Times Wide World Photo.



# ay Carnival at Polo

THE HEART OF NEW YORK



rogram

## n Sports

Y. VINSON

Miss Noel has concentrated on her tennis with such success that she now ranks No. 6 in all England, and as soon as she sails home from this squash tour with the team which will try to retain the international Wolfe-Noel trophy at the Junior League on Feb. 27, she will go right back to preparations for the Wimbledon tournament and a serious campaign to try to earn her position on the Wightman Cup tennis team.

### Asked to Return to Game

She claims that she only came back to squash this Winter because Miss Lumb, who spent the entire Fall here, couldn't return at this time, and so when the Squash Racquets Association asked her to train up and take the No. 1 position one the team she accepted. She played a few club matches in London, and then went off to the South of France, where she played tennis for a few weeks and then devoted the next three weeks to her squash. She plays almost exclusively with men opponents and is now afraid that she has forgotten how to cope with the woman's type of game.

When she was a child her father was Secretary of the famous Queen's Club in London, and so it was only natural that Susan should play around with squash and tennis racquets as soon as she could hold them. She can never remember having a squash lesson in her life—says that "club members were so good about coaching her."

Two of England's leading men players, Gandar D'Ower and Frank Strawson have spent many hours training her for matches. Now she practices with her brother, who can give her any number of points and still beat her.

"And it is annoying, too," she insists, "he's three years younger than I, plays on the team at Cambridge, is really awfully good now, but I can remember the time when



Miss Johanne Kolstad, one of the outstanding woman skiers.

## GRANT GAINS FINAL, BEATING INGERSOLL

Continued From Page One

with a finality that permits of little redress. To give him a loose ball is to invite summary disaster, and so marvelous are his footwork and balance that he can kill anything he gets his racquet on, whether or not he is set for his stroke.

### Delicate Stroking Too

Along with his chilling low smashes, the protégé of Eddie Rodgers has a mastery of change of pace that can be just as effective. Repeatedly he caught Ingersoll unprepared as he dropped the ball up to the front wall to fall short with delicately executed strokes.

Another big asset is his service, which must have accounted for at least a third of his points today. When Ingersoll was able to scrape the serve off the floor or to take it on the volley, his return was usually of a defensive nature, giving Grant the first opportunity for a killing stroke. He seldom needed a second one in any rally.

Leonard, who eliminated Rex Fincke Jr. on Friday in one of the finest matches of the year, advanced today at the expense of Clarence C. Pell Jr., finalist a year ago and holder of the national doubles title with Grant. The score was 11-15, 15-9, 15-9, 15-7.

### Match at First Even

The two players, who met here in 1936, were so closely matched for the first half of the match that



## *d Hurling Stars Will Furnish*



### **VISITING ATHLETES KEEP IN SHAPE FOR GAME TODAY**

Members of the Mayo Gaelic football team, which arrived yesterday on the Manhattan, have workout on boat in preparation for contest with All-Star New York team at the Yankee Stadium.



# er Dash Down the Hudson Today

BOATS IN HUDSON RIVER MARATHON TODAY



Fred Jacoby

Times Wide World Photo.

## ers and Numbers in Race

### MATEURS

er and Home,

er and Home.

ond, New Milford, Conn.

ch, Port Deposit, Md.

ne Griffen, Saratoga

N- 98	Jo-Jo .....	Joseph White, Poughkeepsie.
D- 4	The Dog House .....	Lou Eppel, Hartford, Conn.
N- 70	.....	Sheldon W. Cornish, Bronx.
J- 86	.....	Lotsey Toth Jr., East Paterson.
N- 34	.....	Frank Ligusch, Bronx.
C-141	Senator .....	Richmond Rust, Los Angeles.
N- 92	.....	William T. Lydecker, Nyack.
N- 14	Oop-T-Oop .....	F. A. Beatty, Poughkeepsie.
N- 24	Noname .....	Frank Timms, Bronx.
A- 2	.....	Jack Pierce, Ryland, Vt.
B- 4	Humarock Baby .....	Robert S. Boles, Humarock, Mass.

## SCHOOL NET STARS IN PRINCETON MEE

17th Annual Title Tournament  
Draws Entries From East's  
Leading Institutions

### MATTMAN HIGHLY RATE

Peddle Player Reached Fin  
Last Year—Schwartzmann Is  
One of Favorites

Special to THE NEW YORK TIMES.  
PRINCETON, N. J., May 15.  
Nearly 100 schoolboy tennis players representing some fifty Eastern preparatory and high schools, are expected to compete for team and individual championships in the seventeenth annual Princeton interscholastic tennis tournament which will be held next Friday and Saturday on the university courts.

Sponsored by the University Athletic Association, the Princeton classic bears the stamp of approval of the U. S. L. T. A., for the winner and runner-up in the forthcoming competition will automatically qualify for the national interscholastic singles championship to be staged at Forest Hills in September.

### Play Singles Exclusively

Consisting of singles play exclusively, the tournament has already drawn teams from Lawrenceville, Scarborough, Hun, Hill, Peddle, Episcopal High (Alexandria, Va.), Poly Prep, Staten Island Academy, Bordentown Military Institute, Newnan, Storm King Academy, Shady Side Academy, Montgomery, Trinity and Germantown Academy.

As has been the case since 1934, Lawrenceville's powerful team will be the defending champion. However, unlike the past four years, the New Jersey institution will not be favored to retain its laurels, inasmuch as two members of last year's team of three are now holding forth with the Princeton freshmen.



# New York Times.

SPORT

SUNDAY, MAY 16, 1937.

## *S POMPOON BY HEAD IN PREA WITH PHILS; PRINCETON CRE*

Field in the Metropolitan Handicap Coming Into the Home Stretch





SPORTS

THE NEW YORK TIMES, SUNDAY,

## *Enables Boston College to Score*



Times Wide World Photo.

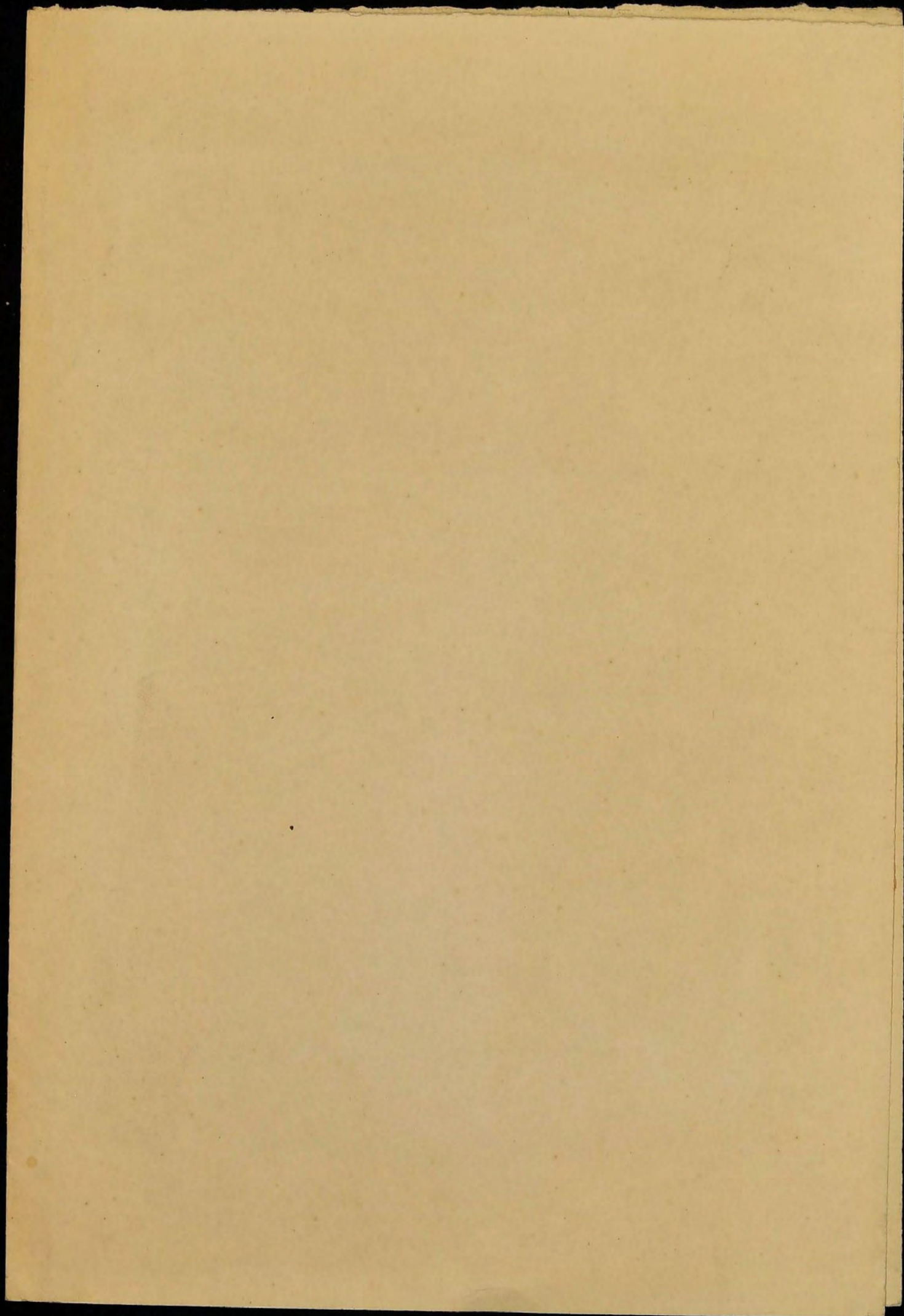
**OPPOSING CATCHERS COME TOGETHER IN GAME AT FORDHAM FIELD**

Palau, captain and backstop of the Maroon, tags out Fallon as he slides into the plate in the seventh inning

**Sports of the Times**

**YALE THIRD EIGHT**







# BANNED in CUBA

*but they dance*  
**it HERE**

They call it the Mule Rumba—because it's got a kick in it.



Too hot for Cuba—but warmly welcomed at Grosvenor House.



Pursuit and capture is the theme of the oddly-named "Mule Rumba."



Chela de Castro—a new discovery—is said to be one of the finest natural dancers ever seen on the stage.



## KING OF THE RUMBA SHOWS HIS SKILL

Chela de Castro and Rene Doray, "King" of the Rumba, dance the new "Mule Rumba" in London's Grosvenor House revue. No one can dance it but a Cuban—and they're not allowed to, so they have to come over here to show their skill.



**M**OST sensational new dance seen in London for years is performed nightly at Grosvenor House, Park Lane. Performers claim that their dance is "too hot for Cuba" where it is not permitted to be danced—not that there's much danger of most people's performing such complicated feats of agility and suppleness. Also in the programme is another dance "Tack-waa," described as the "national love dance" of Cuba. That, presumably, is not too hot for the Cubans.



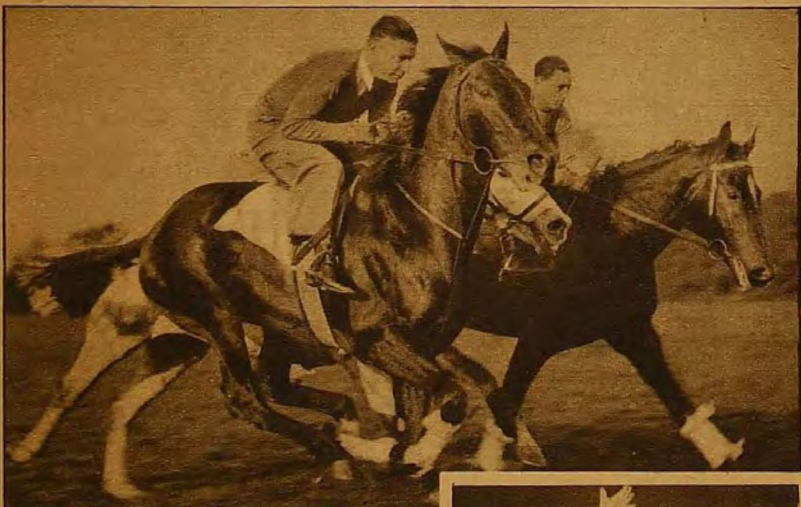


# Just FRIENDLY AFFAIRS!

KIPLING called them "muddled oafs," and some folk shake their heads about "rough play." We admit that these pictures (right, London Welsh v. Bridgend, and below, Charlton's goalkeeper being sat on by a Sheffield Wednesday player) give colour to the accusation. But nobody was hurt. It was just a game.



We caught Len Harvey, whose fight against John Henry Lewis takes place on Monday next at Wembley, sparring with Airman C. W. A. Scott, ex-R.A.F. boxing champ.



Bobby Dick, well-known jockey turns trainer. He is on Bulgaden (nearest camera) his first entry was "also ran."

## WONDERFUL RECORD of a MOMENTOUS YEAR

FEW years have been so packed with history as the year which is just drawing to a close—a year which has witnessed civil war in Europe, the conquest of Abyssinia, the accession of King Edward. Notable flights, astonishing feats in sport, the voyages of the *Queen Mary*, spectacular productions on stage and screen have added to its lustre. Fitly to celebrate this remarkable year and to provide a permanent record for its readers, WEEKLY ILLUSTRATED is publishing a wonderful Annual—The Year in Pictures. At 6d. for 56 pages, it will be a work to treasure and to turn to again and again. Publication date is November 25. Order your copy now.



British champion Cecilia Colledge sharpens skates for the beginning of new season.



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6. More Potassium than 8 lbs. of beans.
7. More Magnesium than 1 lb. of celery.





SPANISH GUESTS OF THE RUSSIAN GOVERNMENT.

A group of boys and girls who were brought from Madrid, singing Soviet songs on the Crimean shore near the camp where they are on vacation.

(Sovfoto.)





as to reach 100.  
(gelbrecht.)



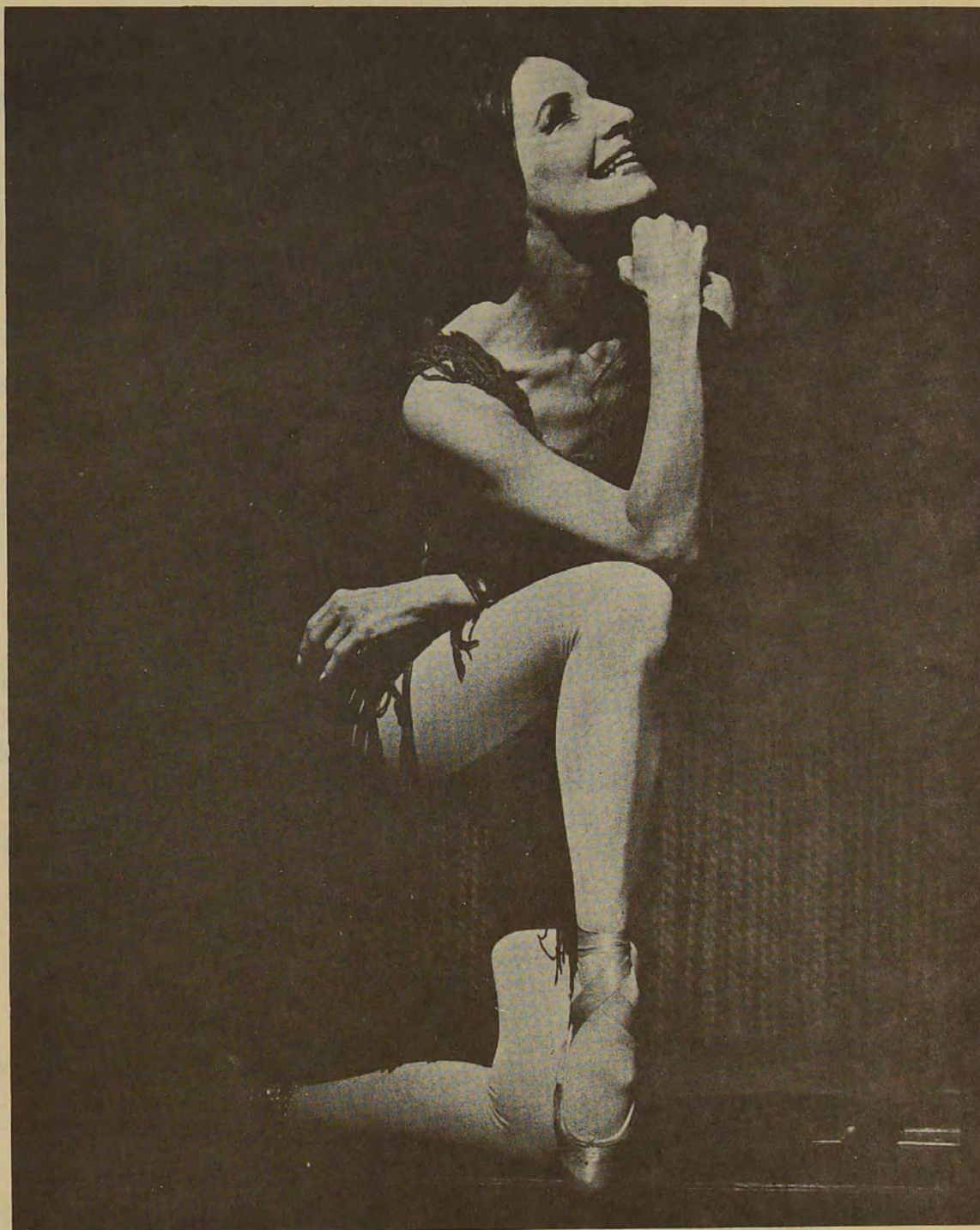
His last photograph in 1936.  
(Associated Press.)



The Riverside Church, New York, of which Dr. Harry Emerson Fosdick is the pastor, was among the notable church beneficiaries of the Rockefeller fortune. As a boy Mr. Rockefeller joined the Euclid Avenue Baptist Church in Cleveland and in the post-war years his recorded gifts to Baptist organizations totaled more than \$20,000,000.

(Times Wide World Photos.)





Alicia Alonso: *Carmen*





Alicia Alonso: *Giselle*, II acto





Alicia Alonso: *Edipo*





Loipa Araújo: «Consuelo» en *Tarde en la siesta*





Aurora Bosch: «La reina de las willis» en *Giselle*





Lázaro Carreño: *El lago de los cisnes*





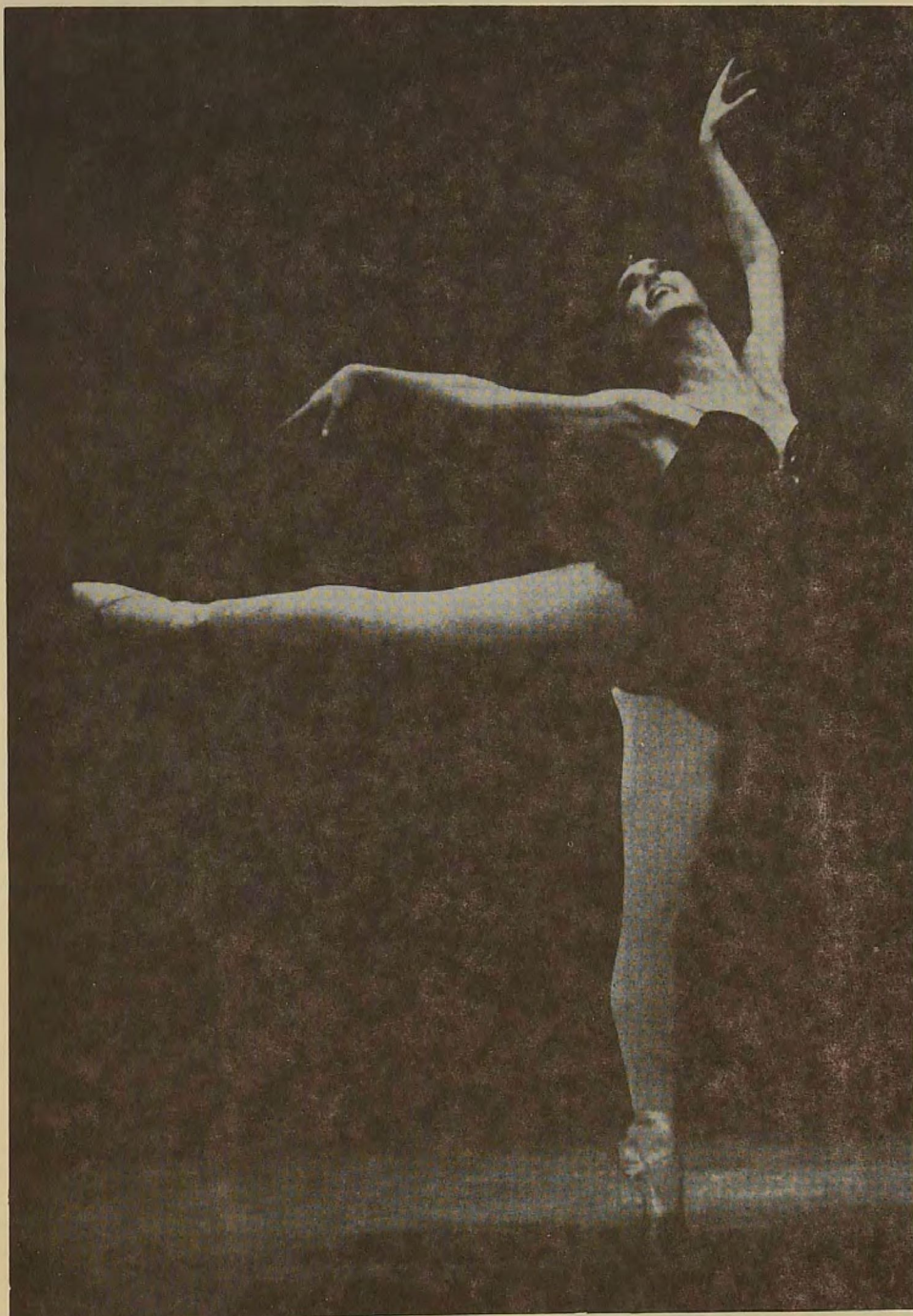
María Elena Llorente: *El río y el bosque*





Jorge Esquivel: *Edipo*





Marta García: «El cisne negro» del III acto de *El lago de los cisnes*





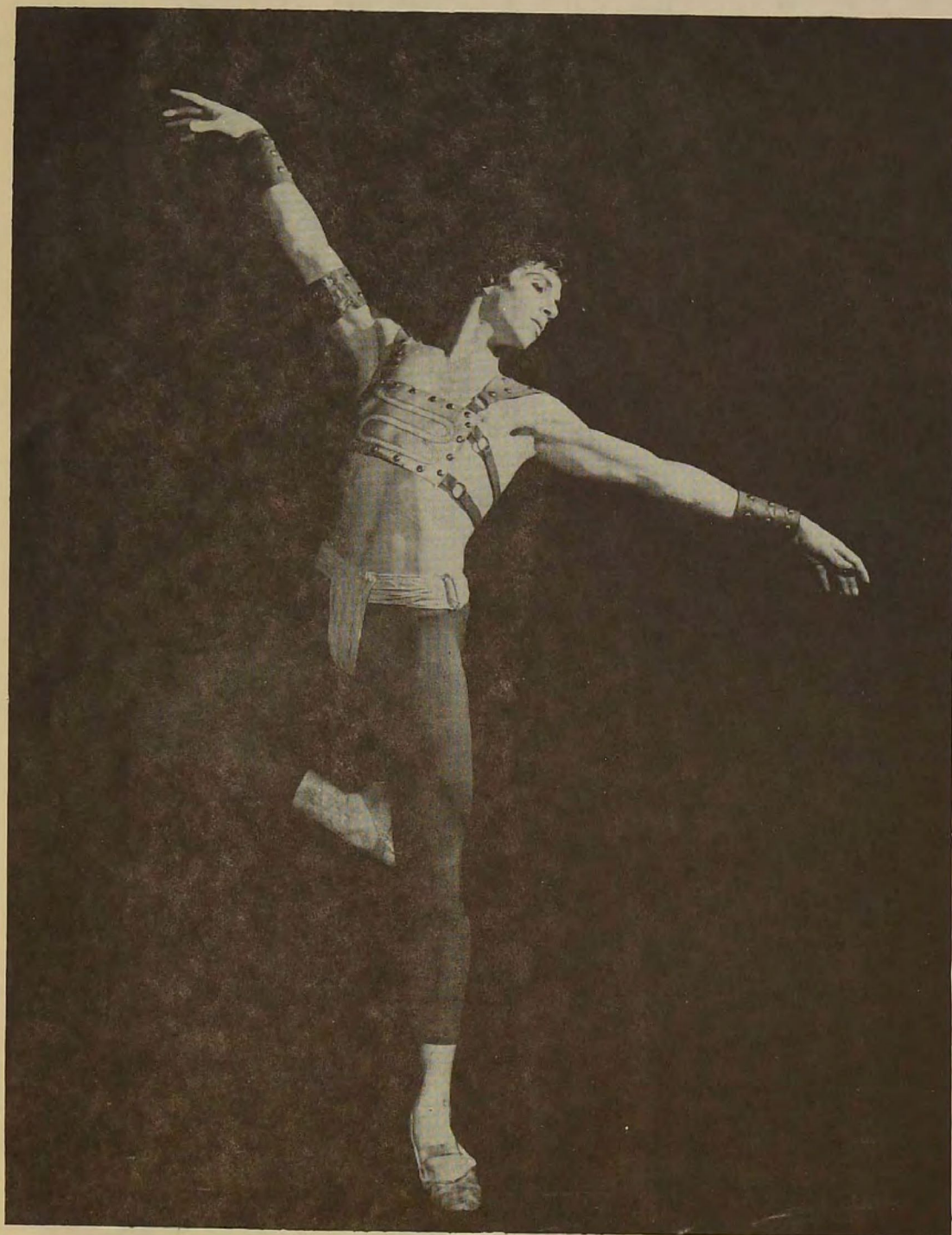
Mirta Pla: «Cerito» en *Grand pas de quatre*





Josefina Méndez: *El lago de los cisnes*





Orlando Salgado: *Edipo*





*La casa de Bernarda Alba*



*Las silfides*



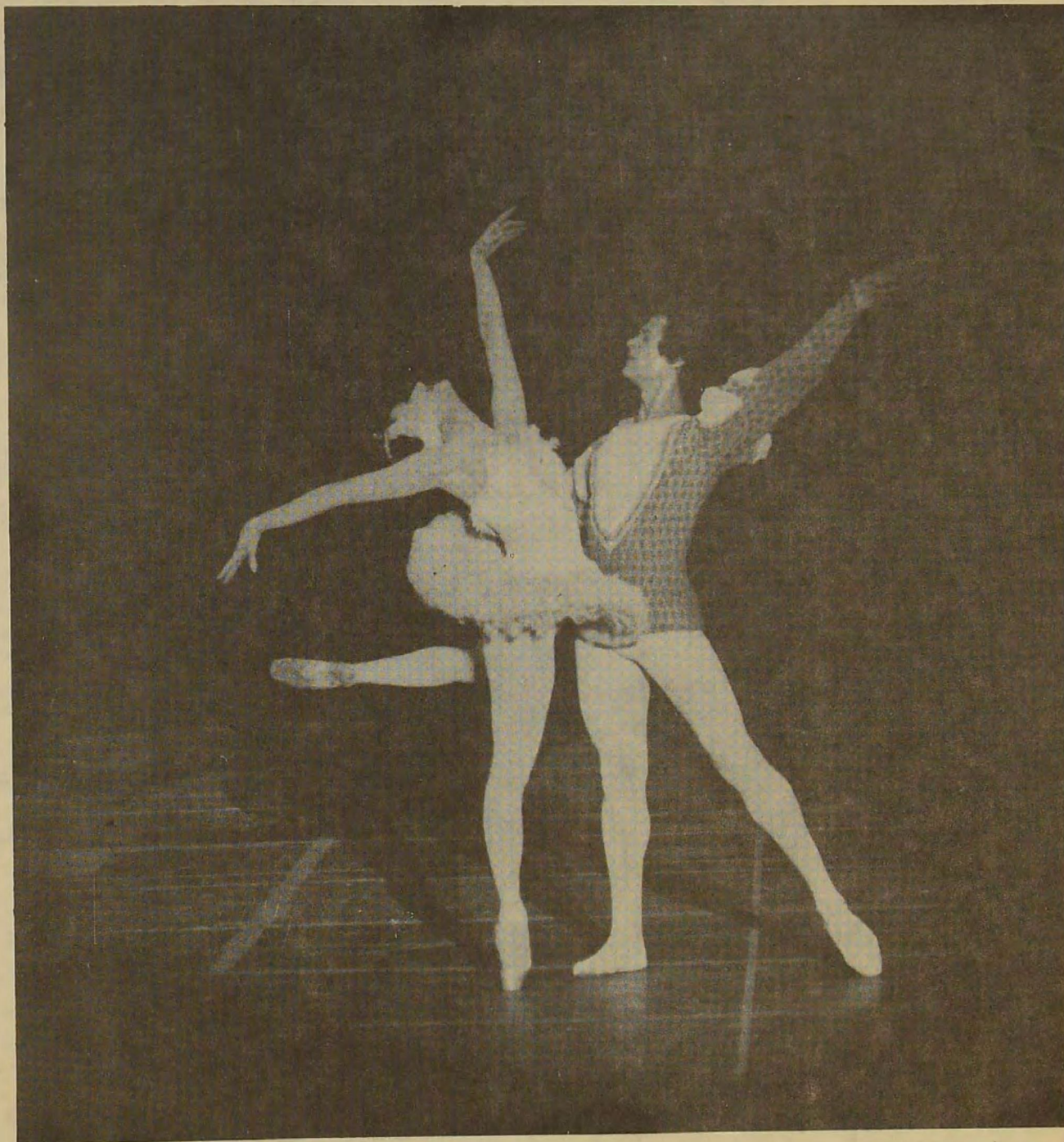


*Nuestra América*



*Cecilia Valdés*





Alicia Alonso y Jorge Esquivel en *El lago de los cisnes*





Loipa Araújo, Mirta Pla, Josefina Méndez y Marta García en *Grand pas de quatre*







COSTUME FOR  
THE OLD BOUFFON

MIKHAIL  
LARIONOV



## *The Russian Ballet in Retrospect*

prince Mamontov, a veritable Muscovite Medici, was the actual birthplace of the new stage decoration in Russia. Mamontov engaged the services of artists of the very first rank to paint scenery for his productions. Here worked the inspired and ill-starred Vrubel, as well as Korovin, Golovin, and Serov. It was Vrubel who first directed attention to the stage as an appropriate medium for national artistic expression, and it was Vrubel's colleague, Alexander Golovin, whose Boris Godunov captured the imagination of the Parisian press and public in 1908.

While the contemporary Russian theatre drew its initial inspiration from historical and nationalistic sources, its more purely artistic possibilities were developed by that pioneer in latter-day stage *décor*, V. E. Meyerhold. In his dramatic productions at the Kommissarzhevsky Theatre, Meyerhold made the earliest attempts at conscious stylisation with his flat scenic effects heightened by vivid primary hues. Above all Meyerhold divined the superiority of decorative, as opposed to realistic

presentation. His successes in this direction, notable among which may be cited Boris Anisfeld's *Marriage of Zobeide* and similar offerings by Sudeykin and Sapunov, marked in fact an epoch in the evolution of the Russian stage.

The creation of a new æsthetic expression is not more—or less—than a question of substance and of form, of theme and treatment. In the case of Russia the subject-matter was found largely in popular tradition, in the writings of such men as Pushkin, Strovsky, etc., and in that wealth of Slavo-oriental fantasy which ever beckoned at the gates of the East. There were two ways in which this material could be placed before eye and ear, either objectively or subjectively, and the Slav inevitably chose the latter.

If certain of the earlier spectacles betrayed a touch of dry pedanticism, the same cannot be charged against the latter, in which passion and fancy gained undisputed ascendancy. The triumph of the Russians in their new-found field lay in their direct appeal to the feeling



VILLAGE OF THE BERENDEY  
(SNEGUROCHKA, FIRST ACT)

NICHOLAS  
ROERICH



## *The Russian Ballet in Retrospect*



*Courtesy Vogue*

SNEGUROCHKA

NICHOLAS ROERICH

and imagination. One was powerless to resist the combined effect of the bold colour masses and broadly simplified forms which the exponents of the new stage decoration forthwith displayed at the Kommissarzhevsky, the Maryinsky, and the Imperial theatres and operas of Petrograd and Moscow.

The master magician who revealed the full possibilities of the Russian stage in its more intimate relation to literature, painting, and music, was Serge Diaghilev. If not precisely a discoverer, if one can point to his predecessors along various lines of activity, yet it was Diaghilev's genius for æsthetic synthesis which was responsible for results that far eclipsed all that went before. He it was who fused the several elements into a single, composite creation. He made of the Ballet Russe a living, artistic entity.

As founder of the review known as *Mir Iskusstva*, as organizer of the exhibition of Russian art at the Palais Tauride in 1905, and the successful display at the Grand Palais, Paris, the following year, Diaghilev possessed unique qualifications for the task in hand. Conversant with music, art, and literature, smiled upon by the court and nobility, and enjoying the confidence of the foremost painters of the day, he had, from the outset,

every factor in his favour. And yet despite all Diaghilev would have failed had he not possessed an innate genius for organization and an artistic instinct as responsive as it was accurate.

It was a privilege to watch Diaghilev conduct rehearsals during those memorable days when he was winning his early laurels. At Paris in 1909, and later in Rome, London, and New York, he revealed himself the same master of minutæ, the same seeker after broad, ensemble effects. The entire company as well as author, composer, and painter were as so much plastic material under the modeller's sure, sensitive fingers. Staging on an average of three new productions a season, he has placed to his credit works unique in their choregraphic perfection and general artistic significance.

Apart from the sheer pleasure derived from the Ballet Russe as a vehicle for such performers as Mordkin, Pavlowa, Nijinsky, and Karsavina, it is the ballet as a whole, as a unified and distinctive art form which here concerns us. Diaghilev's theory of combining the elements of music, dancing, and painting into a single organic expression was first put to somewhat tentative test. There was nothing revolutionary about *Le Pavillon de l'Armide*,



## The Russian Ballet in Retrospect

while Scherchazade, despite the *décor* of Bakst and a certain frankly sensuous appeal, was still traditional. Nor did *Les Sylphides*, *Le Spectre de la Rose*, and kindred offerings reminiscent, romantic, or lyric break fresh ground. Among the productions prior to *Petrushka*, only one, *L'Oiseau de Feu*, possessed that mysterious inner magic which transformed it into a living thing. Stravinsky's music, ideally visualised in the scenery and costumes of Golovin, made of this *conte chorégraphique* a rare and inspiring creation.

With *Petrushka*, first performed at the Châtelet in June, 1911, the Ballet Russe revealed its true destiny dramatically, musically, and pictorially. The work was Slavonic in conception, not an affair of mongrel parentage like so many of its predecessors. The four poignant, swift-moving *tableaux chorégraphiques* signalled a resolute reliance upon native theme—not the radiant dream kingdom of the Fire Bird, but the racy field of popular character and emotion.

Yet the pathway pointed by *Petrushka* was not consistently followed, for in *Le Dieu Bleu* and kindred concoctions Diaghilev went roving after strange gods. It was not, in fact, until the fundamentally original *Sacre du Printemps* by Roerich and Stravinsky that the Ballet Russe again became creative. The potent inter-action between composer and painter so happily exemplified in the *Oiseau de Feu* and *Petrushka* was even more effective in *Sacre du Printemps*, the visual appeal of which was immeasurably heightened by the setting of Roerich, than whom no one more convincingly leads us backward into that world of remote, paganistic imagery of which he is the acknowledged master.

While the contribution of Fokin and his fellow dancers and mimes was on a surpassing plane, and the music of Stravinsky was marking an epoch in orchestral composition, it was the work of the painters Serov, Golovin, Bakst, Benois, Roerich, and Boris Anisfeld that added chief lustre to the Ballet Russe. They were best when they were most frankly Russian, which may also be said of the newer spirit the Ballet assumed under the direction of Fokin's successor, the youthful Myassin.

It was Myassin's mission to endow the Ballet

Russe with a greater degree of dramatic coherence and an increased sense of plastic rhythm. The results he achieved in Larionov's *Soleil de Nuit* and *Contes Russes* amply justified Diaghilev's confidence in his abilities, for with these two spectacles begins a distinct advance in the evolution of the ballet as an independent art expression. With *Le Coq d'Or* of Goncharova and the two productions of Larionov already mentioned, modernism for the first time wins its place upon the contemporary stage. Effectively combining native inspiration as found in children's coloured toys, rural sign paintings, and the ever popular *fêtes foraines* with the latest phases of cubism, futurism, and rayonnism, these two artists have succeeded in giving the ballet fresh æsthetic appeal.

Goncharova's *Liturgie*, not yet presented, and Larionov's *Le Bouffon*, with music by Prokofiev, stamp their authors as veritable pioneers. The utmost brilliancy of tone united with the most vigorous simplification of form are the leading characteristics of their work. And not only are tone, line, and mass treated with primitive, almost heraldic boldness, but there are also present in these designs distinct suggestions of movement. This art is not alone polythematic, it is also polyrhythmic. The somewhat static mood of the earlier productions has here been supplemented by a species of plastic lyricism expressed in the sustained sequence of line, the balanced unity of mass, and full-bodied chorus of colour.

While much has been made of the work of Henri-Matisse, Picasso, Derain, and Sert for the later, more international aspects of the Ballet Russe, yet it cannot be conceded that they have contributed anything of primary importance. Individual as these men are in their particular province they have remained easel painters instead of becoming scenic decorators. Lacking the true instinct for the theatre, they have also proved deficient in that emotional content, that strange inner ecstasy which, with the Russian, transforms and illuminates all he touches. For in confronting any manifestation of Russian activity it must not be forgotten that the Slav looks to the passionate, subjective East, rather than to the ordered, objective West. He worships Dionysus, not Apollo.



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*Photo by]*

**Mary Wigman and Her Dance Group**  
in "Prayer," one of her cycle "Songs of the Dance."

*[Rudolph, Dresden*



Gunnorsbury, ... Broomfield Hall,



Photo by

**Joyce Farron**

[Lenare

a Cone pupil who has passed her Solo Seal Examination at the age of 12 years.

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**Bessie Forbes-Jones**

[Yvonne

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*Photo by]*

**Leslie Goosens**

*[Howard and Jean Cosler*

one of the leading exponents of what is called "expressionist" dancing in a number presented at the Coliseum last year.



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[Yvonne

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"Should be read by everyone interested in the higher forms of dancing."—*The Dancing Times*.

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*Everett Llelan  
and Helene Deni-  
zon, appearing in  
a new revue pro-  
duced by Ruth  
Selwyn*



*Nickolas Muray*



March, 1930

*The Dance Magazine*

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**The Classic Ballet is not dead in Germany**

Here are some dancers working at the Victor Gsovsky School, including Eugenia Nicolaewa and Daisy Spiess, soloists at the Berlin State Opera.



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**" LES PRÉSAGES "**

The Massine ballet, arranged to Tchaikovsky's Fifth Symphony, which was the outstanding success of the first London de Basil season. The final movement with Lichine, Baronova, Verchinina and Riabouchinska.





Photo by]

**Ruth French**

[Navana

Technically one of the most brilliant English dancers of the reign, is now "guest artiste" of the Vic-Wells Ballet. For some time she was Pavlova's leading *danseuse* and toured the world with her.

week (continual performances cut rehearsals fifty per cent.) consider the difficulty of keeping up a repertoire of twenty ballets. The dancers only number twenty-five (extras have to be drawn from the school), every season sees at least five new productions, the opera ballets have also to be considered, and time allowed to attend lengthy opera production rehearsals. Rarely does a new ballet get the stage before the dress and orchestral rehearsals.

But as soon as the necessary money is found for the building of these sadly-needed rehearsal rooms, another drawback will have been removed. The financial state is considerably easier, the company is at least "permanent" and increasing every year in size, the orchestral rehearsals are now

adequate. The ballet will be allowed to play twice weekly in the future, and is accepted as a part of the theatre's policy—which was not the case at the beginning.

Not anyone concerned could wish the first two years over again, when the dancers had to work on a concrete floor, because the necessary large sum of money to put a wooden floor down could not be sanctioned by a harassed finance committee.

But it has all been worth while, and our sincere thanks are due to Miss Baylis and her sympathetic board of governors.

An excellent short history entitled *The Vic-Wells Ballet* has just been written and published by Mr. Cyril Beaumont. It is priced 3/6, and contains numerous illustrations and a complete list of the Vic-Wells ballets.





Photo by]

**Marina Semenova**

[Iris

Another beautiful pose by this great Russian *Ballerina* taken from *Le Lac des Cygnes*. Two other poses were given last month.





The Open Air Theatre  
at Zakopane in Poland.

## A GORALSKIE FESTIVAL IN POLAND

By MARY E. DAVIDSON

A HAUNTING mountain melody, as thin and reedy as the air itself, drew lovers of music and dancing from far and near to Zakopane, that little country town which lies like a jewel at the foot of the high Carpathians.

For a week last August the calm silhouette of the sleeping knight on the mountain tops looked down upon streets hung with garlands of natural leaves and the gay red and white ribbons of Poland.

Each day more and more peasants poured into the town, to take part in the Goralskie or Mountaineers' Festival, some by train, some on foot, and others jolting over the stony roads in their primitive looking

the same profile as the legendary knight on the skyline; a face that can be most easily described as Red Indian, with its straight black hair and aquiline features.

The women were rather different in type, with blue eyes and round faces made even more serious than usual as they wandered about the town in little groups, wondering how many pretty things they might buy without the permission of husband or father.

In the evening these difficult shopping problems were laid aside and each group gathered under its leader at the out-of-door theatre and gave a most delightful demonstration of traditional songs and dances.

The stage was a simple but roomy play





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**Some Dancers**  
from the Valtellina country (Sondrio and vicinity).

### ITALIAN FOLK DANCERS

lands. An ethnologist might make interesting discoveries from the sailor dances of the Adriatic fisherfolk and those of the Genoese longshoreman.

Analogously, various French choregraphic traditions migrated into Italy by way of

the Valle d'Aosta, as did the mountaineer dances of Central Europe *via* the Adige and the Isarco. But it must not be believed that because of this the Italian popular dance has lived on importation. Choregraphy and the dance constitute, one might say, the



typical inclination of the versatile ingenuity of the Italian people. The importations have been absorbed into the character of the race. The gesture and the step in exotic dances have been transformed, in execution, by that peculiar mimic and theatrical aptitude which is one of the principal characteristics of the Latin peoples.

On another occasion I propose to treat a theme close to my heart, and to tell how it was exactly from this wealth of popular folk dances that the famous Italian *maîtres à danser* of the Renaissance extracted the fundamental elements with which to construct the basic idea from which evolved the spiritual and supreme synthesis of all folk dances: the classic dance, codified by the encyclopædic genius of Carlo Blasis.

After reading the foregoing paper, the writer made two proposals to the Congress. One, that a National Archive of the Italian Folk Dance be created, for eventual affiliation with an International Archive on this art. The second suggested Italian participation in the International Festival of Folk Dances, to be held in London in July, 1935.

The importance of the London International Festival is such that it would be but right and proper for Italy to assume therein the part to which it is entitled, because of the richness and variety of its choreographic traditions, which, due to space limitations, I have been able to touch but lightly and incompletely.

As for the formalities of such participation, they can be studied by the Commission for Intellectual Co-operation, which occupies itself with the foreign contacts of the Committee on Popular Arts and Traditions.

Immediately following the Congress of Trento, there was held an extremely interesting Folk Dance Festival. Choreographic units from all Italy took part. The Genoese began the Festival with a magnificent "Giga," afterwards parading in costumes of the year 1200. There followed groups from Valle d'Aosta, Courmayeur, Gressoney and Ajas, together executing a mountaineer dance, replete with a simple and ingenuous poetry of motion. The Province of Turin (Pellice, Susa and Soana) was represented by a feminine choral group which danced a

brilliantly executed "Monferrina," full of peasant coquetry.

Dancers from Alexandria (historic city which formed the courageous bulwark of resistance against Emperor Barbarossa) gave the choreographic action of a peasant wedding. This offered elements precious to the student of historic folk customs, enabling him to discern in the facial action and gestures which two jumpers made with clownish mimicry around the newlyweds, a transformation of those ancient rites which accompanied the weddings of the ancient Longobard warriors.

Space again prohibits a full description of all the interesting dances which were given. I will limit myself to the "Saltarello" of the peasants of the Marche country. This dance, a choreographic exaltation of the wheat and grape harvests, is executed by couples to the music of an accordion, or "organetto."

For several beats of music the dancers, separated and facing each other, mark the time with a series of small jumps called "spuntapiedi," which is to say, with their toes. Then the couple unites and, with arms interlaced, begin the "giri" or circles. It must be noted that the "spuntapiedi" may be compared easily to the step of the *bourré*, as well as to the gymnastics of the negro *tapeur*, while the "giri" reproduce, with extraordinary analogy, various steps characteristic of the *czardas*. The Hungarian *Puzsta* and the French *Alvernia*, are equally distant from the soft hills of the Marches.

Yet I could not but contemplate the exciting hypothesis of our friend, the late André Levinson, the common foundation upon which he claimed all folk dances to be based, and upon the emigration from country to country of the various popular traditions.

I earnestly believe that the folk dance, as such, will be the great discovery of the modern student and artist. And that only in the folk dance will there finally be exhausted the long and bitter struggle for supremacy between the orthodoxy of the classic ballet and the anarchy of the so-called rhythmic dance.

It is to be hoped that the London Festival, will mark the first milestone in this new evolution of terpsichorean art.

The illustration on the Ticket of Admission to the recent Congress represents one of the aspects of Italian artisanship: the embroideress working



in her home surrounded by symbols of family life, the cradle, the spindle, and the horseshoe, all made by the people possessing them.





Photo by]

**Irina Baronova**

[Bob Wallace

who was married on February 20th to Mr. Gerald Sevastianov, Colonel de Basil's secretary, at Newport, Kentucky. After a twenty-four hours' honeymoon, and the missing of one performance, Baronova rejoined the company at Cincinnati, to dance the Mazourka in *Les Sylphides*, on February 21st.



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**Attilia Radice**

[Crivella, Milan

*Prima ballerina* at La Scala, Milan, who is to dance at the Palace Theatre, London, on Friday, November 8th, on the occasion of the "Phyllis Bedells Farewell Matinée," organised by The Royal Academy of Dancing.



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" The Dragon Fly "

One of Pavlova's most brilliant dances arranged to Kreisler's " Schon Rosmarin." Walford Hyden in his book says, " If ' The Swan ' was her greatest *adagio*, ' The Dragonfly ' was, perhaps, her finest *allegro* movement."



events which Russians never saw and only heard of from hearsay. This phase concerns Pavlova's ballets.

Limits of time and space permit but a bird's-eye view of Pavlova, her ballets and her company during the twenty or so years that she, unchallenged, wore the crown of Queen of the Dance, but let us be honest and for the time being forget that "the King can do no wrong," let's strip aside the legendary veil that has been woven around her. Let us analyse the individual and let us probe her ballets.

The careful observer able to analyse Pavlova's art realises that her artistic ideology consisted of a mixture of the conservative and the radical. While her movements were conservative, her expression was revolutionary. She used the traditional steps but her ability to portray her innermost emotions and not vague thoughts in abstract form, branded her as a progressive, someone more advanced than the rest.

Again those of us who were privileged to watch Pavlova during her own exercises off stage, were struck by her adherence to the extreme academic style, the forced *en dehors* of the traditional school which she laboriously practised. At those times, some admired her as the perfect classical dancer, others disdained her as a pillar of the "Society for the Preservation of Ancient Monuments."\* But once free of the restraint of the exercise room, her dual personality became immediately apparent. Once on the stage she discarded her cloak of pedagogy even in the most classical of dances; she threw off the veil of restraint, she forgot her *en dehors*. She became free to express her own inner self as she felt it and not as the book of rules taught her.

Pavlova's choreography was distinctive by its simplicity and cleanness. She used the pattern of her dance and her choreography as raw materials in the creation of the finished product which she sought, the self-expression of her innermost soul.

A great variety of movements, of complicated steps were unnecessary for her.

melancholy beauty. The cleanness of her expression made Pavlova an ethereal, unreal being, a thing of some other world. As a character dancer, as the half-naked voluptuous Cleopatra or some other earthly creature, Pavlova danced as none danced before, but she was not . . . Pavlova. The romanticism of the old school was too deeply ingrained in her soul.

Once again Pavlova's dual personality became apparent in her practice of centering the entire performance on herself at the expense of the ensemble. This, like her academic exercises at the bar, was a relic of the school of Marius Petipa from which she had supposedly revolted. Under the Petipa régime in St. Petersburg, the production was built around the *ballerina*, and as a result at no time in Russian ballet history has the *ballerina* been more glorified or the male dancer more eclipsed. But Petipa did not glorify the *ballerina* at the expense of the production or the ensemble. Pavlova however carried the evil to an extreme. As Fokine once wrote, "her ballet company was used only as the frame for a picture and she of course was the picture." While she personally could not suffer from such a policy, her productions did and for this reason her ballets were never and could never have been shown in Russia. This is why Russia never knew Pavlova's ballets as the rest of the world did.

Pavlova's Russian ballets were mutilated beyond recognition; musical scores were chopped and changed, the music of other composers inserted. Her own native Russia would never have recognised *Giselle*, *La Fille Mal Gardée*, or *The Fairy Doll*. The unheard-of spectacle of a dramatic sketch as a curtain raiser for a ballet which Pavlova introduced during her first English tour would have been laughed off the stage in Russia by a public which had come to see a ballet performance.

The three-act ballet *Coppélia* in a one-act "potted" form which she introduced for foreign consumption would have caused violent indigestion in Russia, as would have her production of *The Sleeping Beauty* in the New York Hippodrome with horses,





**" The Dying Swan "**

Pavlova's most famous dance was arranged for her by Fokine to the music of Saint-Saens from " Les Fetes des Animaux " for a special performance in St. Petersburg.

It was first seen by London audiences during her first " Palace " season.



WHEN I was a boy I found one day in my father's library a manuscript in his handwriting that seemed to call for explanation.

It was a record, in blank verse, of one of his financial adventures, bearing as sub-title, "raw material for an epic poem." Philosophy and humour were about equally represented in the contents, which left the impression that whatever the outcome of the adventure, my father had derived considerable enjoyment from the experience. That is the spirit in which I look back upon the activities of the Camargo Society. Had I the time and the talent I would feel tempted to treat them as "raw material for an epic poem," the theme of which would be the success that kills, for the Camargo Society was brought not to an end, but to a state of suspended animation, by the extraordinary success of its own efforts. It did what it set out to do so completely that a state of affairs resulted in which there was practically nothing left for it to do.

Its progenitors were the Editor of this journal and one of his most esteemed contributors, Mr. Arnold Haskell.\* I was its godfather. I christened it Camargo partly because that famous dancer was too remote to compromise the future of the Society by associating it exclusively with any particular school or movement, and partly

because I liked the euphony of the name. How was I to foresee that the indolent, r-less pronunciation of the South would inevitably cause it to be spelt Carmargo! I also drew up its first constitution. Perhaps this is the moment to confess that I was fully aware that in its original form it was too complicated. From personal experience I knew something of the dancer's temperament. If we had started with a small working executive there would have been endless awkward questions why this or that of our valued collaborators was not on it. It was only after practical experience of a cumbersome executive that the advantages of a smaller directing body would come to be recognised and accepted. Sure enough, the elaborate machinery of multitudinous sub-committees was soon scrapped, and I, its author, rejoiced *in petto* at its passing, for it was infinitely more promising that we should reduce our executive than it would have been, had we had to enlarge it.

Like so many English activities, those of the Camargo Society began with a dinner. There is no irony in putting it this way, for this "old English custom" is the outcome of practical wisdom. The post-prandial atmosphere is always impregnated with optimism, and optimism was the greatest need of the moment. We were all optimists then, and the greatest tribute that can be paid to those pioneers who assembled in the Whitehall Rooms on Sunday, February 16th, 1930, is that, to the best of my belief, they are all optimists still. Camargo may have lived dangerously, but in her modern dress she lived spiritedly and not without distinction. The incident

\* At a luncheon which took place, strange to say, in a restaurant known as Chez Taglioni, Mr. P. J. S. Richardson suggested to Mr. Arnold Haskell the holding of a series of informal dinners at which the formation of a society for the production of Ballet before a subscription audience three or four times a year might be discussed. These dinners, which attracted exceedingly representative gatherings, were held at the Moulin d'Or Restaurant.





Photo by]

[European Press Service, Milan

### The Saltarello of the Marche country

A couple doing the "spuntapiedi" as explained in the following article. Part of the effects of the dance are the old and tattered costumes worn for the occasion even by landed and well-to-do peasantry.

## ITALIAN FOLK DANCING THE CONGRESS AT TRENTO

By PAOLO FABBRI

THE Italian "National Committee on Popular Arts" (Folklore) which is incorporated within the "Opera Nazionale Dopolavoro," in September, organised the Third National Congress of Popular Arts and Traditions. The Congress was held at Trento, September 8—11th, under the auspices of the Italian Commission for Intellectual Co-operation, and for the gathering and developing of all national activities of the Italian people in the field of popular arts and traditions.

The organisers strove to secure the collaboration of all the outstanding students and lovers of the rich artistic patrimony of the country and to bring to light a greater comprehension of the intellectual, moral, artistic, and historic values of the people of the country. They strove to study, through rigorous scientific researches, in the multifarious Italian spirit, the common foundation from which have sprung all the popular traditions.

To fully understand the importance of the event, one must know that the "Opera Nazionale Dopolavoro" is one of the most inspired creations of Benito Mussolini. The organisation emanates directly from the Regime and the Fascist Party. Under its auspices are organised all the recreational activities of the masses, from tourism to sports and the arts. This vast organisation numbers over four million—with 200,000 in Milan alone! Chapters are to be found in every city and village, in every large industrial business and in every artisan community. In addition to its recreational scope, it engages in social service and relief work, with funds at its disposal of over one million pounds sterling.

With such means at the disposal of so large and powerful an organism, so profoundly rooted in the life and in the spiritual interests of the Italian people, the organising committee is in an admirable position to promote the renaissance of the popular



arts of the country—among which dearest to our hearts is the Dance.

All activities dealing with music and the dance at the Congress of Trento, were grouped under Section Three. For information of the reader, Section One was devoted to the popular arts generically: sculpture, painting, and artisan decoration; Section Two to religious traditions, beliefs and superstitions; Section Four, juridical customs; Section Five, literature and folklore proper; Section Six, characteristic costumes and customs.

The papers on Music and the Dance numbered fourteen. The majority were devoted to special aspects of popular music and to the various curious instruments peculiar to the different regions of the country. Of special interest was the paper by Maestro Giorgio Nataletti of Rome, "The Disc and the Sound Film in Researches and Transcription of Popular Music," which dealt with the permanent recording on discs of hitherto unwritten music and from those its transcription to paper. Another paper of interest was that of Dr. Raeli, of Lecce, "Music and the Dance in the Art, and Traditions of the Puglie Region."

The paper presented by the writer, of which a brief summary follows, was totally and especially dedicated to the Dance.

What must be taken into account when speaking of the popular dance in my country is Italy's peculiar geographical position. The peninsula, for a length of over a thousand kilometers, is surrounded by waters which were the baptismal founts of numerous ancient civilizations. Only a thin arm of sea separates Italy from Greece on the East, which was the most splendid temple of the ancient classic dance. Similarly easy was infiltration into Sicily from the South by Arab civilizations. The Alps, which would seem to present insurmountable barriers

to the traditions of the West and the North, gradually sloping as they do towards the Valley of the Po, constitute another open door to characteristic traditions from countries and peoples beyond. It has become a speciality of the Italian people—as it was of the ancient Roman conquerors and legislators—to absorb and assimilate the spirit of foreign peoples, and at the same

time to impose thereon the distinguishing mark and spiritual characteristics of the ancient dominant race, of whom Mussolini once said "The Romans were the English of antiquity."

This peculiarity of geographical situation, and the history of foreign domination up to the establishment of the Realm, go to explain why Italy is the greatest museum of popular dances and classical tradition which exists in the world to-day.

The aspects of the folk dance are stupendously multiple. To this day, girls of the Puglie and Calabria regions dance a choral scene representing the extremely ancient legend of the Labyrinth, merging all the elements of that fantastic Asiatic myth of Bacchus, with the soft gentleness of Mediterranean civilization. The popular dances of Sicily retain the influences of the Arabian domination,

while dances of the Naples region retain those of the Spanish conquest. Can one not possibly recognise in the *ronds de jambes* and in the *port de bras* of the famous "Tarantelle" various Iberian traces naturally blended with the typically indigenous and genuine character of the dance? Worthy of brief mention also are the dances of the maritime provinces of Genoa, Venice, and Amalfi. Those seafaring peoples, just as they left in the far corners of the earth their dialects and their commercial laws, so they brought home typical and characteristic customs of far-off



Photo by]

[European Press Service, Milan

#### Dalmatian Dancers

An example of the magnificent costumes worn by these dancers from Zara. They carry chains round their necks and sundry medals of solid gold handed down from father to son for many generations. These cause a pleasing tintinnabulation in the course of an animated dance.



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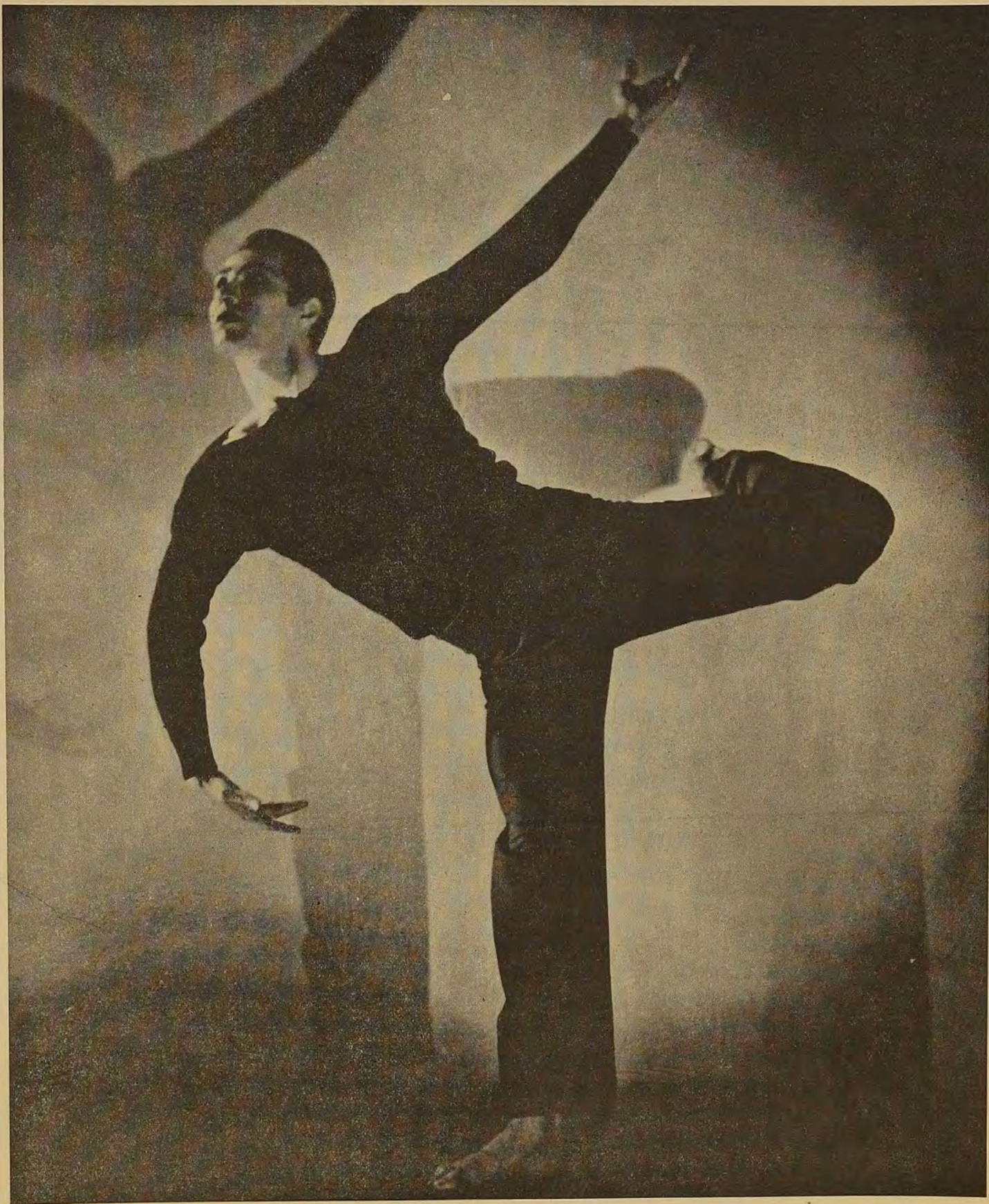
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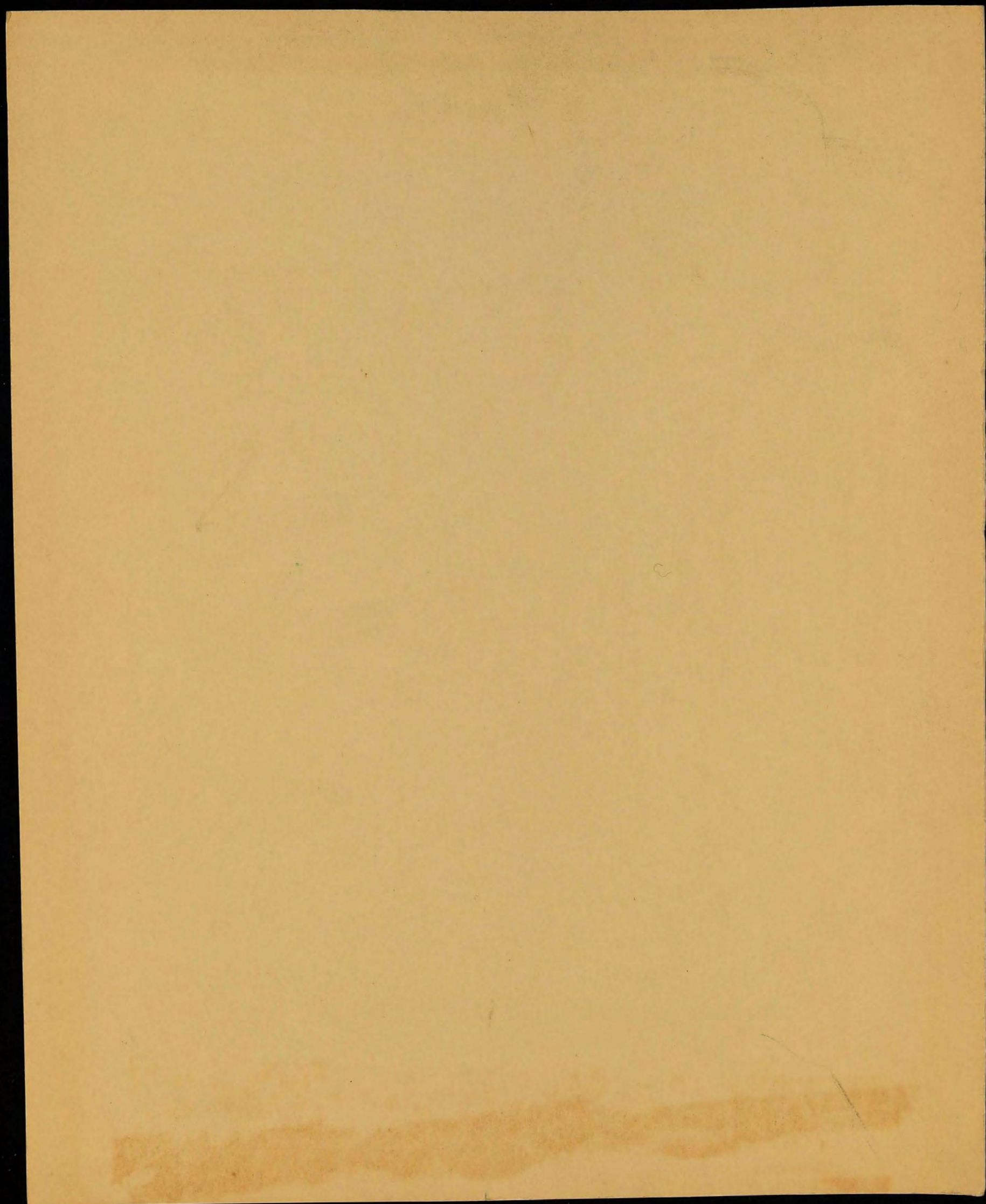
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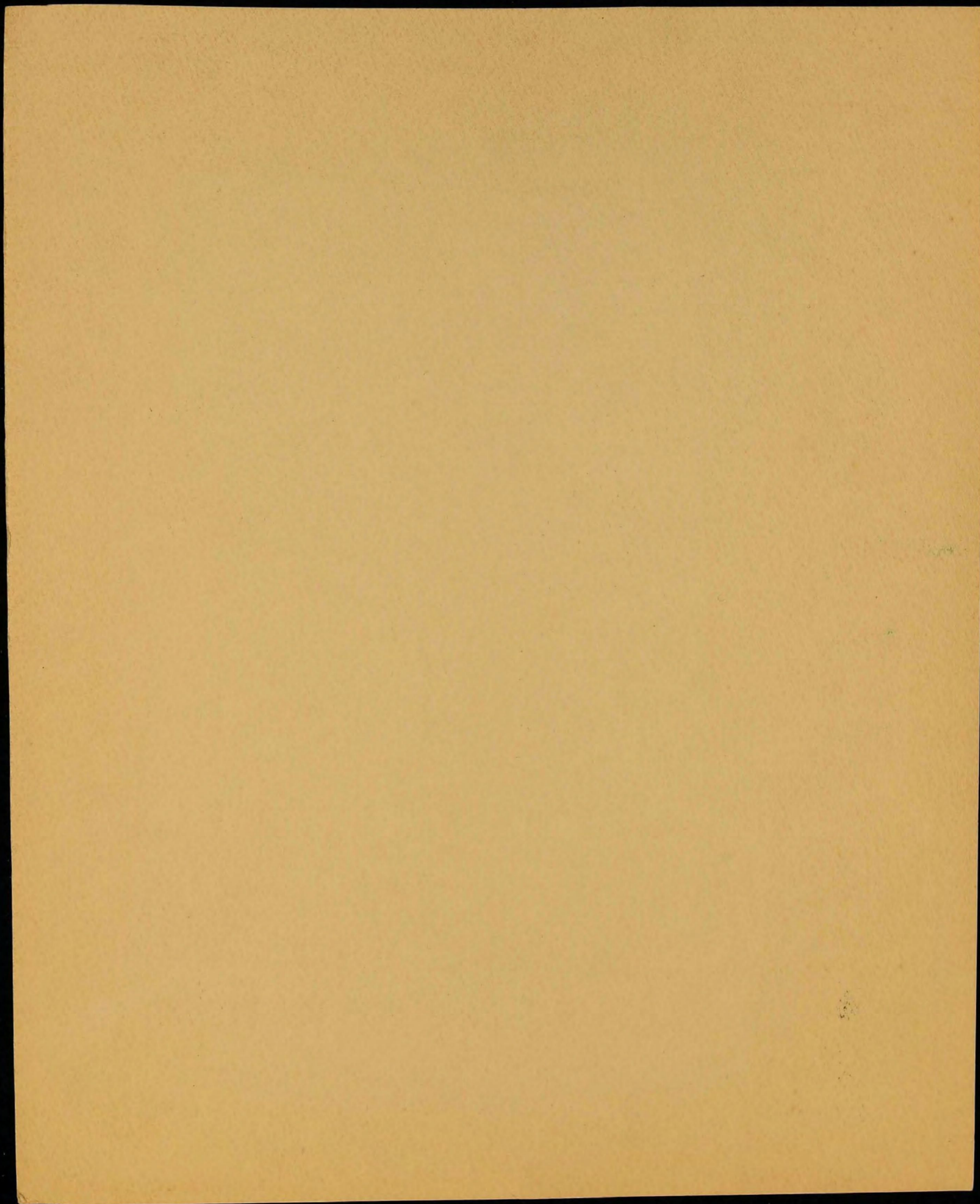
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Left: RIABOUCHINSKA and MASSINE in "BEAU DANUBE." This ballet is one of Massine's most assured successes. The swinging movement of the two dancers is wonderfully caught in this photograph.



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"JEUX D'ENFANTS," AND "SYMPHONIE FANTASTIQUE" AT COVENT GARDEN.



LICHINE'S NEW BALLET,  
"PAOLO AND FRANCESCA."



Girolamo, Malatesta's Spy (BOROVANSKY), Francesca (TCHERNICHEVA), and her husband, Malatesta (PLATOFF), are seen (from l. to r.).



Another study of Francesca (TCHERNICHEVA), Malatesta (PLATOFF), and Girolamo (BOROVANSKY).



ANGELIC APPARITION (RIABOUCHINSKA; right) with Francesca (TCHERNICHEVA).

Right: Guinevere (DANILOVA) and Amor (RIABOUCHINSKA), who introduce the masque in which the love-story is enacted.

THE world première at Covent Garden of Lichine's new ballet to Tchaikovsky's tone-poem, "FRANCESCA DA RIMINI," was the theatrical event of last week. In Tchaikovsky's composition, the love-story of Paolo and Francesca is inset as a lyrical Trio into the violent descriptions of their punishment in the whirlwind of the Inferno. In the ballet the opening and closing scenes are danced to the whirlwind music, and provide a frame for the idyll in which the lovers, reading the tale of Lancelot and Guinevere, discover their own passion.

PHOTOGRAPHS BY OTTO SALOMON.







PHOTOGRAPH BY ANTHONY.

## THREE FIANCÉES AT ONCE.

IRINA BARONOVA, one of the prima ballerinas of the de Basil Russian Ballet, whose season is in full swing at Covent Garden, is seen in triplicate in the mirrors of her dressing-room. She is making-up for "Symphonie Fantastique," the ballet to Berlioz music in which she appears as the beautiful fiancée of the poet; and is transformed into a sinister figure in the *Witches' Sabbath* which concludes the ballet. She has begun her "diabolical" make-up and already has Mephistophelean eyebrows.





"SIR THOMAS BEETON IN THE KITCHEN" is the title of an amusing skit on ballet which is one of the high spots in "FLOODLIGHT," the Beverley Nichols revue at the Saville. Sir Thomas (LYLE EVANS) is conducting, and the Cook (HERMIONE BADDELEY) and the Chef (CYRIL WELLS) are in the foreground.

Right: The Cook (HERMIONE BADDELEY) and the Chef (CYRIL WELLS) give a dance in Russian Ballet style. We need hardly point out that Mrs. Beeton is famous in the kitchen, and that Sir Thomas Beecham is one of our most distinguished musicians, so Beverley Nichols has combined cookery and conducting in his burlesque of the ballet.

Below: An unusual shot of Sir Thomas Beeton (LYLE EVANS), the Cook (HERMIONE BADDELEY), and the Chef (CYRIL WELLS).

PHOTOGRAPHS BY ANGUS MCFEAN.



# "FLOODLIGHT" ON "SIR THOMAS BEETON IN THE KITCHEN."



"MISS FRANCE"  
OF 1930: Mlle.

YVETTE  
LABROUSSE

of Lyon, a Dress-  
maker, Who Was  
Chosen "Miss  
Lyon" Last Year  
and Has Now Been  
Selected to Repre-  
sent Her Country  
in Rio de Janeiro  
in September,  
When "Miss  
World" Will Be  
Crowned There.  
(Times Wide World  
Photos, Paris  
Bureau.)




A FAMOUS TENOR  
PORTRAYS HIS  
NAMESAKE IN  
THE OPERA: ED-  
WARD JOHNSON  
as Johnson in "The  
Girl of the Golden  
West," the Puccini

Opera Revived by the Metropolitan.  
(Carlo Edwards.)







s Size and Style—Guaranteed Regularly \$35.00 per dozen  
ion of This Photograph. Good until February 22nd.

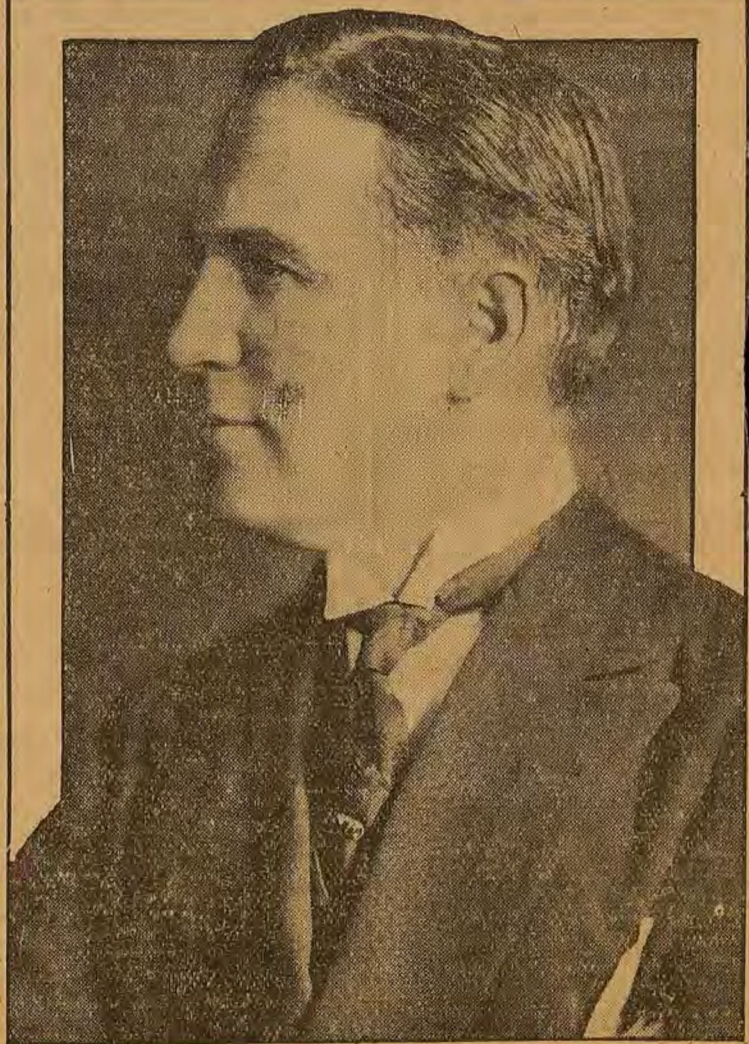
NY, 364 FIFTH AVENUE

713

Between 34th and 35th Streets







© Mishkin.

Edward Johnson in "Johnson" Rôle of "Fanciulla del West."



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Best of all Musical Revues

Friday extravaganza of girls,  
with, Arthur Knorr's "BLUE"  
Alan Rogers, musical comedy  
master of ceremonies, Cap-  
tain Hale Girls and other head-



Metrotone News  
Second, Capitol Grand Orchestra

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T H E A T R E B'way

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"The Tattooed Countess"

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inspiring drama of  
demonology

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GOLEM"

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*Italian conductor of the Metropolitan Opera Company*





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Painted at the Beginning of the Seventeenth Century, Included in a

Collection of  
Persian and  
Indian Minia-  
tures, on  
Exhibition in  
America for  
the First  
Time at the  
Demotte  
Galleries.



LUCREZIA  
BORI,  
Prima Donna  
of the  
Metropolitan  
Opera  
Company,  
With Her  
Dog Rowdy.  
(© Mishkin.)





GRACE MOORE,  
in "Manon Lescaut," to Be Given at the Metro-  
politan on Saturday Evening.

# S NEW CUP

THE  
Today: Fair and  
chate northwest. Fair  
Tomorrow: Fair  
Yesterday's Temperatures: Max., 79;  
Detailed general and flying report

VOL. LXXXIX  
Rail  
On



JOHN W. GAR-  
RETT, the new U. S.  
Ambassador to  
Italy, photographed  
as he arrived to pre-  
sent his credentials  
to the King of Italy  
in Rome.



LUCREZIA BORI, of the Metropolitan Opera Com-  
pany, with her prize dog Rowdy.

*Mishkin*

RUTH ALTMAN,  
is making her ope  
debut in the Little  
ater Company's  
duction of "The G  
Duchess" at the I  
scher Theater.







Rotogravure Picture Section



ELISABETH RETHBERG AS DONNA ELVIRA  
in the Revival of Mozart's "Don Giovanni," at the Metro-  
politan Opera House.  
(Mishkin.)



Sunday.  
December 8, 1929







THE DAUGHT  
OF THE PREN  
SHI

Christens the Pr  
at Birkenhead f  
Br  
(Times

A STAR SAYS  
TAN: M  
With the Mem  
Seville," in W  
After Nine Yea  
Left to Right A  
field, Giuseppe





A SPECIES ALMOST EXTINCT WHICH HAS BEEN REINTRODUCED BY THE NATIONAL  
PARK SERVICE: A GROUP OF ANTELOPE,  
Which Formerly Roamed Over the Southwestern States, Running From the Camera at Indian  
Gardens on the Bright Angel Trail.



SIGNORA ARTURO TOSCANINI, wife of the great conductor of the Philharmonic-Symphony Orchestra. This portrait was made recently in Rome by V. Laviosa.







MRS. JOHN BARRY RYAN JR. and her guest, Princess de Lucinge, on a shopping-tour in Palm Beach.

*Cameragrams*



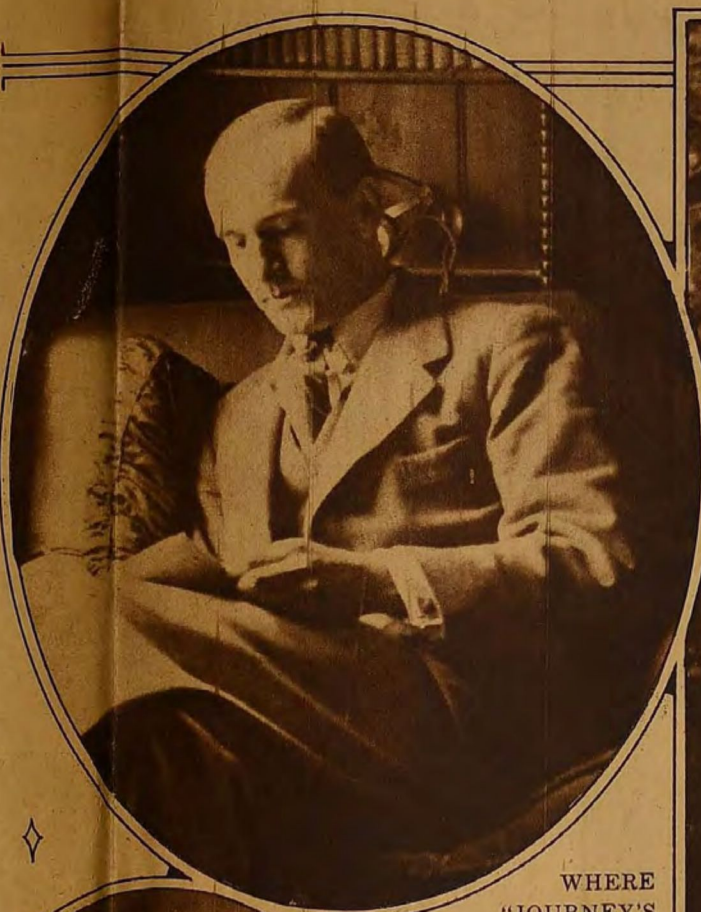
EVENING PRAYERS ON THE DESERT. Two Arabs in the Sahara near Biskra answer the call of the faithful at sunset.

*Herbert*





THE DECORATION OF THE GREAT CATHEDRAL OF NEW YORK: STONE CUTTERS AT WORK on a Group of Figures Over the West Doors of the Cathedral of St. John the Divine, Where the Huge Nave is Now Nearing Completion.  
(P. & C. A.)



WHERE "JOURNEY'S END" BEGAN: R. C. SHERIFF, Author of One of the Leading Plays of the Day, Which Has Been Produced in England, the United States, France and Sweden, at His Home in Kingston, England.  
(Time)



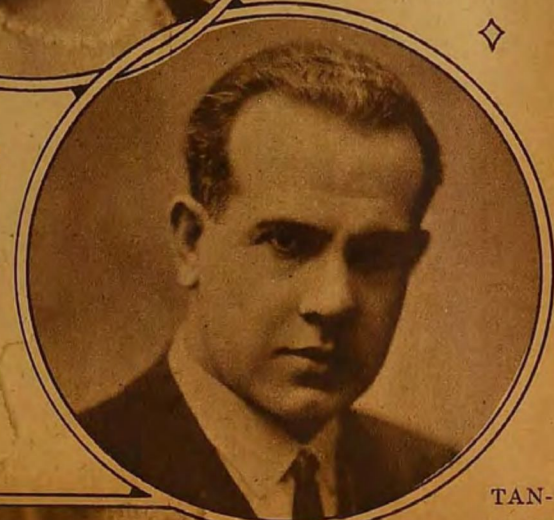
THE CROWN PRINCE OF BELGIUM With the Crown Princess Astrid and Their 2-Year-Old Daughter, the Princess Josephine Charlotte of Belgium, in the Royal Gardens at Frithem, Sweden.  
(S. K. S. News.)







GLADYS SWARTHOUT, Mezzo Soprano, a Native of Kansas City, Where She First Sang in a Church Choir. She Later Became a Member of the Chicago Civic Opera Company. (Daguerre.)



TANCREDI PASERO, Bass, Who Has Sung a Wide Repertoire in Various Italian and South American Opera Houses.

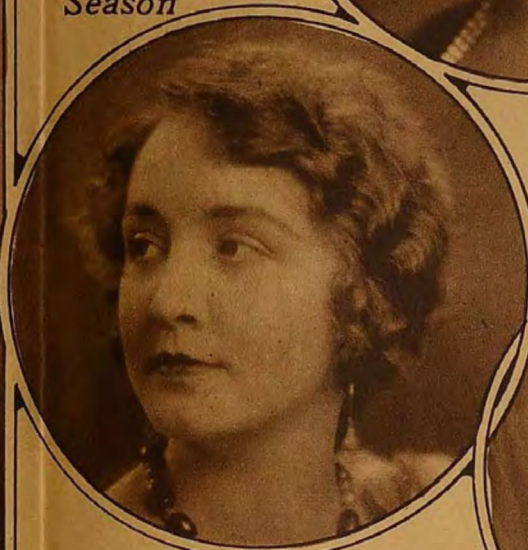


EDWARD RANSOME, Tenor, Born in Canada but Long a Resident of New York, Who Is Well Known in Italy Under the Name of Eduardo di Renzo. For Several Years He Was Tenor Soloist at the Church of St. Mary the Virgin in New York.

The New Singers at the Metropolitan Opera, Four of Whom Are Americans, Who Will Be Heard During the Coming Season



SANTA BIONDO, Soprano, Who Was Born in Palermo, Sicily, but Received Her Entire Musical Training in This Country. (© Mishkin.)



ELEANOR LA MANCE, Mezzo Soprano, Who Was Born in Jacksonville, Fla., and Has for Several Years Sung at Various Italian Opera Houses. She Made Her Debut in Turin. (© Mishkin.)



ALFREDO GANDOLFI, Baritone, Who Has Sung Various Roles in His Native Italy, and Has Been a Member of the San Carlos and Other Italian Companies.



ANTONIN TRANTOUL, French Tenor, Who Has Sung Leading Roles in the Opéra Comique and the National Opéra in Paris as Well as La Scala and the Royal Opera in Rome.



ELISABETH OHMS, Dutch Dramatic Soprano, Who for Several Years Has Been a Member of the Munich Opera Company, and is Well Known at Covent Garden in London.



A GOOD OLD-FASHIONED BARROOM FOR BROADWAY: A SCENE FROM PUCCINI'S "THE GIRL OF THE GOLDEN WEST," Which the Metropolitan Opera Offers as Its First Revival of the Present Season. (Carlo Edwards.)







A REHEARSAL FOR  
THE PREMIERE OF A  
RUSSIAN OPERA AT  
THE METROPOLITAN:  
A SCENE FROM  
RIMSKY-KORSAKOV'S  
"SADKO,"

Which Is to Be Given on  
Saturday Afternoon, With  
Tullio Serafin, the Direc-  
tor, and Edward Johnson,  
Who Sings the Title Rôle,  
and Gladys Swarthout.  
(Carlo Edwards.)



Among the  
Guests of the  
Hotel.  
(Fotograms.)



Julius Ochs Adler, Miss Ellen Luquer  
Brothy Fisk, Miss Alice Morris, Miss  
Sosalie H. Slack.  
(Fotograms.)



PRESE

Distribu  
Have B





# York Times



THE ROMANCE OF A SEAMSTRESS AT THE  
METROPOLITAN: LUCREZIA BORI AND  
LEON ROTHIER,  
as They Appeared in the Revival of "Louise,"  
Charpentier's Opera.  
(Carlo Edwards.)





# The New V



THE V  
OF T  
NEW CH  
JUSTICE  
THE UN  
STATES:

CHARLES  
EVANS  
HUGHES.

From a Recent  
Photograph  
Taken in  
Washington.

(© Harris &  
Ewing, from  
Times Wide  
World Photos.)



MISS FRANK L.  
CLAWSON,  
Director of In-  
wood House, One  
of the Oldest  
Welfare Organi-  
zations in This  
Country, Which  
Is Now



ONSORS A FELLOW-  
ARTURO TOSCANINI  
ose "Rondo Veneziano" Was  
e Philharmonic-Symphony  
ter the Concert at the  
House.  
(s.)





SUNDAY, NOVEMBER 24, 1929



PILGRIMS SUPPLICATING at the grave of the Rev. Patrick J. Power in Malden, Mass. Part of the thousands who have visited the tomb seeking relief from infirmities, following the report of its supposed miraculous curative properties



CARDINAL O'CONNELL walking in the enclosure which surrounds the grave of the Rev. P. J. Power when he visited the tomb, which has become a shrine of pilgrims who hope to have their ailments healed. *Herbert*



MISS SUSAN LAWRENCE, who has been appointed chairman of the executive board of the Labor Party in England. Her rise indicates the increasingly important role of women in British politics. *P. & A.*



Right—A SAILOR'S LIFE FOR HIM. A character study of Monarch, one of the champion bulldogs in a recent dog show in London. *Herbert*



THE DUKE AND DUCHESS OF YORK in London's East End, after opening the new baths in Bethnal Green, whose Mayor is shown with the Duchess. *Herald Tribune—Acme*



THE QUEEN OF SWEDEN. A new portrait study of Queen Victoria, who is sixty-seven years old. *P. & A.*



Right—ROSCOE McCULLOCH (right), the new Senator from Ohio, receives the greetings of Vice-President Curtis and Senator Simeon D. Fess (left). *Herald Tribune—Acme*





BEHIND THE SCENES at the Metropolitan Opera House. Rehearsing the Triumph scene in *Aida* with some of the singers in costume and others in everyday clothes. Basiola, Jaegel, Jacobo, Matzenauer, McPherson and Pinza are shown.

Edwards



THE FINISHING TOUCH. Lucrezia Bori in the wings of the Metropolitan Opera House giving herself the last bit of preparation before her entrance in Puccini's *'La Rondine.'*

Edwards



Right—LOHENGRIN VERSUS WALL STREET. Rudolf Laubenthal in his dressing room studies the latest market reports prior to his appearance as the Sacred Knight.

Edwards

THE SOLEMN RITUAL of the Holy Grail in Wagner's opera *'Parsifal'* being rehearsed. The knights in devout prayer as Von Wymetal, the stage director, instructs Clarence Whitehill (Amfortas) regarding the sacred vessel.

Edwards



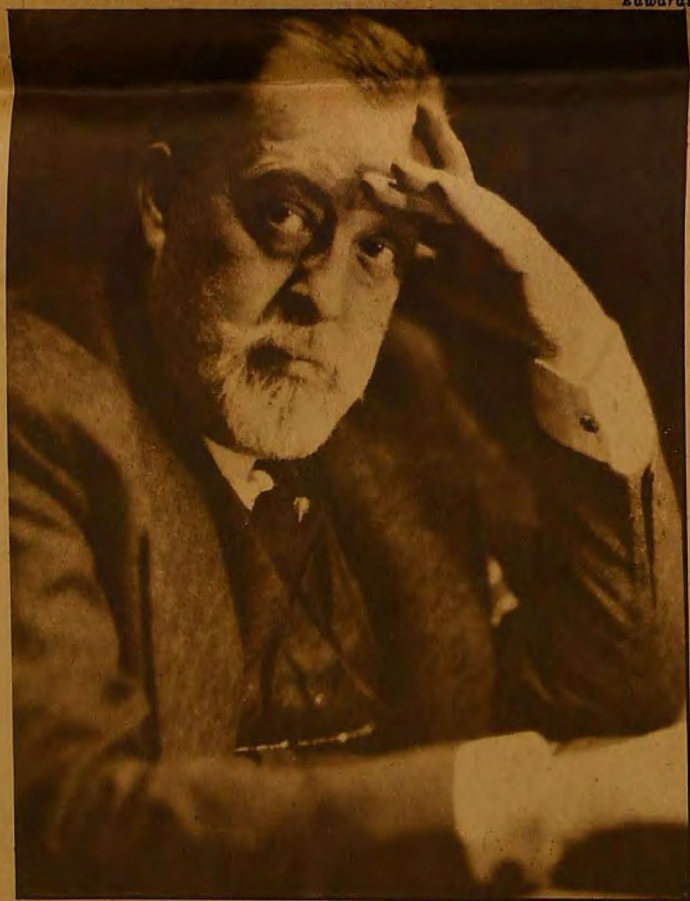
TELRAMUND PLAYS CANFIELD. Long periods of waiting in the Wagnerian operas give Clarence Whitehill plenty of time to engage in one of his favorite indoor sports.

Edwards



DR. ERNST LERT, formerly of La Scala, Milan, studies possible improvement of the model of Act II of *'The Girl of the Golden West.'*

Edwards



THE MAN WHO IS THE MOVING SPIRIT of the great operas at the Metropolitan Opera House. A portrait of Giulio Gatti-Casazza seated at his desk in his office.

Edwards

Right—THE MOB GETS READY. MAESTRO SETTI prepares to lead his chorists and the band back stage in Act II of Verdi's *'Aida.'*

Edwards



Right—A FAMOUS TENOR gargles his throat before his solo in *'La Rondine.'* The gentleman with his hand in the air is Signor Gigli.

Edwards





whose works are now on exhibition at the Edouard Jonas Gallery.



A. SCOTTI, who will sing in the benefit performance of La Bohème for the Grand Street Settlement next Tuesday night.



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Kit fox, full furred and one of the fashionable  
ers. This smart kashmir  
t straight in line but  
ever so slightly to the  
a large collar and deep  
fox fur. Black, blue or  
lined,  
erlined.

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Model 928—The new coat of fine  
kashmir dips gracefully at the back  
and wraps slimly about the figure  
with a flare fullness toward the  
front. The shawl collar and elbow  
cuffs of natural gray squirrel fur are  
warm and becoming. Black, blue or  
green. Silk lined,  
warmly interlined.

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and Mademoiselle

RTINGS  
FOR YOUR  
IFT LIST

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matching shorts with  
ch-blush, Lido blue,  
low, white, **2.95**







A HANGING ON THE STAGE OF THE METROPOLITAN:  
MARIA JERITZA  
as Minnie, Giovanni Martinelli as the Bandit Dick Johnson and  
Lawrence Tibbet as the Sheriff in a Rehearsal Scene From "The  
Girl of the Golden West" of Puccini.  
(Carlo Edwards.)



THE METROPOLITAN OPERA REVIVES OLD DAYS AS WELL AS AN OPERA:  
MARIA JERITZA  
Tends Bar in a Scene From a Rehearsal of Puccini's "The Girl of the Golden West," the First Revival of  
the Season at the Opera.  
(Carlo Edwards.)

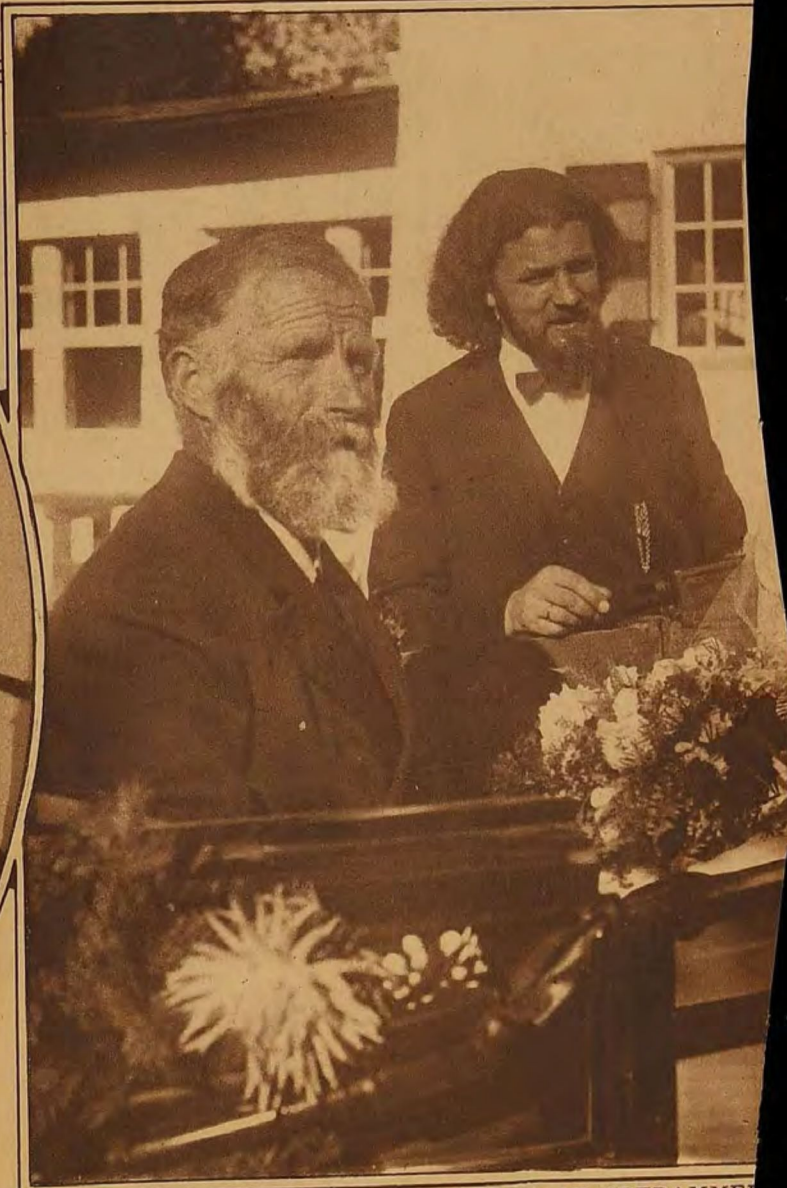




ONE OF THE  
REPENTANT SINNERS OF CALVARY: FRANZ LENZ,  
a Mountain Climber and Famous Ski Jumper, Who Has Been  
Chosen to Appear in the Crucifixion Scene at Oberammergau.  
(Times Wide World Photos.)



"A MAN  
IN WHOM IS  
NO GUILE":  
HANS ZWINKL,  
a House Painter of Ober-  
ammergau, Who Has  
been Chosen to Appear  
as the  
Jesus.  
(Times Wide World Photos.)



A WEDDING PARTY AT OBERAMMERGAU.  
The Adopted Daughter of Alois Lang, Who Will Play the Part of Christ's  
Bride (the Centre) Driving to  
the Church With Her  
Future Husband, a  
Young Craftsman of the  
Town.  
(Times Wide World Photos.)





ZERLINA AND MASETTO  
IN MOZART'S "DON GIO-  
VANNI":  
EDITHA FLEISCHER AND  
LOUIS D'ANGELO  
in the Revival of the Opera at  
the Metropolitan.  
(Carlo Edwards.)



rk Times

Sunday,  
December 8, 1929







ROSA  
PONSELLE  
RETURNS  
TO THE  
METRO-  
POLITAN  
IN THE  
THIRD  
"NOVELTY"  
OF THE  
SEASON:  
THE  
FAMOUS  
SOPRANO  
as She  
Appeared in  
the Title  
Rôle of  
Verdi's  
"Luisa Miller,"  
Which Was  
Last Heard  
in New York  
at the Old  
Academy  
of Music  
in 1886.  
(Carlo  
Edwards.)



Rotogravure  
Picture Section



PORTRAIT OF A YOUNG MAN,  
by Alessandro Botticelli. Lent by Clarence H. Mackay.





1929.

X 9

# RENT WEEK IN MUSIC



Rosa Ponselle, Returning This Week to the Opera in Verdi's "Luisa Miller."



# OPINIONS OF MUSICAL READ

To the Editor of The New York Times:

THE week before Mr. Rosenstock left the Metropolitan I heard two different people say when they were asked if they had liked "Rosenkavalier": "No. This new German conductor is terrible."

This interested me, because I know these people, and know that they know nothing whatever about music. They were not giving their opinion. They had no opinion. They were like the vast majority of concert and opera goers. They had "read the critics."

This is the reason why the present destructive tactics of the music critics is of importance. It encourages an absurdly captious attitude toward music, when what people need most is to have their hearts opened up to it. Those who know little of music, but who might learn much, read the newspapers and are soured.

The critic of a leading paper (not THE TIMES, which was notably fair) found nothing to commend in the beautiful revival of "Don Giovanni" save Fleischer's singing. I have listened to music here and abroad intensively for fifteen years, yet I have never left a performance of opera with a sense of having been more richly rewarded.

Does this mean nothing? Is not this the function of music—to give us a rare and satisfying kind of pleasure? And should it not be the function of criticism to sharpen our ears to the beautiful in the music that is offered us rather than to fortify us against it? What good does it do me to read a technical and unfavorable comparison of the present revival with a performance in nineteen-something in Salzburg, however it may gratify the ego of the reviewer to write it?

If the critics could boast some degree of unanimity, the public would at least have something substantial to lean on. But I notice that whether or not the average man likes a performance depends a good deal on what paper he reads.

If the critics were right, they would be more likely to agree. We who are getting fed up with them have no lack of material to amuse us. One writer felt that the tone of the Philharmonic-Symphony was never so golden as during Mr. Mengelberg's first appearance; another declared that it had never sounded so meager. And it is surprising that Miss Fleischer, whose singing the critics found so admirable, in fact had a severe cold. Perhaps modern

## Critics and Criticism, the Behavior of Audiences, and Other Matters

observed that quite as many late ones arrive for an 8:50 curtain as for an earlier one?

No, it would seem to me, Mr. Jay, that instead of asking many hundreds of strangers to put themselves out for the sake of your elderly companion, it would have shown more consideration for her to have succeeded in getting to the hall in time. And while I am on the subject of tardiness—for I admit I am all "het up" at the faintest suggestion that there may be any backward step—whence comes this arrogance on the part of late-comers? I find it not alone at theatres and concerts but at dinners. Let a single hostess be moved by the comfort of her twenty guests to serve dinner before the arrival of her last couple and the late-comers verily wax indignant. Indignant, forsooth, because the desire for a well-cooked dinner, served hot, on the part of twenty guests is put before the shallow conceit of two who are unwilling to put themselves out, yet who expect others to be seriously put out for them. It is a psychological study which I find as fascinating as it is mystifying.

So, although I do not know "who originated this brilliant method of torturing the late-comer," I beg of them not to budge an inch from their position. The sheer effrontery of the man exclaiming "What is the public going to do about it?" The public—or I miss my guess—is going on being delighted with me that those who make sacrifices in order not to interrupt music are henceforth no longer to be the ones who are punished for a minority which is temperamentally too selfish or too indolent to make any effort to reform its habits.

ANNIE NATHAN MEYER.

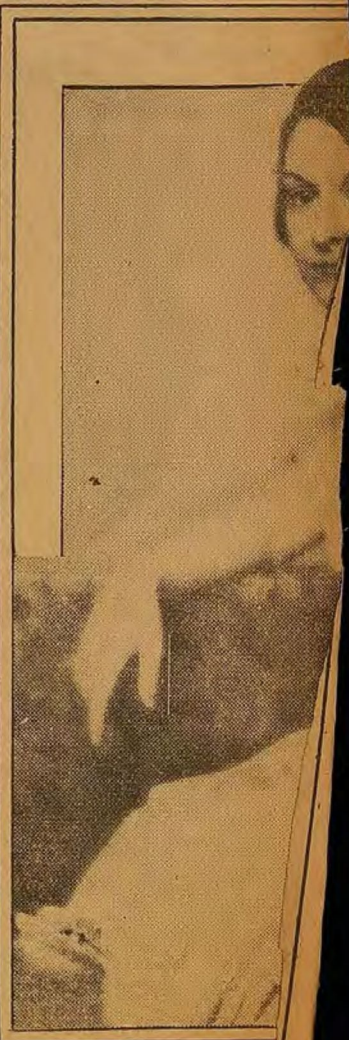
New York, Nov. 27, 1929.

### PROMPTNESS IS COURTESY.

To the Editor of The New York Times:

PROPOS of several objections to closing the doors of an auditorium at the beginning of a concert and keeping them closed until the regular intermission, permit me to remind those dissatisfied with such a rule, that promptness is the soul of courtesy, and those who are not considerate enough to respect a conductor's wishes had better remain away or go elsewhere and be amused by "blond" entertainers, where their

fortune brought him to New York City and a press clipping caused him to turn his steps to Lexington Avenue and Sixty-eighth Street, where he found the co-terpart of his college days taking place in the equally classic shades of Hunter College under the name of the Lewisohn Free Chamber Music Concerts—taking place each Wednesday evening throughout the college year under the direction of I



Lucia Chagnon, Soprano

MUSIC



me

Sunday.  
December 15, 1929



"THE GIRL  
OF THE  
GOLDEN  
WEST"  
RECOVERS  
FROM THE  
EFFECTS  
OF  
FRONTIER  
DAYS:  
MME.  
MARIA  
JERITZA  
Convalescing  
From the In-  
juries She  
Suffered  
When She  
Was Stabbed  
With a  
Wooden  
Knife During  
the Staging  
of the Puc-  
cini Opera at  
the Metro-  
politan.  
(Times Wide  
World Photos.)







Rotogravure Picture Section



RUTH ST. DENIS AND TED SHAWN  
in the Algerian Episode of Their Dance Program Being Given  
at the Forrest Theatre.  
(Townsend.)



Sunday, December 29, 1929

ur

