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Detail of Recent Walters  
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(See page 37)







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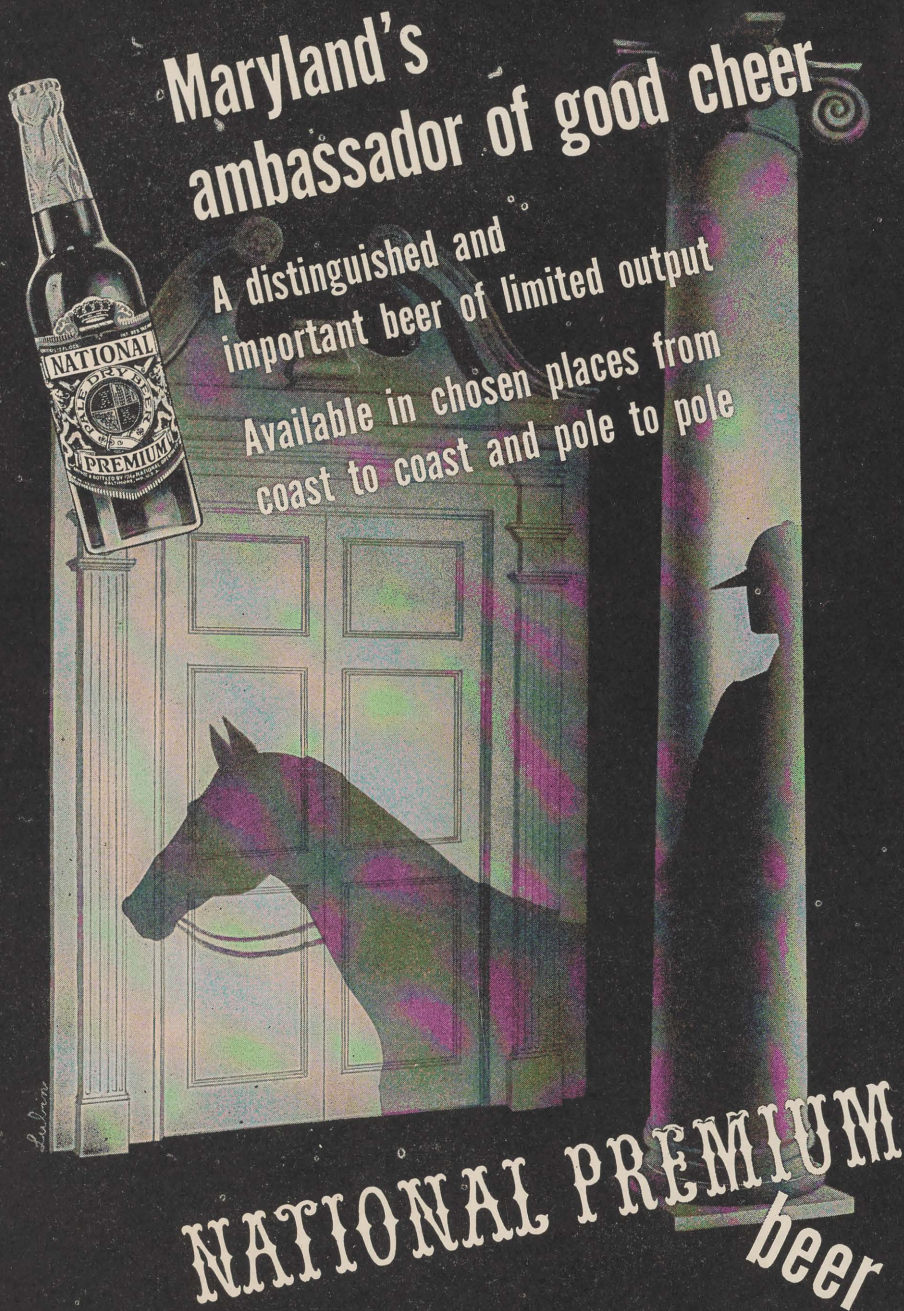


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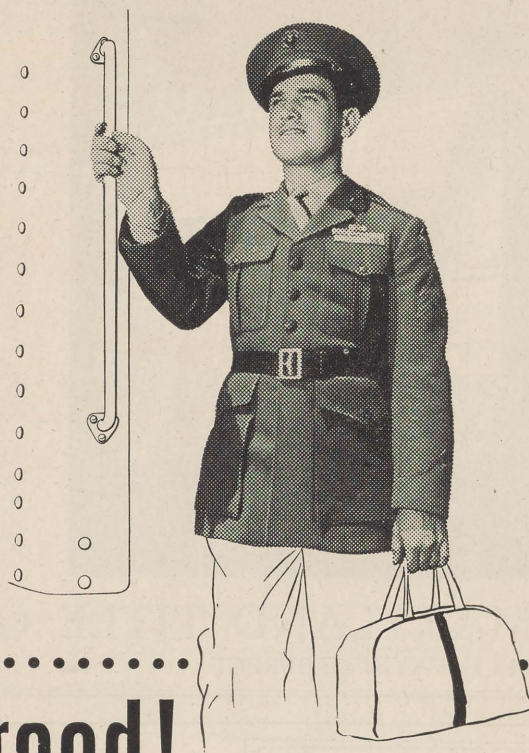
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# GARDENS, HOUSES and PEOPLE

## A News-Magazine

VOL. XXI

MARCH, 1946

No. 3

### PEABODY LIBRARY BIRTHDAY



REV. DR. KIRK

■ One of the distinguished events of the season took place January 29, when the Peabody Library celebrated the 80th anniversary of its dedication with a reception and tea.

Attended by many of Baltimore's best known representatives of the world of culture, the event was held in the central Stack Room. This meant surroundings entirely divorced from contemporary vulgarity, noise and sham. This vast apartment, probably unique in libraries anywhere, retains, one imagines, the atmosphere that came into being, as it were spontaneously, with its opening.

Naturally the collection has grown vastly, approximately from 15,000 to a present 252,000 books, but the sense of quietude established by permanently fixed values has never been disturbed.

With its softly-lit reading desks, suggesting beacons that no darkness can conquer, with the plaster cast of the late J. Maxwell Miller's heroic "Orpheus and Eurydice," (it would be a fine thing if funds could be raised for putting it into marble or bronze, preferably the former), in the background, and with its crowded shelves, rising, tier after tier, into the ceiling shadows high above—with all this in subtle co-ordination, the Peabody Library Stack Room is a veritable subjective refuge, harmonious in all its elements; very still, but echoing with deathless voices.

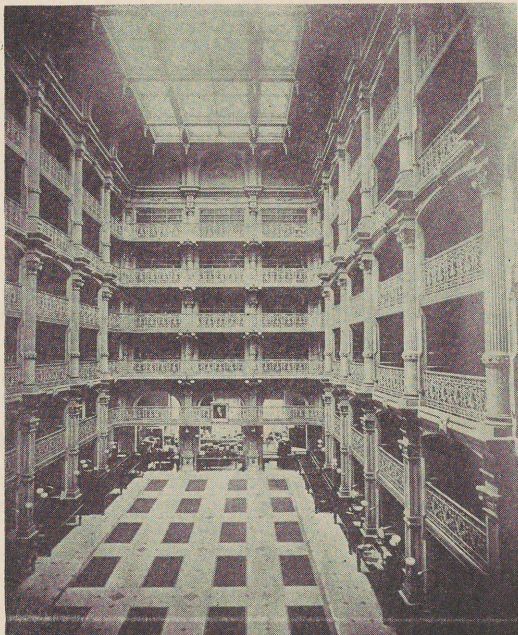
Curiously, the suggestion of period inherent in the late Victorian structural and architectural characteristics does not obtrude. It is a dateless place for study, meditation and contemplation of masterpieces of the human mind and spirit.

Those who appreciate it, and fortunately they are many, love it; they rejoice that "progress" has never damaged it and shrink with dismay from the idea that it ever will.

### NO MODERN CONTAMINATION HERE

The Stack Room of the Peabody Institute Library has remained immune alike to the devastation and vulgarizing influence of modern progress.

Photograph courtesy News-Post



### BACK TO NEWS

Now for some news about the birthday party:

Arranged by a committee headed by Mrs. J. Crossan Cooper and with Dr. J. Hall Pleasants, president of the Peabody Institute Board, presiding it was entirely informal. Mrs. Pleasants and Mrs. Henry E. Treide poured.

The selection of Rev. Dr. Harris E. Kirk, pastor of Franklin Street Presbyterian Church, as principal speaker could not have been happier, since nobody could talk with greater authority or appreciation than he on the treasures of such a collection of books as this.

The following are excerpts, taken more or less at random from his address, which was punctuated by humor:

"One of the greatest of pursuits for a man of intelligence is the constant enlargement of the realm of intellectual delights. To this necessity the library makes its appeal. A second education is an absolute necessity if man is to escape the frightful boredom of old age. . . . Look into any club at those old men who, like skilful foxes, have gained safe haven from the dogs of chance, who put all their thought on business, and when in old age they come close to the journey's end, talk chiefly of their bonds and their blood pressure. The library to discerning minds offers escape from all this, and if that only were its function it would be fundamental to all the rest.

"If we could gather together the books written in this room, or the books that credit their basic researches, you could fill it. Here years ago you would find Woodrow Wilson and John Fiske and others of that ilk. And here, through months and even years, you will find modest scholars patiently working upon some book that eventually will add something to the abiding wealth of human knowledge.

"Besides this, books and excerpts are constantly sent to scholars all over the United States and Canada, for here are books that cannot be found either in the British Museum or the Library of Congress."

In concluding Rev. Dr. Kirk said he had two practical objects in mind: to arouse interest in young minds and thus aid them to break through the contemporary aspect of things, and to form a group to be known as the Friends of the Peabody Library.

This, he added, would not be for purpose of raising money, but "to recognize our responsibility towards the younger generation. Why should not professors, teachers and parents urge upon their young people to seek the broader influence of the library? If those of us who feel this responsibility had a little encouragement, it would open the way for period gatherings here to exhibit and associate together in popular talks the immense resources of the collection.

"This great library is from one point of view like Ezekiel's valley of dry bones. So long as books are unread they are inert. Who among us will venture to prophesy over these bones? Here sleeps the wisdom of the ages; who will help us call it forth and give it body, form and appeal?"

### GARDEN PILGRIMAGE TO RESUME

BY CHARLTON M. GILLET, *Chairman*

■ For the first time since Pearl Harbor, the Federated Garden Clubs of Maryland will conduct a Pilgrimage—the ninth—during which many of the State's most beautiful old places will be open to the general public for a small fee. Proceeds will be used for the maintenance of the Hammond-Harwood House, Annapolis.

The Pilgrimage will start April 28 in Charles County and will continue as follows: April 29, Dulaney Valley; April 30, Annapolis; May 1, Anne Arundel County; May 2, Kent and Cecil Counties; May 3, Baltimore and environs; May 4, Harford County; May 5, St. Mary's County.

### EVERYONE WELCOME

Everyone will be welcomed on the Pilgrimage, club membership not being at all necessary. We are particularly anxious to have men take advantage of the opportunity; in fact, all of the Counties asked



for Saturday and Sunday, so that they could be sure of welcoming the man as well as the woman of the house.

The committee is hoping that, since this is the first Pilgrimage in five years and there are many new garden club members, every club in the Maryland Federation will plan to devote its May meeting to it. The places open will be of so many different types, large and small, simple and elaborate, that all tastes will find something interesting.

As Charles, St. Mary's and Kent Counties are off the beaten track for most Baltimoreans, the committee is suggesting the best way to reach these counties.

In Charles County, Miss Louise Mattheus of La Plata, and Mrs. Foster Reeder of Mt. Victoria, the chairmen, will be glad to answer any questions if you write to them, as will any of the other chairmen.

To get to Charles County from Baltimore take route 2 to Glen Burnie, then route 3 to Upper Marlboro. Continue on same route 3 to T.B. then to Waldorf and still a little further on route 3 to La Plata where the green Maryland House and Garden Pilgrimage arrows will direct you to the different places open on this tour. About ten places will be on view, such beautiful and well known homes as Rose Hill, West Hatton and Havre de Venture. Unfortunately lack of space prevents descriptions of many of our places.

St. Mary's is the most southern of all Maryland's counties. The first Colonists landed here in 1634. This was the third permanent settlement of the English in the new world. The tip of St. Mary's is a little over 100 miles from Baltimore and may be reached by the same route used for Charles County, as far as Waldorf on route 3, then left on route 5 watching the green Pilgrimage arrows to Charlotte Hall and New Market. *Cremona*, one of the show places of the county, is not far away. Do not miss the lovely double hanging stairway and priceless antiques. *Sotterley* and *Mulberry Fields* are two other houses open this year. Mrs. Howard C. Davidson of 3233 R Street, N. W., Washington, D. C., is chairman of St. Mary's.

#### EASTERN SHORE ROUTES

Kent County, second oldest in the State, is on the Eastern Shore and has to be visited either by motoring around the head of the Bay, (visiting beautiful *Bohemia Manor* in Cecil County on the way), or by taking one of two ferries. The Love Point ferry leaves from Baltimore and takes about two hours. The first one leaves here at 7 A. M. and the last one leaves Love Point at 6 P. M. The second ferry leaves Sandy Point near Annapolis on the hour and the half and takes forty-five minutes to cross.

One lands at Matapeake on route 404 which leads to Queenstown. The Love Point ferry lands one on route 18 which leads into route 404; both routes go to Queenstown and on to Centerville. Here you take route 213 which will take you to Chestertown, which was a port of entry twenty years before Baltimore was "laid out." It was here in 1780 in Emmanuel Church that the Church of England in America changed its name to the Protestant Episcopal Church.

About a dozen old places with beautiful interiors can be visited by following the green Pilgrimage arrows. Be sure to see the antler type stairway in the *Abbey* (see page 14), a house once used as a club for British officers. Go to *Hinchingham* and see the lovely mantels, cupboards and beautiful antique furniture. *Manor Shores*, a lovely place right on the Bay, will be open for the first time this year.

Many other beautiful and interesting places, around Baltimore and Annapolis, will be open, so no matter where you go or what you see you will be amply repaid.

#### ART

■ While the recent Maryland Artists' exhibition at the Museum of Art was sadly lacking in a predominance of worthy quality, it had the benefit of stirring up a discussion that, it is to be hoped, will not be allowed to drop.

In denouncing that debacle and the vicious influences that made it possible, we went pretty far in these columns; still further through the back page portal of *The Evening Sun* in an interview on the subject written by Carol Wharton.

Mrs. Wharton's story was a marvel of accuracy, seeing that we were seething with indignation over the sort of "art" foisted upon



#### RECENT WORK BY MRS. HAWKS

Rachel M. Hawks (Mrs. Arthur W. Hawks), prominent Baltimore sculptor, was commissioned to design this bronze relief. It was recently installed in the office of Wolfe and Mann Manufacturing Company, 28th and Sisson Streets, of which the late Mr. Wolfe was president. The photograph here reproduced is one of Aubrey Bodine's prints.

the public by municipally endowed institutions and our tongue was running like a bell clapper.

Mrs. Wharton's journalistic cipher is apparently dependable, because she missed nothing.

As a result of it all, we fully expected to be engulfed by an avalanche of abuse. Even had we been the target of a barrage of dead cats, interspersed with cabbage as putrid as the sort of painting and sculpture we had in mind—and still have—we would not have retreated a word.

As a matter of fact, instead of being reviled by the masters of decomposition and their backers, we received no end of congratulatory letters and phone calls, all from entire strangers, to say nothing of direct endorsements in personal encounters on the street, in concert halls, at parties and elsewhere.

#### No Courage Required

Most of these stressed our "courage." Let us assure not the slightest was needed. We did not, and do not, care a hang what the "artists" referred to and their lay confederates happened to think or say.

On the other hand, there is the assurance that we represent a very large body of public opinion. Now that it has been aroused, every effort should be made to keep the matter at white heat, to the end that people who have some respect for the aesthetic fundamentals, who get sick and tired of having their intelligence and sense of decency constantly offended, band together and demand that at least some trace of discrimination, some vestige of good taste, be employed in

(Continued on page 28)



## School Items

### OUTSTANDING ACHIEVEMENT

■ Warren Fick and William Cook were given awards for outstanding achievement at the Jan. 31 graduation exercises at Roland Park Public School.

Honor students leaving to take advanced courses at Polytechnic Institute were commended for their fine work; they were John Bennett, Maurice Bates, Richard Benfer. Sixth grade students entering high school were given special recognition.

Warren Fick conducted the opening devotional service and Mrs. Covis, music supervisor, was in charge of the musical program, which included *La Paloma* sung by the girls' chorus, "March of the Musketeers," boys' chorus, Chopin's C sharp minor Waltz by Nancy Anderson, pianist.

Certificates were presented by Mrs. Margaret Stevenson, the principal who, after expressing hearty wishes for the graduates' success, said the Roland Park school expected enthusiastic report of their future work.

### THREE-YEAR RECORD

For the third successive year, Helen Sherwood, junior at Girls Latin School, won the highest record with a score of 85 out of a possible 105 in the annual Current Affairs contest sponsored by *Time* Magazine.

The average national high school mark is 35. Nancy Lou Fargo, also a junior, scored 69; Jean Fox and Mary Heath, sophomores, tied with 53.

The parent-teacher group gave the school 12 Webster collegiate dictionaries and \$50 to the Senior class.

At this group's meeting Feb. 11, Fred Hallford, special F.B.I. agent, was introduced for a talk by Mrs. J. T. Threadgill.

Miss Elise Clark, headmistress, opened the second semester with a chapel talk on the history and aim of Girls Latin School. August deVos, radio speaker of the Church of the Open Bible broadcast, sang solos and spoke on "The Empty Chair. His wife played a Chopin *Nocturne*.

Miss Anne Wiggan of New York spoke at a Thursday chapel session on the necessity of educating for world peace through the World Student Service Fund.

Trophies in the annual invitation badminton tournament were awarded by Frank Roberts, board member of the school. Past winners were Mary K. Martinet, Girls Latin, Patsy Roberts, and Betty Ebeling, Friends, Posey Harvey, Bryn Mawr.

Members of the Girls Latin team were Jean E. Louis, Pat Beach, Mary E. English, Lynn Anderson, Gertrude Marburger, Shirley Schloss, Jean Fox, Deborah Weatherby, Nancy Roscoe.

The school was represented at the Inter-High School Congress at the Institute of Notre Dame by Jane E. Louis, Jean Hirsh, seniors, Peggy Clark, junior. The purpose of the congress is to encourage closer contact among city schools and students generally.

"Bartered Bride" will be given as the school operetta March 29 at 8:30 P.M.

### ALUMNAE DAY

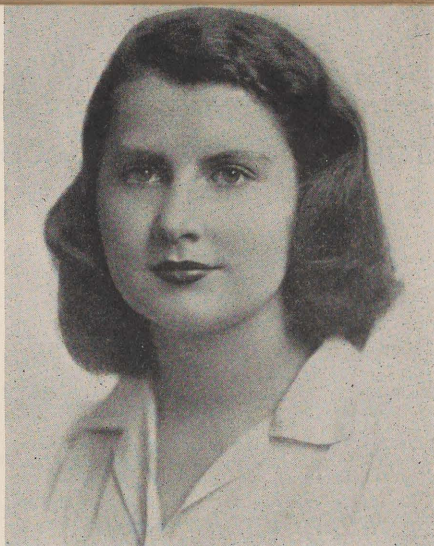
Alumnae Day will be observed March 29 at Roland Park Country School by class room visits, Assembly, business meeting and basketball game between alumnae and Varsity teams.

Miss Gertrude Bohmfalk directed a V Main dramatization of "The Gorgon's Head" for students and parents in the main school.

Molly Renshaw and Helen Toulson, winners of highest averages in their junior year, are Senior Class candidates for the scholarships offered by a soft drink company to two students in each State. It provides full tuition, \$25 a month, and a round trip ticket to the college chosen with promise of \$1,500 yearly for succeeding graduate work.

A talk on radar by a man from Camp Holabird was scheduled for early March. Poems were read by members of different classes at the following Assembly. Dr. Franklin McCauley gave the school an electrically equipped aquarium with tropical fish.

New members of the orchestra, conducted by Conrad Gebelein are Jane Troxell, Kitty Lou Dandy, Eugenia Lester, Betsy Wilkins, Carolyn Smith, Gail Painter, Charlotte Cleveland, Peggy Webb,



### AT SWEETBRIAR

After graduating last June at Roland Park Country School, Miss Elizabeth A. Ruth entered Sweetbriar College as a scholarship winner.

The daughter of Mr. and Mrs. Walter N. Ruth, 10 Hillside Road, Roland Park, she is among this season's debutantes. Her father took a foremost part in the War Bond drives as executive vice-chairman, War Finance Committee.

Left—One of her photographs as a baby.



Pamela Sylvester, Joan Frey, Sabra Toulson, Lynn Hock, Elaine Young, and Anne Greer. The orchestra meets each Wednesday afternoon.

The school will reopen on Monday, March 25, after Spring vacation.

### DEMAND FOR SECRETARIES GROWS

Bard Avon School reports a sharp increase in the demand for secretaries since the ending of the war. Its placement service, it is said, received nearly 2,000 requests last year.

Practice interviews with business executives have been arranged for secretarial students who started training last Summer and who are finishing the course next month.

Three one-act plays were given by the dramatic art and radio departments last month. A radio adaptation by Alice Keith of "Cinderella" will be broadcast over WCBM; dramatic students will give a recital at the School March 20.

Those taking part include Beverly Beckstrom, Peggy Holmes, Carmel Allen, Charlene Ballengee, Fern Brown, Elinor Cleveland, Betty Drew, Patricia Falconer, Kitty Gillespie, Dorothy Lohrmann, Anne Lee Robertson, Leonora Stauffen, Martha Rutledge, and Betty Lou Stmabaugh.

### KOREAN MEETING

T/5 James C. Beese, AUS, and Carter Beese RM3/c USN, his brother, met in Jinsen, Korea after service in different sections. James is with the Military Government in Seoul; Carter is Port Director at Jinsen.

Both boys are graduates of McDonogh School, where they were active in wrestling, football and other athletics. They are the sons of Mr. and Mrs. J. Carroll Beese, 304 E. Melrose Avenue.

### ALUMNI ASSEMBLY

The best of the plays given by students at Calvert School during the last year were selected for the program of the

(Continued on page 64)



# Gardens, Houses and People

## A News-Magazine

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The Editor will be happy to receive for publication items of news and personal interest about things and people generally at Roland Park, Guilford, Homeland, and Northwood.

This Magazine accepts only advertisements that it finds are truthful both in statement and in intent.

*Copy for the text should be received by the fifteenth of each current month for use in the next month's issue.*

Requests for changes or corrections in names or addresses of our readers will be cheerfully granted.

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MARCH, 1946

No. 3

### IN MEMORIAM

#### THEODORE MARBURG

■ No memories of individual associations of our early reportorial days are more happily cherished than those in which Theodore Marburg is a principal. The fact that the civic, national and international work with which he was so prominently identified was one of our city-room assignments over a number of years gave us abundant opportunity to know and understand him both in his executive and personal capacities.

The resultant and composite estimate ranked him high, indeed, in our admiration and affection. He was one of the kindest men we have ever known, always considerate; always willing to go out of his way to help.

His sudden death in Vancouver, Canada, where he had gone for a winter vacation, all alone, though he was 83 years old, ended the career of a man of great distinction alike in the world of culture and international relations.

He was an outstanding exponent of the Peace Movement that reached its tragic and ironic climax shortly before the outbreak of the First World War, with the Third American Peace Conference.

Held in Baltimore in 1911, Mr. Marburg, as chairman of the executive committee, devoted months of hard preparatory work to it. Weeks before it took place, he asked local city editors to let him know who would be assigned to the conference and then proceeded to invite them to his home, 14 W. Mt. Vernon Place, to inform them regarding the program and the personalities and specific work of those who were to take part, among whom were many of wide fame.

One of the big events of the Conference was a huge banquet at the Belvedere Hotel for which a most imposing list of speakers had been announced. Unfortunately one of the foremost and most belligerent feminists of her times—she is still living, a very old woman and not so long ago got back into AP news in a roundabout and none too agreeable fashion—was the first speaker.

She talked and talked and talked and talked—for considerably more than an hour, until the toastmaster was nearly crazy and the guests ready to expire. Nobody tried to stop her—nothing could have, short of a pistol shot—so that the other speakers had to cut their addresses down to almost nothing.

We remember that Mr. Marburg came through the ordeal with triumphant serenity, despite the terrific strain it had put upon him.

President Taft made him United States Minister to Belgium in 1912, a position he held until shortly before start of war in 1914.

A man of naturally aristocratic discrimination, Mr. Marburg, through his long leadership of the Municipal Art Society, and his many benefactions, especially those he shared with others of his

family, to Johns Hopkins University, left an indelible print upon the community.

Thanks to his leadership, its public art treasures were enriched by such things as the mural decorations by C. Y. Turner, John La Farge, Blashfield and Jean Paul Laurens in the Court House, all presented by the Municipal Art Society.

One of its latest gifts was Crenier's bronze "Boy and Turtle" in West Mt. Vernon Place, purchased from the exhibition by the American Sculpture Society in 1923, sponsored by the Baltimore Museum of Art early in its career when it was located in the house at Monument and Cathedral Streets turned over to it by the late Miss Mary Garrett; its site is now occupied by an apartment house.

It would seem that the least official Baltimore could do as a memorial to Mr. Marburg would be to have the Court House murals restored to their original freshness by removing the strata of dirt that, growing thicker year by year, threaten to obliterate their color altogether.

Mr. Marburg was one of the speakers at the unveiling, Jan. 11, 1905, of Turner's "Burning of the Peggy Stewart," second work by this artist, a Marylander and one-time director of the Maryland Institute, commissioned for the Court House, the first having been "Treaty of Calvert With The Indians," unveiled June 2, 1902.

In his address he said that the Court House murals and public statues provided by the Municipal Art Society were "not for beauty alone, though that would constitute a sufficient excuse for their being. They are there to help inculcate and perpetuate ideals."

Further evidence of his foresight is apparent in the development of Baltimore's park system, for the study of which the Municipal Art Society, at his suggestion, in 1939 engaged Frederick Law Olmstead, celebrated landscape architect.

Mr. Marburg was an enthusiastic patron of the arts, particularly painting and sculpture, and assembled a collection that included works by many distinguished artists, notably 19th century French.

He did much to encourage local art, Hans Schuler, director of the Maryland Institute, having been one in whose work he was particularly interested from the time as a young sculptor he won the first Rinehart Scholarship to Paris. Mr. Schuler's heroic bronze "Pheidippides" marks the lot in Druid Ridge Cemetery where he was buried with others of his family.

During his leisure time, Mr. Marburg devoted himself to writing. His works were chiefly political or economic in nature, but occasionally he turned his attention to verse.

The following is the final section of "From the Shadow Of War" in his "In The Hills," published by Putnam in 1924. It is a summation of his unshakable belief in the ultimate triumph of good over evil:

Transition, then, not death we know  
As through the cycles onward flow  
Man's purpose and God's great design  
Strangely changing gross to fine;  
Passing through the finger tips  
The spark that makes the sleeping lips  
Of the inanimate to move  
With longing, high desire and love  
And aspiration.

So shall man's will once more rebuild.  
So shall the blood so freely spilled  
To put the wholesome fear of God  
In lawless hearts bring as reward  
A world law-governed, justice-led,  
Brute force o'erthrown and in its stead  
The sway of reason and goodwill  
To bid the cry for blood be still  
When nation strives with nation.

#### W. ROBY PURNELL

■ News of the death of W. Roby Purnell was published the same day, (March 4), as that of Mr. Marburg's. He was another of the older generation of Baltimoreans concerned with the art life of the city with whom we had long been associated and whom we held in esteemed friendship.

The dean of the city's art dealers, Mr. Purnell had been in business for half a century or so. Having started in the 200 block North Howard Street, he moved to the present location to the Gallery at 407 N. Charles Street, that adds much to the attractiveness of that section.

Mr. Purnell had traveled extensively and was widely acquainted in the art world. He, too, did a great deal to foster the careers of young artists and the one-man shows at his gallery were for years fixtures of the Baltimore art season.



## IN MEMORIAM

ARTHUR H. DEUTE

BY FREDERICK P. STIEFF

(Reprinted from the Evening Sun)

Occasionally in a community there is an occurrence that makes, or should make, us stop and think. Right now I'm thinking of the passing of Arthur Deute.

To old line Marylanders he was an "auslander,"—someone from beyond our borders. Yet within the space of a very short time he endeared himself to all true Marylanders who knew him—because he spoke their language and subscribed to their way of life.

He appreciated the camaraderie that gathered about a damask cloth, not merely because of what lay upon that cloth, of which than he there was no one more appreciative, but rather because of what happened about and around that cloth. All the kindness, the "gemuthlichkeit," the friendliness, the companionship and understanding was of Arthur Deute. He engendered and inspired in his friends an exchange of honest opinion that took one back into the history of Johnson, Addison, Steele, Goldsmith and the hosts of literati that gathered about the oaken tables of the Old English Coffee Houses. He was an intellectual internationalist. The cuisine of a nation was only so sacred to him as the intellectuality that sat before it.

His organizing the Baltimore Chapter of *Les Amis d'Escoffier* was a tribute to him and to the reputation of Marylanders who still like to preserve a fealty to the standard of living of our forebears.

Those who knew him well enough to feel him friend suffer a definite loss. We shall miss him. We are richer for having had him among us. I am privileged to have had the honor of knowing him. He is, and will ever be to those who knew him, a page that graciously and very appropriately fluttered into the binding of Maryland's tradition.

"Our faiths are citadels. The least among us is a soldier. The least among us is literally a crusader. . . . The holy war is everywhere. It is ever being waged." Péguy in "Basic Verities," Ann and Julian Green translation, (Pantheon Books, Inc.)

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Pages 42, 43, 44 and 45

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# Entre Nous

## LADY ASTOR IN GUILFORD

■ During her late Winter visit to Baltimore, Lady Nancy Astor, Virginia-born member of the British Parliament, was guest of honor at a reception at the home of Mr. and Mrs. John L. Whitehurst, 4101 Greenway, Guilford. They were assisted in receiving by Gov. and Mrs. Herbert O'Connor, Mayor and Mrs. Theodore McKeldin, U. S. Senator and Mrs. George L. Radcliffe.

A musical program, in charge of Mrs. C. Albert Kuper, only woman member of the Board of Municipal Music, was presented by Mr. Elwood Gary, Baltimore tenor of the Metropolitan Opera; Miss Celia Brace, violinist; Mr. Le Roy Evans, piano accompanist.

The schedule for Lady Astor's two-day visit also included a dinner in her honor, by the Virginia Society of Maryland, at which she made a big hit as a speaker. While in this section she was the guest of Maj. and Mrs. David McIntosh, Seminary Avenue, Towson.

## HERE AND THERE

Following his solo appearance with the Baltimore Symphony Orchestra, Mr. Pasquale Tallarico, pianist, and his wife, were guests of honor at a reception given by Mrs. C. Albert Kuper at her home, 5110 Springlake Way, Homeland.

Having sold her house at 203 Paddington Road, Homeland, Mrs. Edward V. Milholland, founder and former president of the Three Arts Club of Homeland, and her daughters, Misses Anne and Rose Marie Milholland, are living at 3800 Canterbury Road. Her son, Seaman 1/c Richard F. Milholland, is stationed at San Francisco.

Lieut. Comdr. and Mrs. William M. Dugdale and their two small sons have moved from Annapolis to the house they have bought at 306 Broadmoor Road, Homeland. He will shortly be released from the Navy, after five and a half years' service in the Canal Zone, Atlantic and Pacific theatres and later at the U. S. Naval Academy.

Mr. and Mrs. H. Kirkus Dugdale, of the Cambridge Arms Apartments, Lieut. Comdr. Dugdale's parents, went to Captiva, Florida, in mid-February and will remain there through this month.

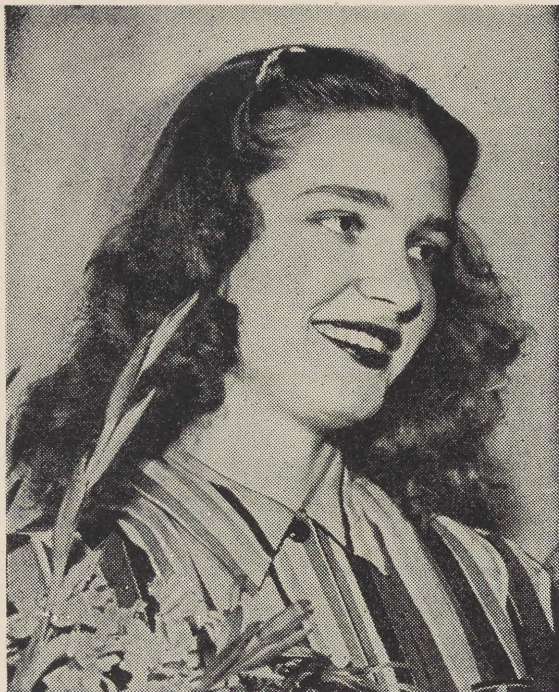
Mme. Tjarda van Starckenburch-Stachouwer spoke at a recent meeting of the English Speaking Union about her experiences in a Japanese prison camp and conditions in the Orient. The former Miss Christine Marburg, she is the daughter of Mrs. Theodore Marburg, 14 W. Mt. Vernon Place, and the late Mr. Marburg.

Mr. and Mrs. Nicholas Shumatoff will make their future home in New York, where he planned to go into business after his discharge from service as a junior grade Lieutenant, USSNR. She was the former Miss Nina Adamovich and lived with her mother, Mme. Nina Michel Adamovich, 4206 Roland Avenue, while her husband was on duty.

## PILGRIMAGE LUNCHEON

Mrs. Blanchard Randall, Jr., entertained at luncheon at her Greenspring Avenue home for members of the House and Garden Pilgrimage of the Federated Garden Clubs of Maryland which will be resumed this Spring. (See pages 7 and 14.)

The guest list included: Mrs. Charles E. Rieman, honorary chairman; Mrs. H. Rowland Clapp, chairman; Mrs. Harry R. Slack, Jr., Mrs. Gideon N. Stieff and Mrs. Martin Gillet, vice chairmen with Mrs. Randall; Mrs. Leslie N. Cay, Mrs. Everard Briscoe, Miss Louise Matthews, Mrs. Foster M. Reeder, Mrs. Robert H. Sayre, Mrs. Morris K. Barroll, of Chestertown; Mrs. Howard C. Davidson, of Wash-



Courtesy News-Post

## MRS. WARD S. OAKLEY

This picture of the former Miss Maria Dabney Lancaster was taken at the home of her parents, Dr. and Mrs. Henry Carrington Lancaster, 604 Edgevale Road, Roland Park, shortly before her marriage to Lieut. Oakley.

The ceremony took place January 19 at the Post Chapel, Trinidad, B.W.I., where he is in Coast Guard service. It was followed by a large reception in the officers' club, after which Lieut. and Mrs. Oakley were guests of honor at a supper-dance. He is the son of Col. and Mrs. Ralph W. Oakley of Ridgewood, N. J.

The bride's brother and sister-in-law, Mr. and Mrs. John Lancaster, are now living in New York. Their first child, Kathleen Landis Lancaster, was born Dec. 14. Mrs. Lancaster was Miss Susanne Landis of Evanston, Ill.

ington; Mrs. Wallace Williams, of Elkton; Mrs. S. Henry Hamilton, Mrs. R. Julian Roszel, Mrs. George Ross Veazey, Mrs. Lawrence R. Wharton, Mrs. Nathan R. Smith, Jr., Mrs. Tilghman G. Pitts and Mrs. Richard Zantinger.

## MR. TAYLOR RE-ELECTED

Mr. R. E. Lee Taylor, vice president of the Municipal Art Society, was re-elected chairman of the house committee of the Friends of Art House. Plans for reopening the house in the Fall under the chairmanship of Miss Anne Graeme Turnbull were discussed at a luncheon at the Stafford Hotel.

Mr. Taylor's committee includes Mrs. George Bingley, Mrs. William A. Boggs, Mrs. Thomas W. Harrison, Jr., Mrs. Wendell de Witt Allen, Mrs. John Alexander Magee 3d, Mrs. W. Watters Pagon, Mrs. Louis W. Alston, Mrs. Andrew C. Gillis, Mrs. Frederick H. Baugh, Mrs. John E. Conroy and Mrs. Walter M. Gieske.

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## HOME VISIT

Lieut. (jg) Robert G. Fitzell, USNR, his wife and five-year-old daughter, Lila, are visiting his parents, Mr. and Mrs. William L. Fitzell, 4211 Tuscany Court. Lieut. Fitzell expects discharge in the near future after service on the West Coast. He is a graduate of Forest Park High School and the University of Virginia, and an honorary member of Beta Gamma Sigma fraternity. His wife, formerly Miss Elizabeth Witsell, of Memphis, is a graduate of the University of Tennessee.

Chief Warrant Officer Richard A. Hess U.S.A., has returned from Korea and is on terminal leave at the home of his parents, Mr. and Mrs. Lawrence J. Hess, Springlake Way. He served two years in Iceland before going to the Pacific area.

His brother, L. Jere Hess R.T.3/c, who is on Destroyer Escort in the Pacific, expects to return to this country in May.

(Continued on page 24)



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# The Federated Garden Clubs of Maryland

## DAFFODIL SHOW DATES

■ In view of the extreme eccentricity of Spring weather, the Maryland Daffodil Society played safe, that is, as safe as possible, in announcing its 22nd annual show.

It has selected the following dates: April 11 and 12, weather permitting; April 17 and 18 otherwise. Having thus laid the matter in the lap of the meteorological gods, all the Club can do is to hope that there will be no floods, hurricanes, earthquakes, late blizzards or supernaturally early hot spells to prevent the show being held at all, as was the case last year.

It will be divided into sections: Trumpet daffodils, three divisions, yellow, white, bicolor; *Icomparabilis*, two divisions, yellow perianth, white perianth; *Barii*, two divisions, yellow perianth, white perianth; *Leedsii*, two divisions, giant, small cup; *Poeticus*, *Poetaz*, *Jonquils*, Double varieties, *triandrus* hybrids, miniatures or dwarfs.

Other sections include, finest specimen, newest and rarest bulb; collection, not more than 50 varieties, collection not more than 25 varieties, collection not more than 15 varieties, well balanced collection of 10 varieties.

Flower arrangements will include 6 classes: daffodils with their foliage in flat container; daffodils with any foliage in proper container; Victorian scheme on pedestal; any cut material featuring Spring flowers; study in tones of white in white container; shades of yellow in yellow container. Mrs. J. Rogers Swindell will receive entries in the arrangement classes.

Officials of the Club are Miss Elisabeth Clark, Mrs. Duncan K. Brent, honorary presidents; Mrs. Luther B. Benton, president; Mrs. E. Tileston Mudge, II, vice president and show chairman; Mrs. N. Smith Pendleton, assistant chairman; Miss Clark, treasurer; Mrs. Nicholas G. Penniman, III, secretary.

Committees: staging, Mrs. Helene Lara, Guilford Garden Club; assembling, Roland Park Garden Club, Garden Section Women's Club of Towson; dismantling, Homeland Garden Club; passing for specimen classes, Mrs. William Bridges, Mrs. Charles Peace; passing

for arrangements, St. George's Garden Club; computing points for prizes, Halton Garden Club; publicity, Mrs. Martin Gillet; hostess, Town and Country Garden Club and Mt. Washington Garden Club; judges' aids, Hardy Garden Club.

The show will, as usual, be held at the Baltimore Museum of Art.

## POETRY READING

Garden poetry will be read by Mrs. Charles E. McPhail at the April meeting of the Roland Park Garden Club in the home of Mrs. Arthur M. Shipley, 507 Edgevale Road. Vocal solos will be presented by Mrs. Frederick L. Wehr, with Mrs. J. Edward Murray as piano accompanist.

Mrs. Bartlett F. Johnston, Federation president, spoke on its activities at the March meeting in Mrs. Murray's home, 412 Woolawn Road.

## "FLOWER MYTHS"

This was the subject of a talk by Mrs. Ferris Thomsen at the February meeting of the Cliff Dwellers' Garden Club in the home of Mrs. W. Lee Rawls, 3929 Canterbury Road.

Prizes for a contest of arrangements of green in antique glass container went to Mrs. Samuel M. Hann, first, Mrs. Roszel C. Thomsen, second. Since there were no judges, members voted for their choice.

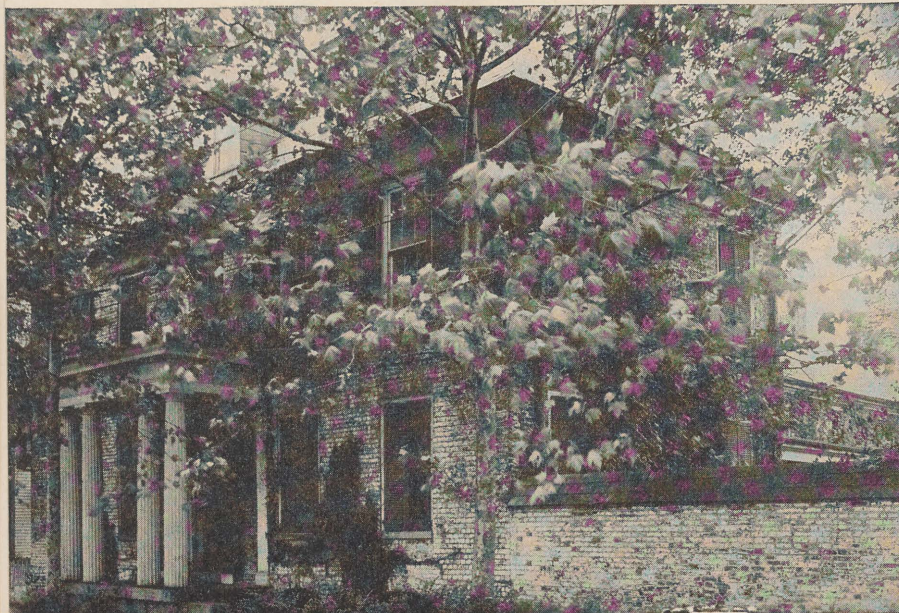
A note from Mrs. Morris A. Soper, founder and first president of the Club, stated that the flowers at Lake Wales, Florida, where she and her husband, Judge Soper, went for the late season, were marvelous and the temperature 78°. It was received on one of the meanest days of Baltimore's winter.

## MRS. BRIDGES TO SPEAK

Mrs. William A. Bridges, chairman, Flower Arrangement Committee, Federated Garden Clubs of Maryland, will speak on "Flower Arrangements" and give demonstrations at the meeting of the Northwood Garden Club April 1. Hostesses will be Mrs. Henry Wittich,

## THE ABBEY

Facing the Chester River, The Abbey in Chestertown is one of the many beautiful old Maryland houses that will be open during the House and Garden Pilgrimage that will be conducted for the first time since Pearl Harbor by the Federated Gardens Clubs of Maryland.



Built in 1735 by Nathaniel Hyson, The Abbey was used as a club for British soldiers before the Revolution. The name was in derisive reference to the unique red and blue transom over the front door.

The original paneling is intact save that of the drawing room, which was purchased a number of years ago for the Baltimore Museum of Art.

Striking features are the double antler type staircase with delicate spindles and mahogany hand-rail and a built-in library shell cupboard.

In the fall of 1944 plans were announced for the purchase of The Abbey, also known as the Ringgold-Pearce House, as a gift to Washington College, Chestertown, by a group of its friends. It was once the home of Thomas Ringgold, Colonial merchant prince, and later of U. S. Senator James A. Pearce, father of the Maryland jurist, James A. Pearce, Jr.



Jr., 1200 Havenwood Road, and Mrs. Morris W. Hawkins. Another feature will be a talk on "Roses" by Mrs. C. Clifton Coward, continuing the series of discussions by members of the club on flowers to which they have given special attention. This club will hold its Spring Flower Show May 6.

### THE GARDEN LIBRARY

■ "Weeds of Lawn and Garden," by John M. Fogg, Jr., (University of Pennsylvania Press), is about as valuable a handbook of the kind as the amateur either of vegetables or ornamental gardening could find. Such knowledge as it communicates is as essential, indeed, as information regarding the habits and requirements of cultivated plants.

It is by no means merely the beginner who is unfamiliar with the weeds that infest gardens; experienced gardeners are often unable to identify many of common ones, though

(Continued on page 16)



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they may be recognized as such. Still more are entirely unacquainted with any means of extermination save pulling out on sight.

Mr. Fogg's book is a practical discussion intended primarily for the amateur. The introductory chapter "What Is a Weed" merits special note since it mentions many plants which, while beautiful in themselves are, because of pernicious invading habits, the curse of any garden into which they are introduced, unless ruthlessly controlled; some defy the sternest methods of extermination. Such things classify as weeds: "any plants that grow where they are not wanted."

Since Mr. Fogg is vice-provost and professor of Botany at the University of Pennsylvania, it goes without saying that his book is scientifically authoritative. Technical phraseology is avoided as much as possible, each of the subjects being clearly described under excellent black and white drawings by Leonie Hagerty.

A brief final section calls attention to the fact that some trees may occur as weeds. This is followed by a glossary of botanical terms, bibliography and index. All in all, "Weeds of Lawn and Gardens" achieves its purpose successfully.

#### FOR THE FOOD GARDENER

Paul Dempsey's "Grow Your Own Vegetables" (Houghton Mifflin) provides information for the amateur figuratively as well as literally, from the ground up, since it starts with the fundamental of all good gardening of whatever kind: plan and preparation.

Separate chapters are devoted to planting, Summer care, cultural methods, small fruits, insect and disease control, early vegetables, preparation for the table and home preservation of vegetables, storing and flowers in the vegetable garden. Appendices give detailed information about soil, fertilizers, insects and diseases.

The present issue of "Grow Your Own Vegetables" is a revised edition that brings the original, published in 1941, up to date; the chapter on storing vegetables was rewritten; the one on home preservation of vegetables is new.

Mr. Dempsey, who is supervisor of an experimental garden at the Massachusetts State College and assistant professor of its Research Department, presents in this work a guide to vegetable gardening as concise and as broadly informed as you are likely to find.

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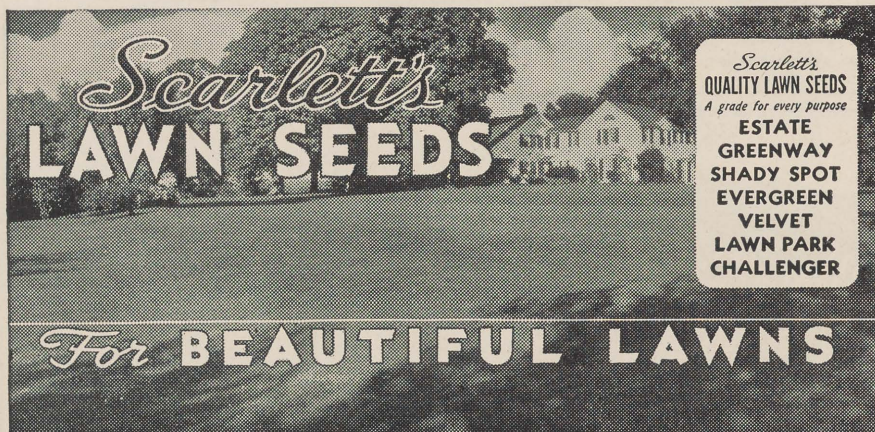
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## ARCHITECTURE

■ New Bern contains a great deal of interest and importance both from the architectural and antiquarian standpoint. We have never seen a town in which there was such a variety of early American style. Most of the residences are Southern Colonial, almost invariably timber, painted white, but there are some fine examples of Dutch Colonial, once in a while a Louisiana type house and several of brick similar to 18th century Maryland town mansions.

Some of the houses close to the harbor—New Bern is on the Neuse River, 20 miles or so this side of its outlet into Pamlico Sound—have Captains' Walks on the roof, similar to those of old New England coast houses.

First Presbyterian Church with its shallow portico supported by Ionic columns, its windowed tower stepped up in diminished rectangle to a latticed cupola, is among the country's famous old churches. (Picture, page 26.)

The lack of ostentation of fine old buildings always throws into disturbing contrast abuse of later architectural trends. We remember very vividly, for instance, in the heart of New Bern, a building which suggested that its architect had been a victim of galloping Corinthianitis.

The residential section is very charming but the business district is as nondescript, as hideous, as in the case of most ancient American towns that forge or utterly disregard their tradition of beauty and simplicity as they evolve from agricultural to commercial centers.

We were strongly reminded of Baltimore and a good many other Maryland places when we learned that New Bern's splendid water front was unsafe for bathing because of pollution, municipally sanctioned here, so we were informed.

The New Bern housing projects—one for white, the other for colored people—were the most attractive we have ever seen. Thoroughly up-to-date without being at all arrogantly anachronist in their setting, they combined the requirements of so-called functional housing with beauty—an achievement one might imagine forever beyond human grasp, judging by the looks of similar Baltimore projects.

(Continued on page 26)

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## Musically Speaking



MISS MERRIMAN

### MISS MERRIMAN'S SUCCESS

■ In our review of the Baltimore Music Club recital at the Belvedere Hotel, Nov. 6, 1943, at which Nan Merriman, fresh from winning the National Federation of Music Club's prize, made her first Baltimore appearance, we had the following to say:

"Her executive and interpretative handling of a program widely diversified in style and mood requirements was that of a capably trained and versatile young singer."

This opinion was strongly emphasized by her recent Peabody Conservatory recital (Feb. 1). As a matter of fact, it was altogether one of the most impressive and delightful recitals by a young singer we have heard in many a day.

The quality of Miss Merriman's training was again indicated by perfect preparation for a very difficult task. Her rarely beautiful mezzo voice, closer perhaps to contralto than dramatic soprano, was naturally, and hence easily produced; her stage presence was that of the born professional endowed with impeccable taste.

The program was unhackneyed, and generally interesting. Her projection of the evasive subjective values of a Debussy group indicated that she was particularly well equipped by temperament for French "art songs," which are even more specifically exacting in *metier* requirements than *lieder*, which, by the bye, were not represented on this occasion.

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Arias by Handel, Donizetti and Massenet made us think she would be something of a sensation on the operatic stage, for which she told us, during a dressing room chat, she was preparing—"oh, a lot of the big roles."

All in all, it would seem that Miss Merriman, whose assets include beauty of face and figure, seems destined for a career of increasing brilliance.

Her recital accompaniments were ably played by Paul Meyer, pianist.

### TOTENBURG

Roman Totenburg, former concert master of the Baltimore Symphony, was heartily welcomed by a good size audience when he returned to give his Peabody recital (Feb. 8). Expectations justified by his solo performances on previous occasions were amply realized. He played a long, and difficult program with easy technical command and his interpretations created new respect for his powers of insight.

The rich beauty and unerring carrying-power of his tone, the simplicity of his style and his sense of intimate emotional values established a bond of communication with his audience rare because of its warmth and vitality.

Beethoven's A major Sonata, Op. 47, the famous *Kreutzer*, which Tolstoi curiously used as a symbol for one of his tragic novels, presented the most severe subjective test; it was very admirably met.

Other numbers were the over-long Schubert's *Rondeau Brilliant*, a group of Spanish songs by Nin, transcribed by Kochanski; shorter things by Moskowski-Sarasate, Ravel, and Wieniawski. Milton Kaye's piano accompaniments were better in point of precision than they were dynamically.

### TICKLISH UNDERTAKING

Pasquale Tallarico's performance of Schumann's A minor Piano *Concerto* with the Baltimore Symphony (Feb. 6) was an unusually ticklish undertaking, due to the fact that the concert was in charge of a guest conductor who had never

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## OPERA PRINCIPALS ANNOUNCED



HELEN TRAUBEL

■ Principals for the Metropolitan Opera's two performances at the Lyric announced by Frederick R. Huber, its local representative, are:

April 1, "La Gioconda" — Milanov, soprano, and Stevens and Harshaw, mezzos, Pinza, basso, Richard Tucker, tenor (local debut);

April 2, "Tannhäuser," Traubel, Maxine Stellman (local debut), sopranos, Thorborg, contralto, Torsten Ralf, tenor (local debut), Janssen, barytone, John Garis, tenor (local debut).

before appeared with this orchestra and to the necessarily sharply limited opportunity for rehearsal.

The occasion marked the local debut of a little, and not very impressive-looking musician with a great and most impressive reputation—the Russian-born, American-adopted Igor Stravinsky.

Thanks to the results of the excellent drilling of the Baltimore Symphony under Stewart, to Stravinsky's sincere handling of his job and to Tallarico's executive and interpretative qualifications, the

(Continued on page 52)

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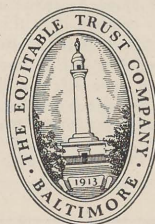
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## Things Dramatic



G. H. POWDER

### VAGABONDS SCORE AGAIN

In selecting Noel Coward's "Blithe Spirit" as their February bill, the Vagabonds scarcely could have picked a more difficult play for production on the non-professional stage. That they succeeded so well in grasping its elusive quality and in projecting its motivations and their behaviouristic manifestations was, indeed, a notable tribute to all concerned.

First mention should be made of the direction of G. H. Pouder, whose work in this field, had he devoted himself to it exclusively, might have won him success in the theatre equal

to that he has achieved in the business world as executive vice-president of the Baltimore Association of Commerce.

As director, Mr. Pouder is exceedingly meticulous in regard to the various and complicated details involved in smooth stagecraft. He gives, for instance, as much attention to subtleties of lighting, selection and placement of properties, as he does to questions of even pacing, of keeping his cast working as a complete entity, without hampering individual characteristics.

His close attention to the matter of diction is especially to be commended in a day when most actors, to say nothing of singers, use the English language as if it were a hybrid between Sanscrit and

hillbilly dialect, pronunciation slovenly or clipped, voices so badly focused they scarcely carry 10 rows.

Mr. Pouder's direction of "Blithe Spirit" would have done credit to an experienced professional expert; it was infinitely better than a good deal in the same field we have observed in the commercial theatre lately.

### The Cast

He was lucky to have an able group of actors from which to draw his principals—all well-matured in Vagabond and other little theatre production and capable of handling antipodally contrasted characters.

While the first two acts are so similar in content and motivation to Henri Batille's "*Le Songe d'un Soir d'Amour*" (an English translation of which by the editor of GARDENS, HOUSES AND PEOPLE, "The Wraith of an Old Love," was given by the Vagabonds a long time ago) as to suggest direct derivation, the last act is entirely original. This is the section that puts the piece on the borderline between high comedy and farce; Mr. Pouder was very wise in emphasizing its significance in the first of these classifications.

Coward, as if in defiance of his name, is among the most audacious of current playwrights. "Blithe Spirit" is typical in its sharply pointed, superficially witty, dialogue, of his fondness for equivocal situations and dubious people, but in this case they are not morally as putrid as those in most of his works.

The really daring thing he did here was to invade dangerous spiritual territory and to adopt a frivolous attitude towards death. Only his skill in his métier and that of actors fitted to handle the theme discreetly keep such a play from being a macabre travesty.

The Vagabond cast as a whole surmounted the difficulties admirably. The characterizations were aptly conceived and vital; team work was balanced and evenly timed.

Mabel Scott Georgi and Mary Jane Swann as the two wives, the first very much alive for two acts, the second a spectral visitor, played with exceptional skill and assurance.

Mrs. Georgi's reserve was a great asset to a role that easily could be overplayed; Mrs. Swann, whose make-up and costume were just right, was actually wraith-like in motion and gesture; she gave a convincing portrayal of the part and pointed the humor of the lines with the required malice.

Mary Dunphy as the spiritualist, *Mme. Arcadi*, in which Mildred Natwick, former Vagabond, made a great hit on Broadway when she created it in this country, was striking as highly individualized characterization. She was somewhat too fluttery and hurried in her speech the first night, but her performance generally made a notable impression.

J. Hyland Kuhns as the tormented husband, victim, as it were, of astral bigamy, had one of the longest and most trying roles in his extensive career as little theatre actor. He has played none in recent

(Continued on page 40)

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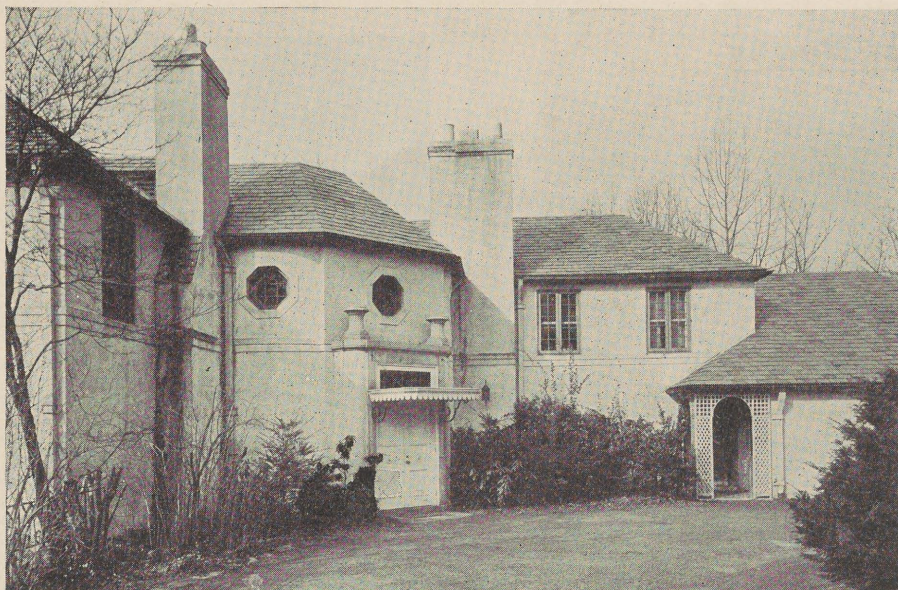
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## About Books



JOSIAH E. GREENE

### PRIZE NOVEL

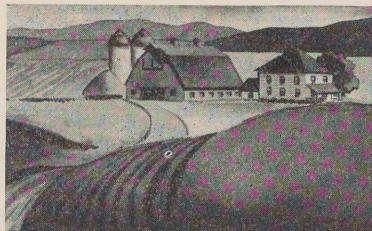
■ "Not in Our Stars," American first prize fiction winner in Macmillan's international competition for the armed forces of this country, Britain and Canada, impressively introduces a newcomer to the literary field, Sgt. Josiah E. Greene, A.A.F.

The title of his novel was drawn from the source in Shakespeare's "Julius Caesar" in which Barrie found the name for his play "Dear Brutus":

"The fault is in ourselves, dear Brutus, not in our stars that we are underlings."

Whereas the British playwright used the quotation to indicate the cause for the sorry failures individuals make of their lives because of innate shortcomings, Sgt. Greene gave it comprehensive application by inferring that the discontent, the unhappiness and disillusion of assemblages of people engaged in the same project summarized the general malady of the times; that this malady was due to causes deeply inherent in the group and, in the broader extension of the symbol, the whole of society.

This, at least, was our interpretation of his fundamental intent, though there was nothing directly to suggest it, the work being preeminently objective and confined to the boundary of its setting.



AN ILLUSTRATION IN "NOT IN OUR STARS"

This is a contemporary dairy farm, apparently within easy reach of New York, (the definite location is not indicated), and the troubled state of the world at large is epitomized in its conflicts between reactionary and radical, realist and sentimental-

ist, underling and boss—all making impossible a decent, peaceful method of life by their failure to pull together.

Truly Sgt. Greene gave himself a big and difficult task. That he succeeded as well as he did is indicative of the arrival in the literary world of a writer of pronounced individuality and intellectual integrity.

The novel would have profited by some pruning and closer co-ordination of material. It is in reality a congeries of character studies and incidents, all more or less objectively or subjectively retroactive, some of sufficient dramatic power to stand as short stories, in which form they could be put with a little editing.

The whole thing would have been better as a novel had it been given the direct driving power of a principal motivation developed in less episodic manner.

### AUTHOR IN SPIKE OF HIMSELF

From a statement in the foreword of his autobiography, "Fighting Liberal" (Macmillan), it would appear that Senator George W. Norris wrote his autobiography in spite of himself. Most of the reasons given by family and friends for writing the book, he remarked, did not appeal to him. "I could not see and do not see now," he added rather querulously, "just why people would be interested in the struggling and somewhat discouraging life that I have lived from boyhood."

Well, as prosecuting attorney, judge, U. S. representative from Nebraska and five-term U. S. Senator, this son of pioneer Ohioans saw, during his long career, a vast variety of grist go into the political mill and quite a lot of chaff, as well as grain come out of it.

Consequently that portion of the reading public absorbed with such matters will undoubtedly find a great deal of

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interest in what Senator Norris has to say, despite his suspicion to the contrary.

As a matter of fact, his book commends itself to general attention for the light it throws upon the period it covers (Sen. Norris was born in 1861 and retired as Senator in 1943), and the important federal legislation that he fathered or sponsored, such as the creation of the Tennessee Valley Authority, and the Rural Electrification Administration.

The chapter "Lighting the Farms" devoted to the last of these epoch-making projects seems to epitomize the methods that justify him in calling himself a "Fighting Liberal."

The book is entertainingly written and contains numerous photographs.

#### IMPORTANT ZO-OLOGICAL WORK

In publishing "The Wolves of North America" the American Wildlife Institute has made an important contribution to zoological bibliography. This book, said to be the only one of its kind ever published, is in two distinct parts, the first, having been written by Stanley P. Young, and the second by Edward A. Goldman, biologists of the Department of the Interior.

Mr. Young's section, devoted to the history, habits, economic status and control of wolves, makes interesting reading for the laymen.

The first chapter traces this animal, which, the author says, has, through the centuries "left a record symbolizing power, courage, fighting ability and ruthlessness," back to its origin in the Pleistocene epoch. There are many references to the conspicuous place it occupies in folk lore and in the literature of all people down to the present. The long chapters on the habits, economic status and control of wolves are equally fascinating.

Incidentally, the first of the three reveals the four-legged species as considerably more worthy of respect than the predatory male bipeds who, these days, are known as "wolves," although many are merely sheep in wolves' clothing.

Mr. Goldman's part in this imposing work had to do with the classification of wolves, being primarily written for scholars in the field; it is pretty hard general reading for the uninformed.

"The Wolves of North America," of course, is preeminently a scientific work, representing the combined effort of recognized authorities it is orderly and thoroughly documented. An extensive bibliography is included and the index makes reference easy.

The volume is copiously illustrated with photographs and drawings, including some fine color prints. Its typography is another tribute to the Monumental Printing Company of this city, a credit we are happy to bestow since this concern has been printing GARDENS, HOUSES AND PEOPLE to our very high satisfaction for a long time.

"Accidents are accidents only to ignorance; in reality all physical events flow out of one another by a continuous intertwined derivation."

GEORGE SANTAYANA, in "Persons and Places" (Scribner's).

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## ENTRE NOUS

(Continued from page 13)

Mr. and Mrs. Harvey H. Wilson, 3913 Juniper Road, flew to Havana from Florida. They were accompanied by Mr. and Mrs. Robert L. Wilson and their son, Mr. Robert Wilson, who recently returned from overseas service.

Lieut. Col. Leslie E. Herbert, C.W.A., and his wife, of the Pentridge Apartments, were entertained during a week-end visit to Washington last month by Lieut. Comdr. and Mrs. Harry G. Bartlett. Mrs. Bartlett was formerly Miss Sarah B. Wilcox of this city. Col. Herbert is now on terminal leave.

## NEWCOMERS

A daughter was born to Mr. and Mrs. Clifton D. Stevens, Feb. 2, at the Hospital for the Women of Maryland; Mrs. Stevens was formerly Miss Frances Steiff, her parents being Mr. and Mrs. Frederick P. Steiff, 18 Midvale Road, Roland Park. Mr. Stevens is employed at Lavonia, Ga., where he and his family will live.

Lieut. and Mrs. William Clyde Amick, Jr., have announced the birth of a son, W. C. Amick, III, at Lawrence Memorial Hospital, New London, Conn. Mrs. Amick was formerly Miss Peggy C. Funk of this city.

## NEW BLUE BOOK

The 1946 Blue Book, 57th edition of Baltimore's Society Visiting List, is prefaced by a roster of its members who served with the armed forces and a list of the 63 who died in service.

Compilation of these alone represented a difficult and trying task; the service roster required 33 pages.

The debutante list gives the names, parents and addresses of girls

introduced to Society during the last year, and entertainments given for them, starting last Spring and continuing through December.

The section devoted to brides' maiden names took cognizance of 128 marriages during the year and showed that the large proportion naturally involved service men—everything from fashionable buck private to Lieutenant Colonel, with quite a sprinkling of Captains and Majors. There was apparently a complete dearth of matrimonially eligible or possible Generals.

The main body of the book, of course, is devoted to the Society Visiting List. It has grown from the traditional "Smart 400" into such a cohort that almost that many pages were required for it—337, each averaging 21 names, addresses, clubs, colleges, and the like—a grand total of something like 7,000.

Concluding sections trace bachelors to their residential lairs and list sub-debutantes, boys in the same age brackets, Bachelors' Cotillon subscribers, local clubs and officers.

## WEDDING BELLS

## LONGCOPE-JOHANSEN

■ Miss Mary Lee Longcope, daughter of Dr. and Mrs. Warfield T. Longcope, 3 St. Martin's Road, Guilford, and Mr. John McL. Johansen, son of Mr. and Mrs. John Johansen of New York, were married in the Protestant Episcopal Pro-Cathedral by Canon Harold N. Arrowsmith at 4 P. M., Feb. 2. A reception followed at Dr. and Mrs. Longcope's home.

The bride, given in marriage by her father, wore white satin and an illusion veil and carried white lilacs. Mrs. W. Fenwick Keyser was her sister's matron of honor; bridesmaids were Mrs. Paul T. Mackie, Jr., and Miss Jacquelin M. Wilson, of this city; Mrs. John Lessard, of New York, and Miss Susan Whiteley and Miss Jane Plimpton, of Washington. The attendants wore gowns of pink faille and coronets of leaves. Their bouquets were of anemones.

Mr. Nicholas Satterlee, of Washington, was best man. The ushers were: Mr. Christopher Longcope and Mr. Duncan Longcope, brothers of the bride; Mr. Godfrey Kauffman, Mr. Frank Smith, Mr. George Lewis, Mr. Percy Preston, Mr. Harkness and Mr. Robert Brown.

A graduate of St. Timothy's School and Radcliffe College, the bride served as War Department cartographer during the war. Her husband, Harvard '38, was with the National Housing Agency in Washington.

## TODD-BROWN

Miss Jean T. Todd, daughter of Mrs. John T. Todd, 100 W. University Parkway, and the late Mr. Todd, and Mr. Ernest C. Brown, Jr., son of Mr. and Mrs. E. C. Brown of Knoxville, Tenn., were married Feb. 9 at 3.30 P. M. in St. David's Protestant Episcopal Church by Rev. S. Tagart Steele of Germantown, Pa., its former rector, assisted by Rev. Richard T. Loring, its present rector. A small reception followed at the Baltimore Country Club.

Mr. Samuel H. Shriver gave his sister-in-law in marriage; Miss Isabel L. Harvey was maid of honor. Bridesmaids were Miss Chalmers Brown, sister of the bridegroom; Miss Rosalie Bruce, Miss Louise Este Bruce, Mrs. André W. Brewster 2d, Mrs. Gordon C. Meacham and Mrs. E. Tileston Mudge 3d.

Mr. David Garland Brown, of Knoxville, was best man for his

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brother. The ushers were Mr. Theodore Garrett Brown, a cousin, of Knoxville; Mr. William Drucker, of Wilmette, Ill.; Mr. Thayer Mills MacKenzie, of Cooperstown, N. Y.; Mr. Peter Randall, of Philadelphia; Mr. Samuel H. Shriver, Jr., and Mr. J. Triplett Haxall Johnson, of this city.

#### CHAPIN-DONOHO

Mrs. Frances B. Chapin, widow of Mr. Harold Chapin, and Mr. Edmond S. Donoho were married February 23 in the Park Avenue Presbyterian Church, New York City. A reception followed at the Colony Club.

Mrs. Stewart Smith of New York was the bride's only attendant; Col. Murray Donoho was his brother's best man. Col. and Mrs. Donoho gave a dinner for them at the St. Regis Hotel; after a brief wedding trip they returned to Baltimore, where they live at the Donoho residence, 1706 Park Avenue.

The marriage was announced by Mrs. Donoho's mother, Mrs. Henry E. Bedford of New York and Dorset, Vt.

#### SCHOLARSHIP CARD PARTY



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■ A committee of the Loyola Mothers' Club of Blakefield, Towson, is busily engaged in arrangements for a large card party Easter Monday, April 21, at the Alcazar, for the benefit of the scholarship fund. Mrs. John A. O'Connor is chairman.

In celebration of the club's 10th anniversary, a number of special features will be added to the event, which is of annual occurrence.

Blakefield was dedicated as a memorial to George A. and Harriet Ann Blake by their daughters, Miss Julia M. Blake and the late Misses Harriet V. and Mary E. Blake.

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## OBSERVATIONS OF A WANDERING GARDENER

(Continued from page 17)

## PILGRIMAGE PLANS

Because many of Southern gardens have not been restored to their pre-war beauty, the North Carolina Garden federation will not conduct a State-wide pilgrimage this Spring.

However, a number of garden clubs will resume the pilgrimage custom. Most colorful, perhaps, will be the New Bern garden tour April 21 and 22, when many of the fine old houses will be open for visitors; guides will be in Colonial dress.

Winston-Salem's tour starts May 10; the date for the Wilmington tour has not been announced; the camellia and azalea gardens of nearby Orton Plantation have been receiving visitors for several weeks. Raleigh's garden club tour will be held early in May.

## BRAIN STIMULANT

We are indebted to E. Carl Sink for some interesting information about species of North Carolina flora we did not have a chance to observe. It was relayed by Bill Sharpe, of the North Carolina State News Bureau, Raleigh, whose copy is usually so good we are sorry there is not more opportunity to use it.

SPRAYING

PRUNING



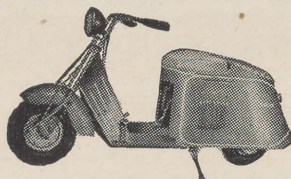
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## IN AN ANCIENT PLACE OF WORSHIP

The interior of First Presbyterian Church at New Bern, N. C., is characterized by the greatest simplicity. The pulpit, approached by steps from both sides, is between the two entrance doors. The floor is sloped to elevate the pews in the rear.

One of the plants Mr. Sink spoke of particularly has the decidedly valuable attribute, according to legend, of stimulating the brain. It grows, he said, on the sandy clay of pocosin rims along the Eastern inland marshes.

He quoted Dr. B. M. Wells, author of "Natural Gardens of North Carolina" thus: "Of special interest near the Sounds is the 'intelligence plant,' a rather insignificant little herb with a leaf shaped like thumb-nail and about twice as large. The sages of India are reported to teach that this cosmopolitan little plant has the remarkable property of stimulating the intellect—that tea made from the dry leaves will make morons into masters and, it is to be supposed, failures into Phi Beta Kappas."

The native Carolina Indians, Mr. Sink went on to say, had their own "intelligence plant" although they used it in a most curious way to display intelligence, in the beautiful yaupon (*Ilex vomitoria*) shrub which thrives and beautifies the outer banks under growing conditions no other plant could survive. It is a true holly, with bounteous clusters of red berries and small, shiny, box-like leaves.

"It is the only species of American holly which is used for making tea—and a very satisfying hot drink it is which can be made from the dried young leaves. Some Outer Bankers will tell you that yaupon tea is good for 'anything what ails you,' and the early Indians were aware of its value. At their feasts they would make so strong a concoction that it would induce immediate vomiting, which would allow eating and eating again and again—which may be construed as intelligent application of natural resources if one's stomach is strong and other pleasures limited.

"If you are a stickler for facts, Wells' intelligence plant is a member of the carrot family, *Umbelliferae*, is related to the common marsh penny-worts, and is called by botanists *Centella asiatica*. The leaves have a very peculiar flavor, one that is unlike any ordinary

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food flavor. It is widely distributed in tropical and sub-tropical areas, always close to coastal borders.

"As to its powers, Professor Wells says: 'A woman novelist whose name has been lost wrote me from Los Angeles asking if this specimen grew on our coast. She stated that her supply from India had become exhausted and, since she was in the middle of her latest book, she found it very necessary to obtain a new supply so as to keep up the quality of her writing. We directed her to the vicinity of New Bern where she was able to harvest many bushels of the plant which, I suppose, she dried and kept on hand much as one does tea so that she could keep herself mentally alert.'"

### SAVE THOSE SUGAR STAMPS

■ Stamps are still needed to purchase sugar, the only food item left on rationing. Do not throw away your ration books. Consumers should guard their books as carefully as they did when rationing was in full force. Lost books cannot be replaced immediately and any books issued now will be carefully tailored.

That is the word from the Maryland OPA State Office, following inquiries regarding necessity for keeping books and also because of requests for replacements of lost books.

"While sugar is the only food left on rationing, it is likely to be continued so for many months and consumers should make every effort to safeguard their ration books," says the OPA. "When books are lost there is necessarily a delay in providing replacements and consumers may be inconvenienced by lack of sugar stamps. It is just as important now, as it was during the time rationing was in full force, to take care of your ration books. Replacement books will be carefully tailored to avoid issuance of duplicate ration currency."

### TO DAFFODILS

(First of two stanzas)

Fair Daffodils, we weep to see  
You haste away so soon;  
As yet the early-rising sun  
Has not attain'd his noon.  
Stay, stay,  
Until the hastening day  
Has run  
But to the even-song;  
And, having pray'd together, we  
Will go with you along.

—HERRICK.

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## ART

(Continued from page 8)

## TYPICAL RESPONSE

■ The following letter from Mrs. Alexander F. Jenkins, 216 Wendover Road, Guilford, is typical of the response to our *Evening Sun* interview:

"Thank you for your courageous diagnosis of so-called modern art. It is depraved, dishonest and pathologic. It has not made the world a better place to live in, but has contributed toward chaos and who knows, oblivion. It is high time responsible citizens called the 'figures'."

sanctioning things shown at museums maintained by the public.

It's come to a pretty pass, indeed, when those concerned with the spiritual and moral welfare of youth should feel it a duty to safeguard children from influences to which museums featuring contemporary "art" expose them.

These influences, we are convinced, are as pernicious as those which brought about the war, differing from them only in kind, since they bespeak the same basic lawlessness and depraved sense of values.

In Right Direction

Herbert M. Brune, Jr.'s withdrawal of \$500 prize fund from the Maryland Artists' exhibition because of the nature of recent jury awards was a step, we feel, in the right di-



MARTIN STREET, ANNAPOLIS

This reproduces one of the paintings by Phyllis Ffrench, Australian artist now residing in Baltimore; it is in her first local one-man show, current at the Curlander gallery.

The old house is typical of the many that will add to the pleasure of the House and Garden Pilgrimage to be conducted by the Federated Garden Clubs of Maryland this spring (see pages 7 and 14).



## CHILD PORTRAITURE

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rection, irrespective of the Museum's right to accept his conditions.

This act on the part of his Art Foundation, Inc., brought the matter to public attention more effectively than anything else. The organization referred to is a family affair, consisting of Mr. Brune, his wife and mother-in-law, Mrs. L. B. Milbourne.

We should like to see it made city wide in scope.

We have been a staunch supporter of the Museum of Art since its start and served for several years as its assistant director.

Because we continue to realize its tremendous community potentialities, it is particularly distressing, from the viewpoint we represent, to see it so utterly lacking in discriminatory power where its contemporary shows are concerned, so docile, if not cynical, in its acceptances; so disregardful of the standards for which civilization has taught respect.

Since virtually all of its officers, from the president down through the directors, represent conservative, law-abiding opinion, it would appear that they are indifferent to this tragic *laissez-faire*, *laissez-aller* policy.

If protest organizations were formed in all of the principal cities of the land, a means undoubtedly would be established for counteracting the infection originating in the nation's No. 1 aesthetic pest-house, the Museum of Modern Art in New York, and further spread by magazines whose fabulous cohorts of readers are introduced to an endless succession of contemporary "masters"—one "greatest living painter" or sculptor after the other, sometimes one a week.

That the terms "painter" and "sculptor" have become, in this context, synonymous with fakir, charlatan and plain downright impostor.

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is something for such an eminent specialist in the American language as Henry L. Mencken to consider gravely.

#### AUSTRALIAN ARTIST'S DEBUT

An unusually interesting and able young Australian artist, Phyllis M. Ffrench is being introduced to Baltimore in a one-man show at Edward H. Curlander's art shop, 525 N. Charles Street.

Miss Ffrench is said to be the first artist of her country to exhibit in this country since Pearl Harbor; her preceding show at McClees' Galleries, Philadelphia, was a pronounced success. She has become a resident of Baltimore, her home and studio being in a fascinating old West Read Street house, No. 125.

A slight, pale-golden blonde, Miss Ffrench is pretty, decidedly reserved and English in her manner, with a *spirituelle* quality suggestive of the Pre-Raphaelites.

Her physique and general appearance give no clue to her work. It has masculine strength, rich full-bodied color and not a trace of the *precieux*, nor any other type of affectation.

Her style is conservative in that it makes no concessions to current fads, but it has plenty of individuality. Her sense of design and good craftsmanship make her compositions interesting; her capacity for interpretation, whether of landscape, still life or portrait subject, gives her work strong imaginative and hence emotional appeal.

Her exhibition consists of landscapes done in her native country and elsewhere, (there are several attractive Annapolis and Baltimore scenes), decorative studies and portraits.

Occasionally she conveys a feeling of mystery, a notable example being "Spell of the Nile," a bold still life built in strongly contrasted color around a long stemmed, dried lotus seed pod and its leaf.

We should advise you by all means to see this show, which continues through this month.

#### HENSHAW PAINTINGS

We have recently seen no paintings by a contemporary American richer in the qualities that suggest endurance than those of Glen Cooper Henshaw shown last month at his studio apartment, 208 W. Franklin Street.

(Continued on page 32)

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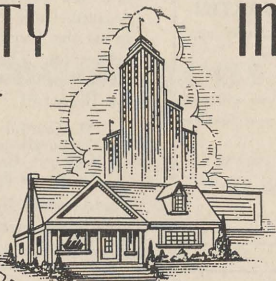
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## MUSIC EDUCATION IN OUR SCHOOLS

### An Aid in Character Building

BY ERNEST G. HESSER

Director of Music, Baltimore Public Schools

(Continued from last month)

#### Permanent Benefit

We have all felt this exaltation and experienced its vital, purifying influence, which remains with us even after the tones cease. Let us work hand in hand to provide for our boys and girls more opportunities to become acquainted with beauty as expressed in music, in order that they too may feel the uplift and regeneration and joy which beauty inspires. For this very purpose our schools offer, throughout the grades and high school, courses in music appreciation in which, through repeated hearings, they gain an acquaintance with the great compositions which are beyond their performing powers. What is more important to the development of character, however,

than an acquaintance with great music, is the fact that through these listening lessons the pupils' sensitivity to beauty is cultivated; and their receptivity to good in whatever form—religion, idealism, patriotism, brotherly love—is increased.

#### Other Activities

Let us turn our attention to the other activities of the school music program. What do the ensemble groups—the orchestra, the band, the chorus, the glee club, the smaller instrumental and vocal groups—what do these contribute toward character education? The music they perform may not always be beautiful, in a strict sense of the word, although it is usually of as high order as the performing powers of the group will permit. Yet these organizations contribute much toward character building.

First of all, they demand that valuable life-asset, cooperation—cooperation with the conductor and with the other members of the group; for no ensemble playing can be attained without perfect cooperation. This means self-control on the part of each participant and a willingness to submerge self for the good of the whole. It calls also for the exercise of patience and courtesy on the part of several sections, for instance, while one section is rehearsing a difficult passage.

Each member of the group must shoulder his personal responsibility of practicing faithfully at home; he must be persistent in his efforts to overcome the difficulties of the selection at hand; he must be prompt and regular in attendance. He learns to take criticism. He learns to be accurate and to desire accuracy. He learns the importance of attention to details, those things which he may consider trifles. He learns the truth of the age-old saying, attributed to the learned Roman, Marcus Aurelius: "Trifles make perfection and perfection is no trifle."

#### Good Habits and Fellowship

"Give a boy a horn to blow and he won't blow a bank"—so reads a little motto that has been used by an outstanding manufacturer of musical instruments. There may be truth in that bit of philosophy, for usually a student becomes so interested in his instrument that he spends a good share of his leisure time in perfecting the use of it and in acquiring more skill and power, and therefore does not have time on his hands to do things that he should not do.

Further, participation in any music organization fosters good-fellowship and engenders a happy frame of mind. It also demands loyalty to the school; for pupils in school music organizations are so frequently called upon to sacrifice their personal plans to perform at some public function as representatives of their Alma Mater.

There is another office performed by music in exerting an influence on character, I am thinking now of songs—patriotic songs, hymns, songs of ethical content, love songs and others. We like to think that the words of such songs are important—and they are. But the words alone do not awaken in us the fervor of response that the words and music together do. The emotional reaction and the uplift of spirit receive added impetus because of the music. Take "America the Beautiful," for instance:

"O beautiful for spacious skies, for amber waves of grain,  
For purple mountain majesties above a fruited plain.  
America! America! God shed His grace on thee,  
And crown thy good with brotherhood from sea to shining sea."

These words in themselves are most meaningful; but how greatly our patriotic feeling is quickened in singing, rather

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See pages 48 and 49

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than in saying the words. For another example let us take that favorite hymn, "Day is Dying in the West":

"Day is dying in the west;  
Heav'n is touching earth with rest;  
Wait and worship while the night  
Sets her evening lamps alight

Thro' all the sky.

Holy, holy, holy, Lord, God of hosts!  
Heav'n and earth are full of Thee!  
Heav'n and earth are praising Thee,  
O Lord, most high!"

Beautiful as the words are, are not the assurance and the adoration they express deepened by the addition of the music? Music intensifies the message of the words. And the more beautiful the musical setting, the more potent the song becomes in inspiring patriotism, deepening faith or awakening devotion.

#### Music as Avocation

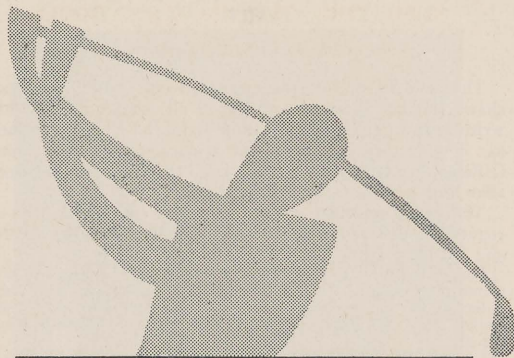
A word regarding music as an avocation may not be out of place in our discussion of character education, for a man's character is clearly shown by his choice of amusement or recreation. Though at present none of us have much leisure, we hope our boys and girls may some day have. So, in anticipation of that time we must develop and refine their tastes that they may be impelled to choose the uplifting rather than the degrading to occupy their leisure. Participation in things musical in school may help them to make a desirable choice in adulthood.

There is no doubt that music plays an important part in American life today and now, more than ever before, should we stress—to quote again the book previously referred to—"The general or humanistic aim of music instruction is to contribute to the character of the individual and society an additional measure of the idealism, the joyous preoccupation with unselfish interests, the elevation and purification of feeling . . . that come from appreciative contact with . . . the beautiful in music."

#### UNIVERSITY HOSPITAL BENEFIT

Under the direction of Mrs. Luther Little, a committee of the Woman's Auxiliary Board of University Hospital is making plans for its annual benefit card party, to take place at the Belvedere Hotel, May 4.

Mrs. Allen Voshell is chairman of the Board; Mrs. Robert Patterson is publicity chairman for the card party, with Mrs. Arthur M. Shipley as her assistant.



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## ART

(Continued from page 29)

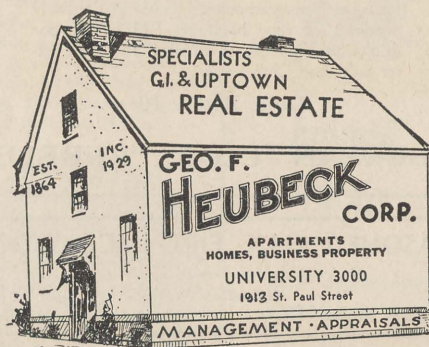
This was the first one-man show given here by Mr. Henshaw, (he has been desperately ill all winter, and at this writing, is a patient at the Union Memorial Hospital), since his introductory exhibit 25 years or so ago at the Jones Galleries, a popular art center of the time on Charles Street near Mulberry, long since vanished.

The artist was then at the height of his career with a reputation that put him foremost among American artists, and his local debut made a sensation.

Though the paintings recently shown were most inadequately displayed, they recalled the fact that the best metropolitan and other critics of the preceding generation had compared his work in its glorious color to Turner and his ability to paint in shadow to Rembrandt.

The collection included besides the pastels for which he is particularly famous, a number of stunning oils—landscapes, portraits and marines.

One prominent Baltimore man was so enthusiastic that he purchased at once 15 or so of the exhibits and carried news of the show to his large circle of friends, with the result that it was visited by some of the best known and influential people in the city.



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## UNIQUE EXHIBIT

The exhibition of silhouettes in the Municipal Museum, (current through March 16), was not only unique but one of the most interesting art events of the season.

Jean E. Heimer, the Museum's executive secretary, was very heartily to be congratulated upon an arrangement that was charming in itself and that took full account of the appropriate atmosphere furnished by the ancient building.

The display included work by famous 19th century silhouettists, with a large collection by Helen C. Ohrenschall, art instructor at the Maryland Institute and Girls Latin School, as a special feature.

Miss Ohrenschall's work shows high distinction in the field. It brings the method into the present without sacrificing its essential characteristics and combines, as do the best examples of the medium, admirable craftsmanship with the feeling for specific subject and its apt expression which define a work of art.

The group called "Shades of Old Baltimore" was poignant in nostalgic quality. Her portraits, whether of individuals or groups, were well composed, effective as character interpretations, and many were given decorative charm by the introduction of still life, flower or foliage motifs.

The brief essay by Helen K. Greenaway, "The Black Art," printed in the February issue of the Museum Bulletin with the catalogue, covers its ground so concisely and interestingly that it is worth preserving for reference.

## ANTICIPATION

We are anticipating with much pleasure the one man show by Col. James P. Wharton, USA, which will be in progress at the Municipal Museum from March 24 to May 1.

Ever since returning at the beginning of World War II to Baltimore—his art education started at the Maryland Institute with Marie de Ford Keller as one of his teachers—as public relations officer of the Third Service Command, Col. Wharton has been exhibiting from time to time.

The coming show will be the most comprehensive he has yet given; by all means reserve time for it.



### "MEETING IN THE SQUARE"

This was one of the silhouettes in the "Shades of Old Baltimore" section of Helen C. Ohrenschall's exhibition at the Municipal Museum.

Accuracy in portraying predominating characteristics of the mode of particular periods is apparent in all of Miss Ohrenschall's work and gives historic, as well as pictorial, value.

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## OFFUTT SHOW

We took the only opportunity available in a very crowded schedule to plunge through a snow storm up to the Contemporary Gallery in West Franklin Street to see T. Scott Offutt's one man show—only to find it closed with an "out-to-lunch" sign on the door. We regretted inability to return because what we have seen on different occasions of Mr. Offutt's work indicated a young artist of innate sincerity and ability.

## TO EXHIBIT IN PHILADELPHIA



SEASHORE FOUNTAIN

Beatrice Fenton will include this work in her exhibition with Marjorie D. Martinet in Philadelphia; it was originally shown in Gardens on Parade at the New York World's Fair.

will show a group of her landscapes. The exhibition will be held in McClees Galleries, 1807 Walnut Street.

■ Marjorie D. Martinet, painter, director of the Martinet School of Art, and her life-long friend, Beatrice Fenton, sculptor, will hold a joint exhibition in the latter's home city from March 25 to April 13.

Miss Fenton, who designed the Lizette Woodworth Reese bronze memorial relief in Pratt Library, is nationally known and has received many honors. Her exhibits will include portrait busts and reliefs, animal studies, fountain and other garden pieces and memorials.

Miss Martinet, also the recipient of prizes,

## MRS. BREEKIN TO SPEAK

■ Adelyn D. Breeskin, director of the Baltimore Museum of Art, will talk on the graphic arts at the Woman's Club of Roland Park March 28 at 11:15 A.M. Mrs. Vernon H. Meghan, Art Department chairman, will preside. The afternoon of the same day, the membership committee, Mrs. Walter A. Frey, chairman, will meet.

Henrikka L. Whelan of the Peabody Conservatory preparatory staff will speak March 21 on "La Gioconda" and "Tannhauser" bills of the Metropolitan Opera's engagement at the Lyric April 1 and 2.



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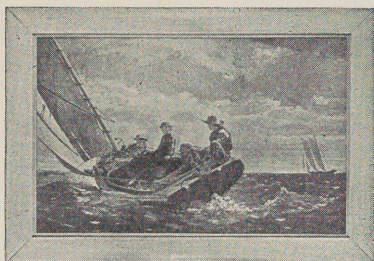
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By  
Sally Stylist

### DAY BEFORE SPRING

With March gambolling in like the nicest little spring lamb (I like mine with mint), our thoughts lightly turn to new spring clothes, things for the house . . . and no matter how bitter the winds later on, that one hint of spring did it! There's no holding us back.

### LINES TO A LADY

Lines are very important to a lady this season and at Lane Bryant's, 224 N. Charles where you'll find a splendid coat and suit collection, the lines are planned to give you the new look, yet are surprisingly easy to wear. News in the coat collection include the deeper, easy armhole . . . wonderful to wear over suits . . . the shorter length coats . . . and the new neutral shade called "Sur". Lane Bryant's suits are cut to make your shoulders look broader, but rounded . . . your waistline slimmer . . . your hips negligible. You'll find the softer lines and

detailing, the soft textured fabrics a delight to wear. Sizes are 14 to 20, 16, 12 to 30, 1/2, 38-52.

### WAVE OF WHITE

Newest and smartest . . . and incidentally the most flattering of fur fashions is the trend to little white fur wraps. Auman and Werkmeister, 311 North Charles, has an outstanding collection of beautifully styled white capes . . . in lambskin, in caracul, ermine or bleached squirrel (you should see this last, its snowy and lovely!)

At Auman's, too, is an extensive and impressive collection of fur scarves to set off your new spring suits to best advantage. Russian sables, mink, kolinsky, squirrel . . . they are all Auman quality and that means you can be sure when you buy that you are making a good investment.





# shopping guide



## TOWN HOUSE TOPICS

The Town House 2408 N. Charles, is full of new and interesting things these days. They point



with pride (and well they might) to their collection of linens . . . hand blocked luncheon sets (some in marvelous designs from earlier days and other climes) hand made linen guest towels (Hurry, you shower gift buyers), linen cocktail napkins and some Guatemalan cocktail napkins that are unusual and conversation making. There are decorated trays and waste baskets and a stunning wastebasket and hamper matched business in ap-

plied chintz with ribbon trimming. Here you'll find, too, old student lamps with really beautiful shades, the old Italian type of thing. Old glass and china, Canadian hooked rugs and a versatile collection of lamps and shades are all worthy of your attention.

## FASHION LEADERSHIP

Only if you are very new to Baltimore, could you help but know that Maison Annette, 33 N. Charles is the center for many of America's finest fashions. Here you will find those inimitable town and country suits by Davidow, superb tailored clothes by Anthony Blotta, the inspired suits and coats by Kraus and the truly marvelous clothes of Nettie Rosenstein, Patullo, Hattie Carnegie, Trigrere, Troy Stix, to name a few.



If you haven't seen the stunning new print scarves made of parachute cloth that Maison Annette's is showing, make a point of it. They're lovely . . . and very moderately priced. If you're smart, you'll be planning your summer wardrobe now and they have an extensive collection of good looking summer things in right now.

## THE HAT DOES IT

Given half a chance, your hat does make your spring costume and if you drop in at Jeanne Bodine, Inc., 108 N. Saratoga and see her new spring collection, you'll agree with me that this spring's hats are really dreams. Hers are especially well selected from the suit



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You'll like the way Jeanne Bodine takes a personal interest in choosing the right hat for your requirements, the hat that does the most for you.

#### LET'S DECORATE



With the declared intention of taking the snootiness out of home decoration, the Mill End shop invites you to drop in and promises that any one of their staff will roll up his sleeves (figuratively anyway) and show you the wide variety of designs, fabrics and colors, aid you with suggestions or help you carry out your own ideas.

The Mill End shop, 322 N. Howard is a fascinating place to visit and you'll find it more than pays to look into their assortment of drapery, upholstery and other fabrics used in decoration. Just drop in and you'll find lots of ideas for making your home a more charming place.

#### NEW "DESIGNERS SHOP"

Featuring dresses and costume suits by leading American designers, O'Neill & Co. has opened the new Designers Shop on the second floor. Notable for its leisurely atmosphere, unusual and beautiful decor by Virginia Conner Dick, nationally famous decorator, its dramatic lighting and color scheme, it has already become popular with smart Baltimore women.

The opening of the shop was marked by a formal spring fashion show luncheon in the Charles Room of the Belvedere, attended by a capacity crowd which received the clothes enthusiastically. Starting with a showing of period costumes by students of the Maryland Institute (including two typical flappers) and closing with a dramatic wedding party arranged by O'Neill's bridal consultant, the show featured the work of such designers as Anna Miller, Larry Aldrich, Cecil Chapman, Vera Maxwell and other well known fashion creators. Following the fashion show, many of the luncheon guests went on an

inspection tour of the new Designers Shop, which is in charge of Ada Allen Carter of the O'Neill executive staff.

#### MUSIC MAGIC

Do you like music? Well, why not wrap it up and take it home with you to enjoy? That's the sentiment of the Free State Stores — bringing you the best there is in music on records. The Free State Store downtown . . . at 108 North Howard Street is a favorite with "long-hairs" as well as the "swing" crowd. There you will find a complete floor of the world's finest melody . . . record gems both classical and semi-classical . . . If you know what you want, it's easy to find . . . and if you haven't decided on anything special, you'll get some grand musical ideas. And downstairs, in the "Rhythm Room" the fans of jive and blues can "go to town" getting an earful of the newest releases regularly.



Both Free State Stores . . . 108 North Howard Street . . . and 440 North Gay Street . . . are going to have those radio favorites, RCA-Victor, General Electric, Majestic, Emerson, Sonora, Crosley, Fada and other famous names. Also well-known refrigerators, washers, ironers and other home appliances . . . and the wisest of the wise are placing their orders now.

#### AURA OF ELEGANCE

There's an aura of elegance about the clothes at Ricard's, 507 North Charles Street, that's achieved by a sure good taste displayed in both the selection of the ready-made clothes and their custom made things. Careful attention to your individual fashion and figure requirements make Ricard's clothes an assurance of fashion rightness. News in the shop at the moment are Brazilian silks, the good looking raw silks that have a rough, homespun finish that's very smart. Their collection of prints is notable. Individuality is the keynote at Ricard's, and women of any age will find this shop an excellent place to visit.

#### FASHION IN FULL BLOOM

Fashions at their loveliest and smartest are found at Jeannette Beck, 1012 North Charles. Enchanting new sequin trimmed prints with the sequins outlining the design, suits by Mangone in the inimitable Mangone manner, Jo Copeland's inspired dresses and costume suits and dinner things from leading designers. You'll like the soft dressmaker suits in gabardine . . . these are in really divine soft colors. You'll always find important and distinguished new fashions at Jeannette Beck . . . and smart women make it a habit to drop in her shop at regular intervals.

#### PAINT NOW

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### NOTABLE ADDITION TO WALTERS GALLERY

■ Through the gift of Mrs. Ralph K. Robertson of New York, formerly of this city, the Walters Gallery has added to its growing collection of 18th century French sculpture a famous work by Francin, "Ganymede."

Claude-Clair Francin was the son of a sculptor, Francois Francin, and since his mother was the daughter of one of the Coustou family of sculptors, he grew up in an atmosphere of sculpture. He studied with his father and his uncle Guillaume Coustou. In 1730 he won the sculpture prize and in 1731 went to Rome to study until 1736. In 1737 he did statues for the palace at Versailles and began exhibiting in the Salon which he continued until 1745—such things as models for his sculptures on the portals of churches as Saint-Roch, the Oratory and the Theatins.

In 1748 he went to Bordeaux to complete the sculptures on the famous square because Verbeckt, who had started them could not return to complete the work. Francin's are the most admired of all the sculptured details on this famous square. In 1765 he returned to Paris and in 1767 he was elected to the academy and died in August of that year.

"Ganymede" was commissioned by Louis XV through the controller-general Orry in 1743 and was intended for the Versailles gardens. The price was 10,000 livres, and the plaster model was exhibited at the Salon in 1745. Due to his activities at Bordeaux the statue was incomplete at the time of Francin's death. When in 1777, the Count de Maurepas, Minister of the King, wanted a statue for his Chateau at Pontchartrain, it was suggested to the King, who agreed, that the "Ganymede" be completed and presented to the minister. Dupré completed the statue, although it seems that only one hand remained to be finished. From the collection of the Count de Maurepas, the statue passed into that of the Count d'Havincourt.

In the last war it was taken from his chateau by the Germans to the museum at Valenciennes and later to Cambrai.

After the Count again got possession of the sculpture, it was sold to Henry Walters in whose house it was kept in New York City. At least one French art periodical protested against the statue leaving France. It remained in the Walters' New York house until it was sold by his widow at auction in 1941 to Mrs. Robertson.

The statue, which is in white marble of heroic dimensions, being over six feet high, represents Ganymede standing on a rock with Zeus, in the form of a great eagle, perched beside him, ready apparently to carry him off, as classical myth related, to become cup-bearer of the gods.

Considered the most beautiful of mortals, Ganymede's legend persisted into later times; he was regarded as the genius of the fountain of the Nile and was even identified with Aquarius of the Zodiac.

It is thought possible that his association with water might have been the reason Louis XV wanted him represented at Versailles, where the water supply was so important for the beautiful fountains and gardens.

### THE WRITER'S TASK

"It ought to be the first endeavor of a writer to distinguish nature from custom; or that which is established because it is right from that which is right only because it is established; that he may neither violate essential principles by a desire of novelty nor debar himself from the attainment of beauties within his view, by needless fear of breaking rules which no literary dictator had authority to enact."—Samuel Johnson, quoted by Joseph Wood Krutch in his admirable biography of that great writer, (Holt, 1944), whom he summed up as "a pessimist with an enormous zest for living."

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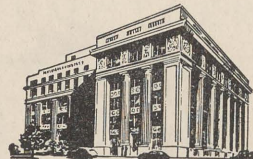
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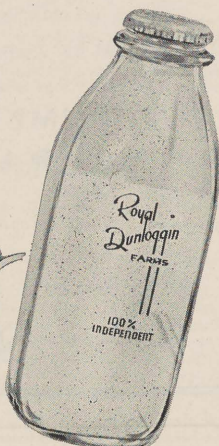
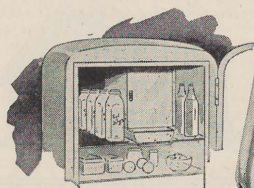
### MR. FOWKE ELECTED

■ At the annual meeting of the Roland Park Civic League, Stonestreet Fowke, 4713 East Lane, was elected president and a new Municipal Relations Committee was appointed to handle complaints, suggestions and other matters connected with the City and its departments. Members of this committee are Frederick A. Savage, chairman, Morton McL. Dukehart, Edgar L. Heaven.

Suggestions for betterment of the Roland Park section will be received by Mr. Savage, 300 Goodwood Gardens, who will turn them over to his committee for discussion with the proper authorities.

Other officers of the League are W. E. Miller, vice president; G. Robert Howell, secretary; John W. Frisch, treasurer.

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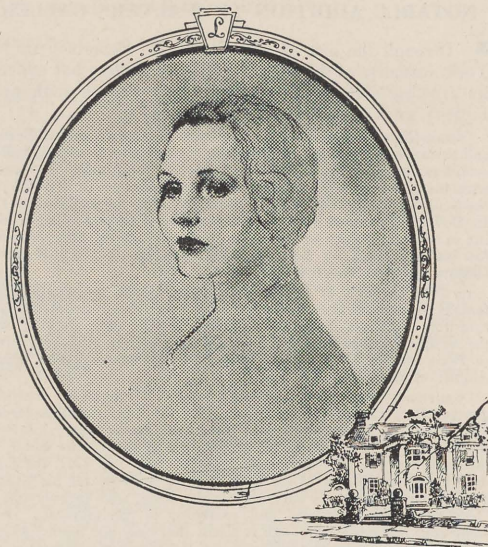
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MRS. DEAN LEWIS

(After a portrait by Eric Haupt)

Mrs. Dean Lewis, 210 Goodwood Gardens, Roland Park, (depicted in sketch above), was general chairman of the St. Ignatius Guild's dance and card party at the Alcazar Feb. 21. Mrs. Victor I. Cook was co-chairman.

Proceeds will be used by the Guild, of which Mrs. Joseph P. Healy is president, to establish Burses for the education of Jesuit priests and to assist reconstruct Jesuit schools in Europe.

### A SONNET ON THE SEA

BY THOMAS TREMLETT FELL

(Ed. Note. Mr. Fell, 19-year-old son of Col. and Mrs. Edgar F. Fell, sent this poem, his first, to his mother at her home, 6203 Haddon Avenue, from the American Army University, Biarritz.

He is the grandson and namesake of the late Dr. T. T. Fell, for 35 years president of St. John's College, Annapolis, and has been in foreign Army service for more than a year. After graduating at McDonogh School here and Kent School, Conn., he completed a term at Massachusetts Institute of Technology.

His father, former officer of the Fifth Regiment, went overseas three and a half years ago with the 29th Division, 175th Infantry; he is now Chief of Claims in the European Theatre.)

I've watched a breaking wave which seemed to spring

To gain its freedom from the ocean's tow.

But never knew its sound today would bring

Back memories sweet of you, lost long ago.

I watched one wave splash up the sandy slope;

It surged in vain to reach where I reclined,

But then it stopped, returned to lose all hope,

Like long lost thoughts which try to reach my mind.

But look! The wave that slid back to the sea,

Like thoughts of you which from my mind have strayed,

Had left its froth which seemed to "ssh" at me.

And listening to the hissing sound it made,

I heard the foam which whispered softly then,

Of memories lost but now returned again.

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### HOLABIRD SALVAGE

■ Approximately \$109,000 of government salvage, 465,000 linear feet and 37,000 board feet of lumber worth \$35,000 were reclaimed and returned to government use at the Holabird Signal Depot from January 1, 1945, through September 30, 1945, according to figures of operations compiled by the Salvage Officer of the depot.

Sales of government property for the same period amounted to \$62,805. This included the sale of 753,000 pounds of waste paper and cardboard. Other items conserved were largely kitchen waste, tin cans and scrap metal.

Some of the miscellaneous items of signal property which the Salvage Officer sells is of a technical nature and of interest to radio repair shops, radio amateurs and radio supply stores.

Sales of such property are on invitation to bid and awards are made to the highest bidder. Any one, except government employees or members of the armed forces, may be placed on the mailing list for invitations by request to the Salvage Officer, Holabird Signal Depot, Baltimore 19, Maryland. Periodic sales are held and the awards are made by a public opening of the bids. It is said that there is a *minimum* of formality in the sale of Salvage Government Property and the routine is simple.

### THE BOY NEXT DOOR

■ The boy next door has come home. He's whistling up the street again. He's wearing gaudy neckties and romping with his dog. He's getting a civilian job and his uniform is in moth balls. He's through with war. It's all over. He's home!

But some of the boys next door aren't home, never will come home. Some will spend the rest of their lives in hospitals or return with their youthful vigor spent.

For the boys who did come home, those who can whistle and play with the dog, the American Red Cross rejoices with the nation. The Red Cross, with the nation, understands the depth of its responsibility to all the other young Americans who have sacrificed their strength to the common cause.

As a great peacetime organization which went to war when other peace-loving American civilians did, the Red Cross will follow through toward victory and devote itself greatly to the welfare of hospitalized and home-coming veterans; it will continue to offer services to the men and women still in uniform. It will be able to concentrate now on acts of peacetime mercy, on relief for war-caused suffering the world over.

This is your Red Cross, your opportunity to welcome home the boy next door, the boy in your own home, by buying a share in the broad responsibilities of this postwar work in the world we all have sought through bloody years of battle. Give!

### SO BRIEF IS BEAUTY

By MARIA BRISCOE CROKER

What could be lovelier than this—  
A cherry tree in bloom?  
So fragrant, white and beautiful,  
It cheered my spirit's gloom.

Brief, as such lovely things are brief,  
Wind swept, it faded fast—  
White petals loosed in sad array  
Far fluttering on the blast.

Yet this swift passing beauty holds  
An ancient truth for me:  
How transient all that earth endears;  
How sure eternity!

### A WINTER'S NIGHT

By MRS. CHARLES FRENCH BLAKE

What poet's song can satisfy,  
What painter's brush enchant the eye,  
Since I have seen a winter's night  
Mysterious, in dazzling white?

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## THINGS DRAMATIC

(Continued from page 20)

years with more assurance or understanding.

Smaller parts were ably played by the veteran Harry Welker, (who appeared in "The Wraith of an Old Love" previously referred to), Edythe Minor, and Lydia Kingsbury.

E. Russell Mark's drawing room set was beautiful and lighting effects by Will Dierken and Naomi B. Evans contributed to the general success of the production.

## HOLLYWOOD MIRACLE

Hollywood performed a miracle, nothing less, in its transfer of Charles R. Jackson's book, "The Lost Week End," from book to screen. It has been added to the few exceptions which must be made in sweeping charges of the vulgarity, the commercialized and cheap glamor, the false values, etc., of American filmdom.

The filmed version of "The Lost Week End" is as startling in its realism as the book; some interpolations to create "story" material were made by developing the love theme, but they are discreetly handled and do nothing to detract from the principal subject.

Nothing was done to lighten the terrific impact of the revelation, step by step, remorselessly, of a crisis in the life of a chronic alcoholic as he sinks, after a temporary spell of decency, into the lowest pit of degradation during a week-end drunk.

In depicting this terrible journey into the abyss, Paramount for once kept close to the script with no deviation towards sentimentality, except possibly the tacked on potentially "happy" ending.

The picture is a triumph for all concerned; Charles Brackett and Billy Wilder for the scenario, the latter also for the direction, and the principals, notably Ray Milland, whose performance as the dipsomaniac is unforgettable.

With no attempt at all to win sympathy, he nevertheless gives the part a tragic significance rare among either stage or screen characterizations; invests it with such power that it is always a heart-breaking experience to watch him, sometimes almost unbearable.

Excellent support is given by Jane Wyman, Philip Jerry and Howard da Silva; the smaller parts are in sure hands.

While the liquor interests were said to have made an attempt to prevent the production of "The Lost Week End," it is not an indictment of them nor anything else in particular.

But for all that, as a warning to individuals who, for one reason or another, obvious or obscure, are no more able to control their craving for liquor than *Don Barnam*, it is ten times more powerful than any propaganda ever put out by the prohibitionists.

It does not accuse, it is not abusive, it is not pious, it does not preach. It simply turns the spotlight of truth upon a route that ends inevitably in destruction of body, mind and soul.

## WINS HOPKINS AWARD



MISS GREEN

Geneva Green of New York was chosen winner of the Theodore Marburg \$100 prize in the 1946 play contest conducted by Johns Hopkins University. The judges were Donald Kirkley, drama critic, *The Sun*, Dr. Ernst Feise, Hopkins professor of German, and Dr. N. Bryllion Fagin, director of the Johns Hopkins Playshop.

The title of the prize winner, "The Daylight Grows," is from a Churchill speech: "We have broken the back of winter. The daylight grows." This is the second time it has won a prize,

the first having been the Thomas Wood Stevens Award of Stanford University last August; it was produced at the Hilbarn Summer Theatre, San Mateo, Calif.

Seventy-eight plays were entered in the contest, having represented 24 states, the District of Columbia and the British West Indies.

Miss Green, in private life Mrs. Arthur Hughes, 410 W. 58th Street, New York, has been writing plays since her retirement 15 years ago from the legitimate stage and radio. While at Vassar, where she graduated, she wrote and produced a Walt Whitman Pageant, "At the Call of the Bird," for the Vassar Workshop Theatre.

## OPERA

■ Interest in the performance of "Faust" by the Philadelphia La Scala Company, (last of its current series of bookings, Lyric, Feb. 22), centered in the appearance of Wilma Spence as *Marguerite*.

Our first hearing of Miss Spence last season when she sang opposite Kiepora in the "Merry Widow" revival, convinced us that she was decidedly a find, due not only to a well placed soprano voice of wide range and unusually brilliant quality, but to her beauty and radiant personality.

Her singing and acting generally in the Lehar music established confidence in the soundness of her preparation and we felt then that she was destined for the grand opera stage.

Her Lyric *Marguerite*, we were told, marked her second performance in this or any other role of the great repertoire, the first having taken place the preceding night in Philadelphia.

While the timber of her voice is not ideal for the Gounod music, which is essentially lyric, (we are anticipating her *Tosca*, her *Gioconda*, her *Aida* and other roles in the big dramatic category), the assignment can undoubtedly be of great value from the standpoint of experience and discipline.

She sang at all times with great intelligence and her acting of the part had the hall mark of stage instinct. She made certain episodes outstandingly effective; for instance the "Je voudrais bien savoir" parlando on a low E of the Second Act entrance was exquisitely shaded both dynamically and emotionally. It furnished, as it should, a clue to both the subjective and musical characterization. The succeeding "Roi de Thulé" was sung with the simplicity due its folk nature, and was an effective approach to the "Jewel Song"; her singing of that famous aria, however, was uneven.

She reached high points in the Entr'Acte and "Recitativo" between the third and fourth acts in the "Anges Pures" of the final trio.

The Entr'Acte music was restored for the first time in our recollection of numberless hearings of "Faust."

Why it has been consistently eliminated is hard to say, since the music is very beautiful—it includes the Romance, "Si le Bonheur,"

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sometimes heard in recitals, for mezzo; further, it is an essential link in the subjective continuity of the story, as revealing the state of *Marguerite's* mind, when, sitting again at the spinning wheel, after the impassioned close of the Garden Scene proper, (the setting is the same), she meditates on her fate as an abandoned woman, with nothing to comfort her but *Siebel's* pathetic if ineffectual love.

In restoring this episode, the La Scala version of "Faust" left out the sardonic Church Scene, but devoted one entire act to the Walpurgis Music, which most companies do not attempt at all, for ballet without, however, the vocal sections.

Miss Spence was very heartily received and was recalled frequently by an audience that crowded the house to capacity.

#### OTHER PRINCIPALS

None of the other principals gave anything like a distinguished performance. Martini was in bad voice, sang off key a good deal, especially in the first scene, in which his accord with the orchestra was ragged, and made no apparent attempt to bring the part to vital life.

It was odd, to say the least, to see a tenor so experienced singing the entire "*Salut Demure*" aria without so much as a glance at *Marguerite's* dwelling, which he was supposed to be saluting. Oh no, he stood full face to the auditorium, which Heaven knows the words "*chaste et pure*" do not accurately describe, and it not even having had its face washed, so to speak, for years and years. We wondered, indeed, if Martini had ever in his life responded to proper stage direction.

Nino Ruisi cut quite a dashing figure as *Mephistopheles* in conventional devil make up—since no basso, not even Chaliapin, has ever had the good sense to dress it as the traveling scholar Goethe made him in appearance, then we wish some one would come along and add tail, horns and pitch fork.

The music lay well within Ruisi's voice and he sang some sections quite effectively. Ivan Petroff made a reasonably good impression as *Valentine* Lillian Marchetto, not particularly well cast as *Siebel*, did her best work in the Entr'acte *Romance*. Mildred Ippolito and Wilfred Englemen were adequate in small parts.

#### FURTHER DETAILS

It is good news that the La Scala Company has announced its return for five bills next season. Between now and then it is most desperately to be hoped that it does something about its ballet. Its dancing in the Kermes scene, punctuated by the cavorting of dreadful male impersonators, was the quintessence of banality.

Things were much better in the Walpurgis Nach; we were not familiar enough with this ballet to know the tradition and so did not know whether the choreography was its authentic expression. Probably it was, since it seemed about of the "Faust" vintage and was generally in accord with the music which, considering the subject, is very tame, with nothing of the wildness and grandeur of the related Venusberg music in "Tannhäuser," nor to any portion of Boito's "Mephistopheles." The premieres did well enough here to merit note: Alice Dakerian, Mary MacDonald, Honor McCulken and Lucia Sandos.

Sets and costumes were good without being at all out of the routine; chorus and orchestra—which merits high respect—were welded into efficient ensembles most of the time by Bamboschek, always a dependable master of his job.

If you want to read an essay on "Faust" that covers its literary and musical background as well as anything we know in brief form, we would call your attention to the introduction Philip Hale wrote for the Ditson edition of the vocal score (1914).

#### CHIGHI MOURNED


Many expressions of sorrow were heard following the news that Alfredo Chighi, barytone, had died after a brief illness the week preceding the "Faust" performance, in which he was scheduled to sing *Valentine*.

Chighi, still in his thirties, made numerous warm friends and admirers here as a principal of the Columbia Grand Opera Company during its seasons at the Maryland Theatre. He knew virtually every barytone role of the Latin repertoire and sang them with genuine distinction. His voice was of rich warm quality and of wide scope and he used it as an artist should.

Possibly his most notable achievement was a performance of *Iago* (Continued on page 50)

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and lipstick . . . there's a pretty new lipstick with matching nail-polish called "Firefly" . . . the blousette or backless blouse is newest and coolest idea under suits (see them in "Look") . . . it's wise to temper the shoulder padding in the clothes you buy to your height and weight. Like skirt lengths, they should vary in proportion to your figure measurements . . . new look of corsages worn low on one hip with low hip-line evening frocks . . . white is every woman's

most flattering color . . . wear it a great deal this spring . . . in hats, in gloves, blouses, scarves . . . remember when buying nylons (or should I say IF?) to buy them darker than you really want (they're so transparent that they look shades lighter on).

### TRAVEL FASHIONS

Our prophecies about travel fashions seem to be coming true very rapidly. Vera Maxwell has designed a wardrobe for air travel . . . John-Fredericks have designed a hat wardrobe for air travel . . . and now there's a magazine "Holiday", dedicated to travel and the places to see. Fabric experts tell us that many of the new nylon fabrics being developed are practically immune to wrinkles . . . also good news for travellers.

### SHEARING TIME

It's shearing time . . . or so say some of our leading coiffure stylists, predicting fewer long flowing locks or topknots, but shorter hair, worn close to the head, reminiscent of the flapper days, tho' not thank heaven, advocating the return of the shingle. At the Hotel Pierre in New York, a hat and coiffure fashion show featured these new shorter hairdos with hats that were designed to go with them. Part of this new fashion is ascribed to the popularity of the musical "Billion Dollar Baby" which features the terrific twenties . . . part to the American woman's insatiable craving for change. Bangs are gaining in popularity . . . good news for the high forehead girls . . . tho' it will probably

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## WHAT THEY'RE WEARING

At Doris Jackson's bridge party at the Baltimore Country Club, Grace Hamman, pretty in a crownless grey bonnet with a huge pink rose . . . Mrs. Frank Taylor in brown with a stunning white hat, dramatic with daisies and green veiling . . . Mrs. Tony Rytina in a striking combination of black and print . . . Eileen Hearn in a dramatic costume suit, chartreuse with packet lapels of leopard . . . the hostess in a coronet hat of massed white blossoms; at the Belvedere banquet to celebrate the opening of the New Theater given by Morris Mechanic . . . Mrs. Albert Neale Smith in a classically beautiful pale blue and gold evening dress, very Grecian, even as to coiffure . . . Mrs. Thomas P. Abbott in a striking Clarepotter dress, cafe au lait crepe, banded dramatically in lemon yellow, pale blue . . . gorgeous Oriental necklace in jade and enamel . . . Mrs. James Henry in a Carnegie portrait dress of velvet, heart shaped neckline, beautifully draped with huge white roses at the left knee, antique Spanish diamond necklace and earrings . . . Mrs. Benson Dushane of Chicago (house guest of her sister, Mrs. William Merrick) in a beautifully simple white topped shirtwaist dinner dress, perfect with her lovely upswept hair . . . Mrs. Reginald Stewart in a gorgeous deep shade of rose, with an American beauty rose in her low knot of hair . . . Mrs. Hope Barroll in black chiffon with high neckline, brilliant embroidery in a sunburst effect . . . Mrs. E. Dickinson Donoho in a beautifully cut black dinner dress with side drapery . . . lots more glamour too including Gloria De Haven, John Payne, and top executives of Twentieth Century Fox; at the Neil Swanson's unique buffet party, Mrs. Robert Bonnell, lovely in a draped dinner dress of deep rose and grey-blue . . . Mrs. Lay Martin, in an effective black dinner dress, smooth upswept coiffure; at a

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showing of hat fashions in the Charles Room, Gene Ziegfeld, the commentator, wearing a marvelous Florence Reichman hat, navy with sweeping lines, nice dash of bright color . . .

#### DESIGNS ON YOU

There's just no resisting the imagination shown in the prints. So far, we've observed one with red lip imprints (the kind that make a wife mad if she spots them on her husband) plus "I love you" written in 5 different languages . . . white French poodles on a grey ground . . . musicians taken from old English designs . . . butterflies . . . hearts with arrows . . . and so on. One beautiful scarf with the Bill of Rights. Would it be cheating to wear it to a civics examination?

#### ADDRESSES FASHION GROUP

A large number of young girls have notable good taste and resent being classed as bobby soxers, declared Kay Long of Junior Harper's Bazaar in a recent talk before the Fashion Group of Baltimore. Speaking at the monthly luncheon of the local group she discussed the magazine's policies and aims.

Mrs. Long, an excellent speaker, was enthusiastically received and answered the many questions put to her during the subsequent round table discussion. She declared herself favorably impressed with the Baltimore stores and the fashions for the younger crowd to which Junior Bazaar appeals.

#### PRESBYTERIAN FASHION SHOW

A strikingly simple white resort frock with a red and blue draped neckline that could also be used as a hood was one of the outstanding costumes of the fashion show given by the Young Women's Group of the Second Presbyterian church of Guilford recently. Fashions by well known American designers and original creations by Jay Colton were ably modelled by members of the organization who showed to great advantage the new lines and color accents of the current season. Mr. Colton who was commentator for the show, pointed out important fashion trends and details including the highly individual hats which were shown.

Mrs. John Sippel and Mrs. M. N. Frizzell were co-chairman of the show and Mrs. Donald H. Tschudy was in charge of the cake table. A capacity audience attended despite a snowstorm.

## GARDEN PILGRIMAGE

Plan now to go on the  
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of Maryland

(SEE PAGES 7 AND 14)

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## TAKE CARE OF YOUR FURS

BY ERNEST SEIVOLD

*Rudolph and Seivold, Furriers*

■ Furs, being valuable as well as useful, should have proper care if they are to wear well. No one can afford to neglect them. It is unfair, indeed, to blame the fur or the furrier, (as many do), for your ill treatment of a fine fur.

A fur classic, often heard in professional circles is that of a social dowager who bought a \$17,000 chinchilla coat one day and wore it the same evening to the grand opera. On the way home she was caught in a driving rain and the beautiful coat thoroughly drenched. Thoughtlessly she threw it over a steaming radiator to dry that night. Next morning! Yes, you guessed, her \$17,000 property was a hopeless wreck. What she said to the furrier is none of our business, but it was not his fault.

So here are a few suggestions about the care of furs which you can follow to advantage if you wish them to have a long and useful life. First, when buying a fur coat, see that it is large enough for you to move easily in it without pulling or stretching at the armholes. Don't subject your fur coat continually to undue strain or friction at any one spot, or carry your purse or packages under your arm, or persist in resting your sleeve on desk or table tops. Too much friction at any one spot means wear or tear.

Should your furs get wet, dry them slowly in a room at even temperature. Keep them away from a stove or radiator, or intense heat may cause the skins to become dry and brittle, and the fur to fall out. A slight rain may not do them much harm, but if they should ever be thoroughly drenched, take them to a furrier immediately for treatment.

(Continued on page 50)

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pages 34, 35, 36

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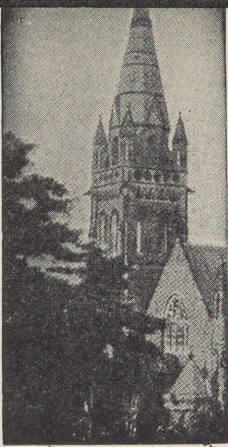
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10:00 A.M.—Adult Bible Classes  
11:00 A.M.—Morning Worship  
11:00 A.M.—Nursery Beginners and Primary Classes  
5:00 P.M.—Westminster Choir Rehearsal  
6:00 P.M.—Young People's Groups

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MONDAYS THROUGH FRIDAYS, 12:20-12:50 P. M.

Week of March 25—Rev. Bonnell Spencer,  
Order of the Holy Cross  
Week of April 1—Rev. Harold L. Bowen, D.D.,  
Rector, St. Mark's Church, Evanston, Ill.  
Week of April 8—Rev. S. Taggart Steele, Jr., D.D.,  
Rector, St. Luke's Church, Germantown, Pa.  
April 15-18—Rt. Rev. Noble C. Powell, D.D., Bishop of Md.  
Good Friday, April 19—The Three Hours.  
The Rev. Harry Lee Doll, D.D.

## Christ Church

ST. PAUL & CHASE STREETS  
THE REV. BENEDICT H. HANSON, B.D.

#### SUNDAY SERVICES

8 A.M.—Holy Communion  
9 A.M.—Radio Broadcast—WCBM  
11 A.M.—Morning Prayer and Sermon  
(Holy Communion 1st Sunday each month)  
11 A.M.—Church School

A Cordial Welcome

## CHURCH OF THE REDEEMER

CHARLES STREET AND MELROSE AVENUE

#### SUNDAY SERVICES

8:00 A.M.—Holy Communion  
10:00 A.M.—Holy Communion Every Sunday  
11:00 A.M.—Morning Prayer and Sermon. (Holy Communion  
first Sunday each month.)  
11:00 A.M.—Church School

## Church News

### SACRED CANTATA

■ Under the direction of Brison C. Tucker, musical director of Grace Methodist Church, Moore's "The Darkest Hour" will be sung there at 5 P. M. Palm Sunday, April 14, with Mrs. Howard Maldeis as the organist.

The choir assembled for the occasion includes many well known Baltimore singers. It consists of:

Sopranos: Mary Wiley Gill, Barbara Barnes, Ruth McGinnity, Helen Stokes, Betty Hocker, Mary Vernon Long, Loretta Lee Ver Valen, Grace Keese, Lynn Taylor, Helen Carter.

Contraltos: Kathryn Gutekunst, Roberta LeKites, Gladys Tucker, Roberta Creeger.

Tenors: Mr. Tucker, Charles Reiner, William Christopher, William Hall.

Bassos: Clement Lucas, Rev. John Hedeman, William Peltz, William Nicolls, Garland Gressitt.

Mr. Tucker's effort to create a high musical standard for the services at Grace Methodist Church has been declared highly successful and his special programs draw large crowds.

Selections for his Lenten schedule include works by Stainer, Mendelssohn, Buck, Haydn, Liszt, Dvorak, Gretchaninoff, Tchaikowsky, Fauré.

Among the numbers on the Easter program are Granier's "Hosanna," Broome's "Lo, The Tomb Is Empty," the *Inflammatius* in

### Episcopal

## ST. DAVID'S CHURCH

4700 ROLAND AVE. AT OAKDALE RD., ROLAND PARK

*Rector*—THE REV. RICHARD T. LORING, D.D.

*Curate*—THE REV. ROGER A. WALKER

*Curate*—THE REV. LEONARD ST. JOHN IVERSEN

Sundays—Holy Communion 8:00 and 9:30 A.M.

Morning Prayer—Sermon, 11:00. Evening Prayer 5:00 Chapel.

Holy Communion—Thursdays, 10:00 A.M.

Holy Communion—Tues., Wed., Fri., 7:30 A.M.

### Christian Science

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## FIRST CHURCH OF CHRIST, SCIENTIST

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Sunday Services—11 A.M. and 8 P.M.

Sunday School—11 A.M.

Wednesday Evening Testimonial Meeting at 8 P.M.

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Hours: 9 A.M. to 9:30 P.M. (except Sundays and Wednesdays)

Wednesdays—9 A.M. to 7 P.M.

Sundays—2:30 to 5:30 P.M.

The public is cordially invited to attend these services and visit the Reading Room.

Broadcast WBAL, 1090 K., every Sunday at 9:15 A.M.

### Baptist

## UNIVERSITY BAPTIST CHURCH

CHARLES AND GREENWAY

#### SUNDAYS

9:30 A.M.—Bible School

11:00 A.M.—Morning Worship

7:00 P.M.—Training Union

8:00 P.M.—Evening Worship

8:00 P.M.—Wednesday Prayer Service

A Cordial Welcome





ELWOOD GARY

## STADIUM EASTER SERVICE

Elwood Gary, Baltimore tenor of the Metropolitan Grand Opera, has been announced as soloist for the annual Easter Sunrise Service in the 33rd Street Stadium.

The program will again feature a drama appropriate to the religious observation, a pageant of the nations and the human cross. Rev. Dr. W. A. Keese of Grace Methodist Church will preach the sermon.

Rossini's "Stabat Mater," Bairstow's "The Promise Which Was Made."

## REV. DR. BAKER HAS ASSISTANT

Having been appointed assistant of Rev. Richard H. Baker at the Protestant Episcopal Church of the Redeemer not long after his release as Chaplain of the Marine Corps Defense Battalion in the Pacific, Rev. Horatio M. Richardson started his new duties this month.

A native of Worcester, Mass., he is a graduate of the Episcopal Theological School, Cambridge, Mass., alma mater of Rev. Charles A. Hensel, rector emeritus of the Church of the Redeemer. He was married during the war, having met his wife, a native of Arkansas City, Kansas, while she was working with the Red Cross in Hawaii.

In a recent issue of his church bulletin, *The Chimes*, Rev. Mr. Baker wrote in enthusiastic appreciation of his congregation's response to the campaign for the national Protestant Episcopal Reconstruction and Advance Fund, which he said amounted to about \$14,000

(Continued on page 62)

SECOND CHURCH OF CHRIST, SCIENTIST  
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## Animal Chats

By C. E. (Cap) Martin

### MOUNTED POLICE

(Facts supplied through the courtesy of Chief Inspector M. Joseph Wallace and Capt. Henry C. Kaste, Baltimore Policy Department).

■ While the automotive age has pushed horses to the background of public attention—save during the racing seasons—they still occupy an important place in the scheme of things. They remain indispensable for many types of work and other utilitarian purposes.

The Baltimore Police Department, for instance, maintains a stable for its mounted police. Located at 27 S. Frederick Street, it is kept constantly in apple pie order by a force of stable hands trained for that specific job. The stable is inspected each Sunday and every possible care is taken to keep the horses in tip top condition.

The officers of course make pets of them but keep well this side of the sort of indulgence that spoils quadrupeds as well as bipeds.

Two goats—naturally they classify as Billies—share the stables, their presence being tolerated in friendly manner by some of the horses; with some condescension by the haughtier ones.

These horses have loads of friends among the men, women and children of the neighborhood, from whom they receive lavish attention and a quite generous supply of delicacies they are fond of, such as sugar and candy.

Considerable patience and no little skill is required when it comes to breaking in new horses for mounted police duties. They are schooled on the street, usually with the help of an experienced mount; each officer is responsible for the care of his horse and abuse is never tolerated. Change of riders occurs only when necessary, so that the horses soon come to recognize their regular "bosses." Every year, each of the animals has a two-week holiday at pasture on the grounds of the Baltimore County Humane Society, Pikesville.

### Some Individuals

Seventeen horses are now in the stables. *Sparks*, who at 27 ranks as the oldest, has been in the department 19 years; his beat is Light Street and the dock area. He is a very intelligent and could do the rounds alone if necessary. Officer Walter Salisbury is his rider.

*Buck*, 12 years old, takes care of the shopping district with Officer William Harrison as his rider. If you want to be kissed by a horse, give him a piece of candy. That is said to be his reward for such beneficence.

*Shorty*, 12, and *King*, 10, carry Officers Edward Shinhart and Edward Ellis respectively, on their Howard Street patrols. *Dixie*, 17, Sgt. Daniel McBride's mount, shakes hands when he is given sweets. Sgt. Gerhold's 14 year old *Sonny* patrols the section north of Lombard Street.

When the horses are too old for work they are retired to the Baltimore County Humane Society. When Walt died there a few years ago his rider, Officer George John George, grieved to such an extent that his death 6 months later was attributed to a broken heart.

## Cap Says:

### LANDS END KENNEL

The Pomeranian is a vivacious toy dog very frisky, courageous, docile and companionable. Those wishing this type of home dog should not hesitate in consulting Charol.

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**SHELL SERVICE STATION**

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ette Clark, Lands End Kennels, 8615 Oakleigh Road. Mrs. Clark has had wide experience in care of dogs and from time to time has assisted city veterinarians. Boarding and grooming requirements are also a routine of this kennel.

#### DOG GONE IT

Harold Parr, 4912 Harford Road, has always been a dog fancier. "Rids" not having many dogs at present still has the canine urge. He wishes to be remembered to his many friends. Drop around and see him sometime.

#### DINAH

Warner Dog Food Co. reports the reception of their canned Dog food "Dinah" has been very generous. Not a horse made meat, it is good for any type of dog and is easily digested. Dinah is the food your dog will eat with relish.

#### BALTIMORE COUNTY HUMANE SOCIETY

Under the able leadership of Mrs. Bolling W. Barton, this Society has achieved a remarkable reputation for achieving the aims for which it was founded. The word "Care" as exemplified by the organization deserves commanding respect. Animals in their custody receive guidance for betterment of life in all phases. Visitors are always welcome. Cleanliness prevails. It is a pleasure to meet the folks in charge. Whether it be a horse to pasture, a dog to board, or any animal attention the Baltimore County Humane Society can be depended upon.

#### THE FORESTER

"Jack" Loizeaux of Burnbrae Tree Service of Towson and Mrs. Loizeaux have several nice house pets including a very docile "Scottie". Puppies will be available soon. Raising of Mallard Ducks and Muscovy Ducks will be a speciality with these folks.

#### RALSTON-PURINA CO.

More than 1500 dogs over a period of 17 years have devoted their lives to making Purina Dog Chow good. The resultant product in two forms, Dog Chow Checkers to be fed in dry portions, and Dog Chow Kibbled Meal for moist mixture feeding, are tested foods of scientific balance, actually used and proved by dogs at Purina Experimental Kennels, Gray Summit, Mo. The food will promote vigor, a fine coat, clean breath, long life, and help build resistance to certain germ diseases. The sign of the Checker Board is the place to buy Purina. Any grocers can also accommodate prospective purchases.

Three outstanding distributors of nationally known Purina Feeds are L. R. Caltrider Co., 1300 Reisterstown Road, Pikesville, Md.; Stebbins-Anderson Co., Inc., Towson, and Central Feed Co., 24 Market Place.

#### COUNTY DOG SHOW

■ April 20 is the closing date for the Baltimore County Kennel Club's Allbreed Dog Show, to be held April 28.

Entry blanks may be obtained by phoning the show chairman, Charles Canedy, Evergreen 864, or by application to any of the officers.

WRITE US ABOUT YOUR **PETS**

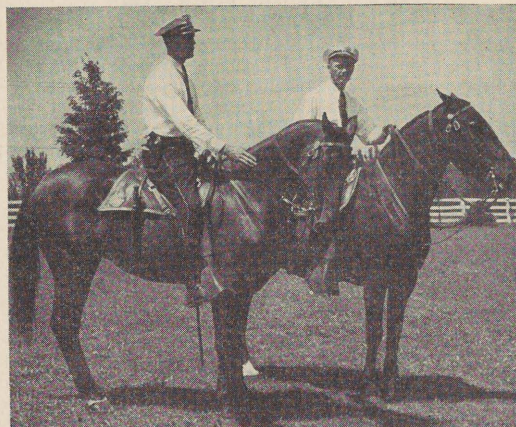
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## TAKE CARE OF YOUR FURS

(Continued from page 45)

Shake your furs often in such a way that the undulations will follow the direction of the hairs. This tends to keep out the moths and disposes of a certain amount of dust.

Have your furs cleaned once a year by a fur expert. He has a special method for doing this that an amateur can't duplicate. Above all, do not use benzine or similar cleaning liquids on furs. After the cleaning, it is well to have them glazed. This, too, is the furrier's job. It will add much to the lustre of the garment.

When not wearing your furs, keep them in a dark closet to avoid sunlight which may fade or streak them. Also avoid crowding them against other clothes or carelessly tossing them all crumpled up onto a chair or table.

Furs are so valuable, that you should observe carefully when and if they need repairs or remodelling. If you find them torn or worn anywhere, take them to your furrier at once. A five dollar repair then may save a \$25 job later. Also be sure that the man who does the work is an expert, for often a well worn coat can be made to look fresh and attractive again to say nothing of being useful.

An up-to-date furrier can often remodel an old coat and give it just that touch that will make it blend with the latest style.

And now about fur storage. Assuming that your furs have been kept in a cool place, all winter, remember that they should also be kept in a cold storage vault at even temperature and proper humidity all summer, for heat can take away their lustre, dry up their natural oils, and do other damage. Besides, you want them protected against moths, burglars and fire. Take them to a reliable furrier for storage. He will store them for you or recommend some one who can.

Yes, as the old couplet goes:

"If you wish your furs to wear,  
Give them always proper care."

Then you will never regret it.

## COMPOSERS' OPPORTUNITY

■ Mrs. C. Franklin Onion, State President, Maryland Federation of Music Clubs, has announced that the National Federation is co-operating with the Fellowship of American Composers, in supporting a reading festival to be held in Detroit, May 6 to 10.

Composers, whose works are largely unpublished, will be given an opportunity to hear their manuscripts presented under most favorable auspices. Dr. Roy Harris of the Fellowship of American Composers, has secured sponsorship of this project from the American Broadcasting Company, the Detroit Symphony Orchestra and Wayne University.

The Detroit Symphony Orchestra, prominent soloists, symphonic bands, excellent choruses and other talent necessary will give these unpublished works a reading before eminent judges who will pass constructive criticisms. Substantial money prizes will be awarded winning compositions.

**Sunday, April 7 8:00 p.m.**  
**REINCARNATION AND SCIENCE**

**Monday, April 8 8:00 p.m.**  
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## OPERA

(Continued from page 41)

in Verdi's "Otello," one of the most exacting of all roles, after short preparation with a most inadequate orchestra and ensemble, under Emerson Buckley's superb direction several years ago at the Maryland.

## BALLET

■ That the Ballet Russe de Monte Carlo is rapidly regaining the prestige it lost through lack of over-all coordination, was delightfully apparent at its latest appearances here (Lyric, Feb. 8 and 9), with the National Symphony Orchestra.

They were decidedly the best it has given in several years in point of production, programs, ensemble and stellar performances.

The best of these were by Alexandra Danilova; thanks to a brilliantly finished technique, instinctive sense of choreographic design and ability to move with the lightness and grace of a blown leaf, she comes closer to realizing the qualifications of the traditional Imperial Russian *première danseuse étoile* than most of her contemporaries.

This was particularly felt in Delibes' "Coppelia" divertissements and Tchaikowsky's "Nutcracker"; her dancing in these recalled that both were in Pavlova's repertoire, a pleasant stirring of memory, for which credit must also be given in varying degrees to the other stars and the ensemble.

Nathalie Krassovska, a very charming and accomplished dancer, indeed, was next in order of importance; her work in Tchaikowsky's "Ballet Imperial," "Mozartiana" and in the title role of Glazounow's "The Snow Maiden" was outstanding.

Others of the women who merited special note were Maria Tallchief as *Spring* in that exquisite work; Gertrude Tyven as *Dawn*, and Yvonne Chouteau as *Prayer* in "Coppelia"; Anna Ivanova in the *Chinese Dance* in "Nutcracker"; Marie Jeanne, Patricia Wilde in "Concerto Barocco," a visualization by Balanchine of Bach's Double Concerto in D minor.

### The Men

The two leading premiers, Frederic Franklin and Leon Danielian, danced with skill and spontaneous grace, but without the great distinction of their famous predecessors of the ballet stage. Danielian exerts the greater audience appeal because of his winning personality.

His performance of the *Allegro* in "Comedia Balletica" with that of Herbert Bliss made that episode one of the best features of what was decidedly the least interesting of the two-night repertoire.

The fact that this ballet number, a series of pantomime divertissements, did not realize the possibilities of its concept was, we felt, due to a mutilation of Pergolesi music by Stravinsky, which left but little more suggestion of the original score than was the case in his unspeakable "arrangement" of the National Anthem, which was almost as much a musical scandal of the recent war as Muck's refusal during the First World War to let the Boston Symphony play it at all.

### Accoutrements

While the accoutrements of the performances did not measure up to the standards of splendor of the Diaghileff Ballet—nothing ever has nor probably ever will—they were without exception apt, a blessed relief after the dreadful anachronistic impertinences foisted on the public by some other ballet groups of the day, and in good taste.

Costumes were fresh and generally beautiful and some of the sets were striking examples of the beauty available through simplicity and economy of means, when these qualities are controlled by strong and individual sense of design and color. The chiaroscuro scheme in "Concerto Barocco"—austere black and white against an aquamarine curtain—and the grey and black backdrop of "Snow Maiden" were especially striking examples.

### Musical Background

The musical background of the performances was of the high order of excellence expected of the National Symphony. Both directors, Emanuel Balaban and Ivan Boutnikoff, were at home in this

(Continued on page 65)



## NEW DANCE GROUP

■ One of the most talked about of the new groups of dancers, the Foxhole Ballet, will make its local debut at the Lyric the night of April 25 for the benefit of the scholarship fund of the Smith College Alumnae of Baltimore, of which Dr. Justina Hill, recently appointed Assistant Professor of Medicine, Johns Hopkins Medical School, is president.

Mrs. Sydney Painter is chairman of the ticket committee; Mrs. Martin Kohn is in charge of publicity.

The Foxhole Ballet was the first dance unit organized to entertain overseas American service men, hence its name. It was sent to Italy, in 1944 by the USO and while there was some doubt as to its reception, the GIs having been notoriously indifferent to unfamiliar entertainment, it scored a hit with its first performance in Naples.

*Variety* said an audience of 1,500 came out of curiosity and want of something to do but that, when word of the initial success spread, it gave four more performances to 6,000 troops.

It later appeared in Palermo, Rome, Florence and other places; though most of the houses were not heated the dancers did not miss a performance.

They are all well known soloists: Grant Mouradoff, former premier Metropolitan Opera, Paris Grand Opera and Monte Carlo Ballet Russe; Sonia Woicikowska, Tatiana Semenova, Betty Burge and Virginia Richardson. The associate pianists are Victoria Crandall and Moreland Kortkamp.

## BROTHERHOOD OF MAN

Cio-cio-san (or Gretchen): "Just what was lend-lease?"  
Fraternizing Joe: "Oh that! You know, handsfull across the sea."



DR. HILL



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**MUSICALLY SPEAKING**

(Continued from page 19)

Concerto received an excellent all-round performance. An impressive addition to this Baltimore pianist's many public successes, it reflected further credit upon him as virtuoso-artist and upon the Peabody Conservatory, with whose faculty he has been associated a long time. Heartily received by one of the largest audiences of the orchestra's mid-week series, he was recalled a number of times.

The program, which was considerably too long, opened with Glinka's "Russlan and Ludmilla" Overture, after which came Tschai-kowsky's Second Symphony, fortunately rarely heard; Stravinsky's direction did nothing to exorcise its Demon of Dullness.

The final work was a new version of his "L'Oiseau de Feu," one of three ballets, upon which his fame rests, the others of course being "Petroushka" and "Sacre du Printemps."

All of these scores suffer by divorce from their choreographic context; the new suite did not seem to us the slightest improvement over the familiar one. In fact it struck us as tiresomely dragged out.

Characterized by rather mincing mannerisms reminiscent of Sir Thomas Beecham, Stravinsky's conducting was generally efficient, sympathetic, particularly in the Concerto, but with a tendency to lag, curious to observe, indeed, in his own work, concerning which he certainly should have the authentic conception of tempi. It lacked, so far as we could see, outstanding qualifications in the field.

**Other Capacities**

Having heard his lecture at the Peabody Conservatory the preceding night and his piano performance in Washington a number of years ago, we came to the conclusion that Stravinsky had best be content with his world celebrity as composer.

The lecture on "Composing, Performing and Listening" was supposed to be profound. Maybe it was.

The little of it that was audible from our seat—far front though it was, too far to make decent escape possible—confined this estimate to hopeful theory.

**RECITALS CLOSE**

Szigeti's recital closed the annual Friday Artist series at the Peabody Conservatory. A large audience recalled him for several encores after a program of wide scope performed in a manner worthy of the high artistic standards of these events, which rank with the oldest and best fixtures of the American musical season.

The opening Beethoven Sonata Op. 12 No. 1 suffered by too great predominance of the piano. The associate pianist Leonid Hambro, played ably but he made a mistake in partially lifting the piano lid.

This was corrected in the succeeding works in which he took part, the Prokofieff Sonata in D, a work of excellent ideas well developed and compact in its instrumentation, and a group of novelties, none of marked importance but all well worth hearing, by Ernest Bacon. Mompou-Szigeti, Stravinski-Dushkin.

Three excerpts from Bach's *Partita* in D for violin alone were superbly played.

**HEIFETZ**

Twenty-nine years have elapsed since Jascha Heifetz made his American appearance in Carnegie Hall—the most sensational debut recital of modern times. That the extraordinary qualities of genius manifested then, when he was only 16, are unchanged in the mature man of 45 was apparent at his recent Lyric recital (Feb. 7).

There was the same sovereign technical command, the same power to evoke the subtlest, the most secret of the violin's voices and their mysterious echoes—and the same strange sense of detachment. As an artist he seems to exist

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LYRIC  
Jussi Bjoerling, Swedish tenor of the Metropolitan Opera, local debut, recital booked by Eugene Martinet, March 27.  
Horowitz, piano recital, booked by C. C. Cappel, March 29.  
Metropolitan Opera 8 P. M.  
"Gioconda," Cooper director, April 1; "Tannhauser," Busch director, April 2.  
Foxhole Ballet, local debut, sponsored by Smith College alumnae, April 25.

# PEABODY CONSERVATORY

Recitals by Conservatory faculty members, free to public, 4 P. M. Austin Conradi, pianist, March 29, Edouard Nies-Berger, organist, April 5, Oscar Shumsky April 22.  
Albeniz Trio, local debut, 8:30 P. M., first of two chamber music concerts sponsored by Elizabeth S. Coolidge Foundation, Washington, D. C., April 3.

# CADDOA HALL

Lillian Bonney bookings: Felix Mendelssohn, 'cello of Baltimore Symphony, March 21; Virginia Reinicke, pianist, April 8; William Chambers, barytone, April 23.

# MARYLAND CASUALTY AUDITORIUM

Cornelia Otis Skinner in mono-dramas sponsored by Quota Club, April 24.

Sunday, 4 P. M., free to public: B & O Woman's Glee Club, March 24; Fire Department Band, March 31; Peabody Junior Choir, April 7; Inter-high school Orchestra April 14.

in a transcendent plane, conscious of spiritual rather than emotional values.

His Lyric program, as was to be expected, was uncontaminated by contemporary trash and fripperies; three short pieces by Scarlatti, Beethoven's 5th Sonata ("Spring"), the Bach Chaconne—which he miraculously endowed with pristine freshness—the Fifth Concerto by Henri Vieuxtemps, 19th Century (1820-1880), Belgian violin virtuoso and composer; a couple of Paganini Caprices in Kreisler arrangements and a transcription by the contemporary Florentine, Mario Castelnuovo-Tedesco of the Largo al Factotum in Rossini's "Barbiere di Siviglia," heard here for the first time.

It took over the famous episode in its entirety by assigning the vocal solo to violin and necessitating the performer, so to speak, to play his own accompaniment—a cruelly difficult task accomplished in this case with the utmost brilliance. All the same, since the Rossini aria is essentially in the barytone repertoire, we felt it would have been more effective for 'cello than violin.

Heifetz was stormily applauded by a large audience and responded with several encores. The piano parts of his program were superbly played by the associate virtuoso, Emanuel Bay.

# ANNIVERSARY CONCERT

Having attended the first Baltimore Symphony Concert Feb. 10, 1916, and written one of its first critical reviews, we regretted very much that we could not be at its 30th Anniversary event (Lyric, Feb. 10), particularly since our old friend, Gustav Strube, its first conductor, was to direct his new "Peace" Overture. The only consolation was that we did not have to hear Copland's "El Salon Mexico," the opening number.

The local debut of Pearl Primus, dancer (see page 65) at the Baltimore Museum of Art unfortunately fell on the same night as the Anniversary concert. We had intended to go to the Lyric from the Museum for the last part of the concert, but the sneak snowstorm that made that night one of the worst of the whole winter made that impossible. By the time we plowed through to Charles Street, traffic was at a standstill.

From all reports Mr. Strube's work made a very good

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impression. Here is what Flora Murray had to say about it in *The Sun*:

"A Peace Overture' is one of the finest works to come from his pen.

"After a few introductory measures, the trumpets announce the first theme, one which joyously proclaims victory. The whole orchestra reiterates the theme in marchlike tempo. But as if peace in itself does not vanish the sorrows of war, the music then speaks in tones of grief. Throughout the overture these two moods are predominant.

"In orchestrating the music, Dr. Strube has made full use of the various instruments, including effective interludes by the piano. The horns and percussion instruments have major parts in the festive passages and the strings play principal roles during the melancholy phrases.

"The ending of the overture is surprising. Just when the music is at full pitch and the listener anticipates strong tonal chords for the conclusion, it changes into a short choral of Thanksgiving, then returns to the climax, ending with three powerful chords."

#### MACMILLAN DEBUT

Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, was heartily applauded by a near-capacity audience when he made his local debut as guest conductor of a National Symphony (Feb. 12) at which Claudio Arrau, pianist, was soloist.

Sir Ernest's capacity for technical control of the individual choirs of the orchestra was indicated by a firm, assertive beat and a resultant well fused ensemble.

His interpretations had sufficient insight to hold interest steadily. His style was individualistic; while devoid of affectation it was marred now and then by rather grotesque mannerism.

After the opening number, an attractive "Overture to An Italian Comedy" by Benjamin, he presented two of his own works, sketches based upon Canadian folk tunes sharply contrasted in nature. Avoidance of spectacular attempt gave them the feeling of highly successful adaptations of simple and unpretentious material.

Arrau's performance of Beethoven's 4th Concerto (G major) was satisfying exposition of that great work, notably in regard to evocation of its subtler values. The fortissimo passages at times, we thought, had too much hard brilliance.

The second part of a happily chosen program was devoted to Schubert's lovely 5th Symphony in B flat and Holst's "The Planets." The three parts of the latter are so strongly differentiated in mood and purpose that they scarcely hold together as a cycle: "Mars, Bringer of War," "Venus, Bringer of Peace," and "Jupiter, Bringer of Jollity."

Holst's investitures in regard to these deities indicate a closer and more authentic estimate to Mars than the others.

As a goddess of peace, Venus has been a flop from the day she sprang from the sea; Zeus started providing a good many things besides jollity long before he was adopted as Jupiter by the Romans.

#### BRAHMS-BRUCH-STRAUSS

Brahms' 3rd Symphony in F, Bruch's Violin Concerto, with Menuhin as the soloist, and Strauss' "Tod und Verklärung" made Stewart's program for the Baltimore Symphony concert of Feb. 13 one to remember with pleasure.

The orchestra was in tip-top shape and Stewart's ability to grasp and project the spirit of masterworks was again apparent. His reading of the Strauss tone-poem, his insight into its crepuscular mystery, becomes more impressive with rehearsing.

A handsome, strapping young man, Menuhin at 29 scarcely suggests the slim lad who made his local debut here when he was a stripling in his early teens. His technique then was of the transcendental sort; it still is but his style and sense of subjective values are now those of the artist approaching well rounded and wisely directed maturity. It was good to hear the superb old Bruch score again in such an efficient and accurately felt performance.

#### SINGER

When we heard the French barytone, Martial Singher, give one of his first recitals after coming to this country for leading roles at the Metropolitan Grand Opera, we thought him one of the best vocal artists now before the public.

This opinion was emphasized at his Baltimore debut recital at the Peabody Conservatory, (Feb. 15), when he presented a program of rare distinction in rarely distinguished fashion.

Having started with the 17th Century Italian Carissimi, it pro-

ceeded, through Cachini, Gluck, thence by an 18th century *bergerette*, ("Tambourin"), to serenades by Mozart, Berlioz, Moussorgsky and Brahms, two arias by Wagner and Massenet and the closing Ravel "Don Quichotte à Dulcinée," a fascinating cycle not before heard here to our knowledge.

Singer's voice is of wide range and of robust body; it is of agreeable quality, but what makes his singing so delightful is an easy, natural production, superb phrasing and a dynamic control that enables him to color his tone in accordance with the emotional demands of the music.

His accompaniments were beautifully played by Paul Ulanowsky. All in all his recital was outstanding among those given by men in this hall during recent years.

#### DVORINE APPLAUDED

In response to the hearty applause of a very large audience, Shura Dvorine, young Baltimore pianist, responded to many curtain calls following his local debut as orchestral soloist with the Baltimore Symphony under Stewart, (Feb. 17), an honor won in the annual Baltimore Music Club competition.

Shura's performance of the Grieg *Concerto* in A minor had points of individual distinction. It was executively assured and fluent and the concept generally took account of the varied beauty of a work that ranges from tender lyricism to strong and vivid drama.

His tone had an abundance of color in the quieter passages; the left hand work in *fortissimo* would have profited in resonance and depth had there been less tendency to force. He brought the piano well above the full orchestral volume, save in the big climax of the last movement, where it was clouded by the brass.

All in all the performance had enough of outstanding excellence to make us think it was another step to the major career for which this brilliantly endowed youth's recital at the Lyric earlier in the season indicated technical and temperamental qualification.

Following the Concerto, Stewart and his men gave a reading of Franck's D minor *Symphony* that made us again grateful that Baltimore has an orchestra and a conductor so capable of evoking the spirit of such a glorious masterpiece.

The opening number, happily brief, marked further spread beyond night club portals of the epidemic of hotspot music. This "Danzon Cubano" of Copland was noted on the program as world premiere. We never heard one of less consequence, which is saying a good deal.

#### SANS SOLOIST

The fact that no soloist had been announced for the fifth of the Philadelphia Orchestra's current series of six concerts (Feb. 20) had no effect upon the size of the audience. The house was, as usual, sold out and a number stood; if any compensation were needed for the absence of a full length virtuoso solo performance it was amply provided by William Kincaid, the orchestra's incomparable flautist, in brief passages here and there, notably in Debussy's exquisite eclogue, "L'Après-midi d'un Faune." Possibly no modern composer has written so beautifully for the flute as Debussy and Kincaid's handling of his assignment as always was easy.

Ormandy's selections were happy, especially those that preceded the Debussy—the Handel-Skilton *Suite* in G minor, on the whole an apt arrangement, though we thought the final *Fugue* somewhat too brash and brassy for Handel; and Dvorak's "New World Symphony," which we have seldom ever heard read with more penetrating insight or ravishingly beautiful tonal color.

As for the closing number, the "Fire-Bird" Suite of Stravinsky, we find repeated hearings of it in quick succession wearisome. This was the original set of excerpts from the ballet score and it confirmed our opinion that it was far more interesting than the new one presented here for the first time by the Stravinsky himself at a Baltimore Symphony concert. Likewise, we found Ormandy's interpretation of it considerably more in accord with the spirit of the work than that of its composer, strange as that may seem.

#### CASEDESUS

Since Cortot ceased touring, France has had no pianist to represent her abroad comparable to Robert Casadesus. His recent Peabody Conservatory recital (Feb. 21) was indeed a rarely inspiring pianistic experience. Without any effort at all at showmanship, with no desire to bowl over the public, he at once established confidence in his essential integrity as a musical artist.

His technique is of the character that makes special mention of it unnecessary; suffice it to say that it may be taken as a matter of course and hence permit free access to his subtle perception of the spirit, content and style of the music he plays.

For instance, it would be difficult to imagine a more completely satisfying reading than his of the Schumann *Fantasia*, principal work



of his Peabody Program, nor greater deftness in differentiating the nursery moods of Debussy's "Children's Corner," which followed.

Nearly two centuries were spanned by the numbers—the present one having been far better represented by the closing Ravel *Alborado del Grazio*, than the 18th by the opening Couperin group of short pieces.

To take such works over for the grand piano is somewhat similar to inflating an ivory miniature painting into a mural decoration.

Skilful as Casadesus' performance of the Rameau was, we felt all the while we were hearing salon music in a form for which it was never intended. He as warmly received by a sold-out house and responded with several encores, including a stunning performance of Chopin's seldom heard *Tarantelle*.

#### REFRESHING PROGRAM

Hans Kindler's exceptional skill as a program maker was again apparent at the penultimate concert of the National Symphony's Lyric season (Feb. 26) at which Joseph Szigeti was the violin soloist. Having opened with Chau-son's seldom heard Symphony in B flat, a poetic work that holds its own well in the late 19th Century French repertoire, it further included "Portrait" by Bela Bartok, Hungarian who died last September at the age of 64, "*Midsommervaka*" by the contemporary Swede, Hugo Alven, and Brahms' Violin Concerto in D.

The Bartok, played for the first time in this country, is far more mood-provocative than most of his music we have heard. An early work, it has greater smoothness of contour, more intense musical feeling, than his later compositions, which allied him with the more ruthless of the noisemakers.

"Portrait" was written for violin and orchestra; it is not a particularly effective solo piece, being in the nature of a brief tone poem of enigmatic inference with violin *obligato*. Kindler and Szigeti wisely did not try to make it anything else and the result was a performance that seemed to realize fully the composer's intent.

Szigeti's playing here was very sensitive in perception of prevailing emotional values. His reading of the Brahms was worth recording with memories of the best hearings of this great work. That he stands among the notable virtuosos of the day represents the triumph of sheer musicianship over an executive style that is awkward, and ability to give a relatively small tone exquisite quality and sure carrying power.

The Alven work made such a delightful impression that it is to be hoped it will become a fixture of the contemporary repertoire which, Heaven knows, needs compensation for the fearful earsplitting Broadway trash with which it is cluttered.

#### SUBLIMATED STUNTS

The performance of Paul Draper and Larry Adler on the Lyric stage, local first time for both, (Feb. 14), made it quite plain that they had sublimated vaudeville stunts, tap dancing and harmonica playing, respectively, to virtuosic means of expression that are ends in themselves.

Draper has traveled many miles along the road of artistic achievement since we first saw him, a decade or so ago, in the Rainbow Room of Rockefeller Center.

He is the only dancer we know of who has turned to solo interpretation of works by master composers since Isadore Duncan. Of course, there is not the slightest relationship between the two arts in point of style, technique or anything else, save possibly aesthetic significance.

Draper's technique—a combination of tap step, classic ballet and modern tendencies—is extremely fluent; his lines of motion are beautiful in their lightness and grace.

Among the more effective of his numbers—all of which were marked with aptly expressive choreography—were Brahms' E flat minor *Intermezzo*, Albeniz's "Austrias," Paradies' *Tocatta*, and a medley of folk tunes.

Subtle dynamic modulation gave his tap steps an eloquence comparable to that of skillfully manipulated castanets.

Adler

If Adler was in the slightest degree nervous over his first big-time engagement in his native town—where he started his career by winning an *Evening Sun* harmonica contest in his early teens—he did not show it. No human could have been more self-possessed.

The fact that he has been able to transform the mouth

(Continued on page 61)

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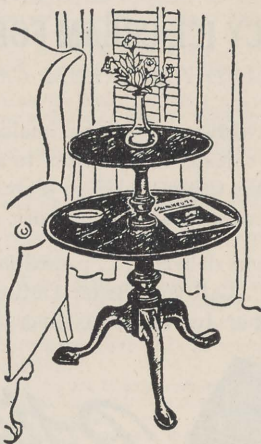
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## All Through The House

BY MARY VAUGHN KING



MRS. KING

■ The fragrance and radiance of Spring is everywhere, or at the present writing, at least the promise thereof. Much of the Winter's drab pessimism is receding, not only in Nature, but in business, industry and politics. Uncertainty is still the keynote, but it does seem that the haunting fear and dread of the future are fast fading away. For the first time in many years, Spring is not a bitter mockery. We have hope of the future once again.

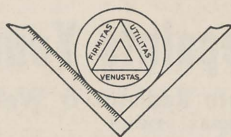
### JUST LOOKING

So, with clear conscience, and eager eyes, we search the magazines, the papers, and the shops for the newest and neatest tricks of the times for our houses. After such a long deferred spree, most anyone is in danger of going berserk, of over indulging. It is literally intoxicating to plunge in so abruptly, to find that the fabric and wall paper designers, the paint manufacturers, the plastic makers, and ceramic artists have all produced samples of their lovely wares in time to stimulate our Spring appetites.

There it must stop, for the time being. But we continue in our conviction that now is the interval for planning, scheming, dreaming if need be until our personal plans for the future have crystallized and our shopping lists may be made up.

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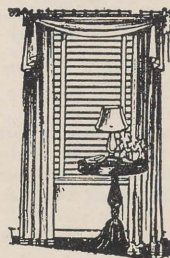
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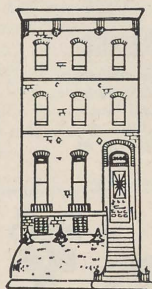
Emerging from the shadows, promises of wonders yet to come are trying our patience more and more. "Dream Houses" have already been built, furnished and placed on exhibition in the large marketing centers. Los Angeles, Chicago and New York have all seen Tomorrow's House, or someone's idea of what Tomorrow's House may be.

## COLOR, COLOR, EVERYWHERE

And of course, as was anticipated, color is the top news. Color is everywhere, but not riotous, undisciplined color. Rather, the house planners, engineers, designers or what have you, are catching up with the great dress makers, whose most exquisite originals have for years been copied for mass production almost on sight. We are reminded again and again, that we "wear the rooms in our houses" just like hats and dresses. And the net result means tremendous gain for this nation's home makers. Budgetary limitations need preclude no one (even an unimaginative someone) from achieving charm and distinction of decorative treatment in her home. Wall treatments, floor coverings, draperies are planned and presented with color relationship, so that the chances of personal error in judgment are extremely slim. Only the proverbial bull in a china shop could really manage to achieve disaster.

## TECHNOLOGY SCORES AGAIN

Most fascinating of all the revolutionary developments so far unveiled is probably the mechanical hub of the house, being introduced this Spring, in Chicago. Laundry, kitchen, heating equipment and even the bath, are practically being cast in one mold. All to effect significant economy of space, operation and initial cost, and it looks very much as if the basement might eventually become a quaint memory, like Grandma's "cyclone cellar." Many Baltimore builders and architects have long been advocating that particular economy



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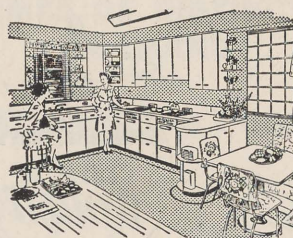
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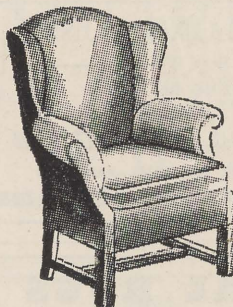
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but have found little local acceptance of their ideas for year around houses. Perhaps their day is coming.

### LUXURY IS UTILITARIAN

Another item which seems due for considerable discussion is the "packaged" bathroom, reported soon to be stamped out in metal. The Post-War House of Los Angeles boasts a model on those lines, with a pear shaped tub; the wide end partitioned into a shower compartment with a revolving Plexiglass door. In the only photograph we have seen of this installation the partition appears to be a half cylinder which moves around a circular track recessed in the ceiling, but we are just guessing, not having had access to the house or the architect's drawings. Of course, it's complete with sun lamps, dryers, electric outlets, etc.

### WE WANT DINING ROOMS

By this time it is common knowledge, of course, that the "House Beautiful" opinion survey rather surprised the experts, in that 90% of their ladies expressed a preference for a separate dining room,—no dining alcoves or dining-end of a living room for them! However, it also appears that the dining room is desired to be a dual purpose room at the very least, probably often a multi-purpose room depending on the family size and habits. But in addition to its utilitarian life, the dining room, we feel, can always be a garden room, if not in wall treatment, then with deep, flower filled, bow window or with French doors opening out to dining terrace, with fragrant flower gardens beyond.

### GARDENS ARE HOUSES

The fact of the matter is that no one any longer discusses a house or even an apartment without reference to view, to

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outdoor living or gardens, not that we are inclined to poach on the Editor's Preserve. But it seems that the trend is all toward a merging of our indoor and outdoor lives, even in midwinter. The great picture windows, (dual glass, of course), must frame a composition of interest, one which must usually be planned, if we are urban dwellers. Of course, those fortunate ones who are sufficiently free of "downtown" responsibilities to occupy houses in the country, with open vistas on all sides, or with wooded hills and gurgling streams nearby, are happily situated indeed. But for most of us it is a question of making our own scenery or waiting for Sunday driving to enjoy some.

#### OUTDOOR LIVING FOR EVERYONE

And the current books on Modern Houses, Houses of Tomorrow, and How to Choose Plan and Build Your Own House, give much space to arrangements for privacy in outdoor living room. Play yards, suntraps, terrace, barbecue facilities are all shown along with the floor plans. Naturally, much of this phase of house planning may simply be provided for, to be executed later when convenient or even by the house owner himself if he feels sufficiently ambitious.

#### THE CHINESE HAVE SOMETHING

More and more frequently Chinese influence is seen in new interiors. One entire exhibition house in the West was done in Chinese modern, with characteristic refreshingly clear lines making for pleasant effectiveness. Of course, we are accustomed to Chinese detail in accessories, but there is newness in its use for heavy pieces, and it somehow has a feeling of luxury, perhaps too often lacking in contemporary furniture design.

#### AND WHERE IT STOPS, NOBODY KNOWS

One might wish that the available information on heavy utilitarian equipment were more definite, but so far, it is pretty nearly impossible to wangle a commitment of delivery dates for important items. The new home freezers are being written about, pictures published, and preliminary models being displayed, and so it goes with refrigerators, ironers, washing machines, and other electric and gas equipment. We are told, however, by trade publications, that the effect of steel price rises on home goods are held negligible, a bit of good news, and of course, all of these new durable goods items will have ceiling prices, many so marked by the manufacturer for the buyer's convenience and information.

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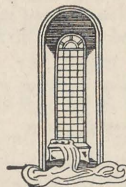
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## IT WON'T BE LONG, NOW

The wise householder will probably continue to wait until more goods pour into the market before filling his backlog of requirements. It won't be long now.

## WHILE YOU WAIT

For those prospective house builders who are not eligible for Veteran's housing preference or priorities, there does remain the business of choosing a site. And while it seems to work all right either way, we still feel that it is more satisfactory to find a bit of land and then plan the house, than to plan a house and then plop it on a lot, wherever one can find it in a hurry. There are so many considerations in the process of selecting a lot or acreage, that time so spent will pay real dividends to anyone building "for keeps," or for re-sale, as a matter of fact. All of the usual items of interest such as accessibility of transportation, shopping centers, schools and churches, the neighborhood, the developments future, to name a few, really deserve careful analysis. Then there are the other angles which have to do directly with the house plan and contour, the trees and their location, the desired exposures for various rooms.

## YOUR PLACE IN THE SUN

Most present day lovers of the Sun prefer southern exposure for living room and outdoor living areas. It may require considerable ingenuity to plan for desired privacy if an "inside lot" is purchased.

## WHAT'S COMING NEXT?

For those who have already passed this point of selecting a site, who have architect's drawings completed, there is still the excitement of exploring all the new building materials and techniques so much in the public press just now. Pro-vocative of much speculation, (mentally), are the metal "sandwich" sections recently reported as developed by one of the country's best known ship builders. These sections are to be available in color, permanently finished, inside and out, and fire proof: houses built of these to be tornado proof, as well. And with endless possibilities for adaptability to all styles of architecture.

## TRIED AND TRUE, FOR THE FUTURE

It's hard to anticipate how well many of the new materials will work out in actual practice, but while the industry is taking its first great strides in catching up with the housing demand, much that is new will be tried and proven. There is much to gain by watching and waiting, if the urgency to build is not too great to be denied temporarily.

## DESIGN COMPETITION

■ Pupils of art schools, private schools, Senior High and vocational schools were invited to take part in a competition sponsored by the Maryland Chapter, American Institute of Decorators.

It is for interior design and decoration and hand blocked textiles or screen print. First and second prizes of \$10 and \$5 are offered the different schools.

The competition will be judged at the Baltimore Museum of Art April 3; the winning entries will be exhibited at the Museum from April 10 to 30. Miss Hortense Reit, of the staff of H. Chamber Company, is chairman of the competition committee.



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## MUSICALLY SPEAKING

(Continued from page 55)

organ, of all things, into a solo concert instrument of wide expressive power, is a musical marvel, nothing less.

His pitch was perfect, breathing ditto and his phrasing and performance of "passages" something to note with wonder.

The tone was usually agreeable, predominatingly reedy in quality; the amplifier was damaging, as always, to total effect. The sound, when not directly sent into it, appeared to come sometimes from high up on the left like an explosive echo.

The *Caribbean Concerto*, written especially for him by Jean Berger, was a work of marked interest not merely for its content but as an example of highly specialized composition.

Other things of unusual excellence were Ravel's *Piece en Forme de Habanera* and a skillful reduction of Enesco's "Rumanian Rhapsody."

Duet improvisations revealed these artists, each, each unique in his field, in a new light.

The standard works and those of popular nature of the last part of the program were rapturously received by a huge and exceedingly heterogeneous audience. Encores were still going on when we left at a late hour.

Arthur Ferrante's piano accompaniments contributed much to the success of the performance.

## PROBLEM SOLVED

The supposedly impossible problem of adequately lighting the Lyric stage for solo performance was easily and successfully solved at the Draper-Adler entertainment by a spot light in the back, center, of the gallery.

We were told this would cost \$20 or so a performance as a regular installation. If the Lyric cannot afford to let the features of its solo performance be seen, then it would appear worth the additional expense of hiring managers to try out the spot light.

## SOUR DIGRESSION

■ Looking back over a long and generally agonizing experience as a reporter of public utterances—everything from the high and mighty rhetoric of Congressional halls to luncheon-club oratory, (which ruined our digestive apparatus and whole alimentary tract, forever)—looking back over this dismal vista, we wonder more and more at the powers of human endurance and tolerance.

Truly, in this connection, man's humanity to man, to say nothing of woman, makes countless thousands squirm with boredom. Yet they do nothing about it; just sit and curse inwardly.

Not one in a thousand has the courage to get up and run from public speakers, including some in the high price bracket, who have no more qualifications for the job than a guinea pig for painting a replica of "A Lesson in Anatomy."

## COMPOSITION CONTEST

■ April 1 is the closing date of the fourth annual national composition contest for native and naturalized citizens between 16 and 25. Entry blanks may be obtained from Adele Meade, 4202 Harford Terrace, student advisor, Maryland Federation of Music Clubs.

There are three classes: choral work, string quartet and small orchestra. Prizes are \$50 and \$25 in the first two, \$100 and \$50 in the last. Judges will be Henry Cowell, Wallingford Riegger, Bernard Wagenaar.

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## THREE ARTS CLUB RECITAL

■ Gilbert Russell, tenor of the Philadelphia Opera Company, will give a recital at a meeting of the Three Arts Club of Homeland in the Baltimore Museum of Art April 8.

The Club's War Service Committee held a card party in St. David's Parish Hall March 4 for the benefit of its camp and hospital service.

Members of the committee were Mrs. Harold M. Ness, Mrs. Charles L. Pumphrey, Mrs. Franklin S. Fiske, Mrs. Edward A. Looper, Mrs. Raymond E. Lenhard, Mrs. Norbert J. Burke and Mrs. Richard C. Sheridan, Chairman. Mrs. John W. Lewis is president of the club.

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## CHURCH NEWS

(Continued from page 47)

### HOLY WEEK AT THE CATHEDRAL

■ The blessing of palms will start the observance of Holy Week at the Roman Catholic Cathedral April 14 at 9:30 A. M. The office of the Tenebrae will be chanted by the Seminarians Wednesday, Holy Thursday and Good Friday nights; Holy Communion will be distributed Holy Thursday at 15-minute intervals from 6:30 to 9:30 A. M. with Pontifical Mass and of the Holy Oils at 9. Mass for the pre-sanctified will be observed at 9 A. M. Good Friday, with the Three Hours Agony starting at noon.

Bishop Shehan will pontificate at the Pontifical Mass at 10 A. M. Easter Sunday and Father Ignatius Smith, O.P., will preach; the preceding procession will start at 9:45. At 8 P. M. Pontifical Vespers will be sung.

before all of the results were reported. Theodore C. Waters was chairman.

Mrs. Raymond Scarlett has been made chairman of the church Fair, which will be revived this Spring.

### LENTEN PROGRAM

Holy Communion is observed the Tuesdays of Lent at 10:30 A. M. at the Church of the Redeemer; Vespers, followed by a sermon by the rector, are Friday 5.15 fixtures of the calendar.

Ash Wednesday—8 A. M., Holy Communion; 10:30 A. M., Litany and Holy Communion; 5:15 P. M., Children's Service.

Fridays—5:15 P. M., Vespers. Preacher, the Rector.

Holy Week—Monday, Vespers, 5:15 P. M.; Tuesday, Holy Communion, 10:30 A. M., Vespers, 5:15 P. M.; Wednesday, Vespers, 5:15 P. M.; Thursday, Holy Communion, 8:00 P. M.

Good Friday—Morning Prayer and Sermon, 10:30 A. M.; Children's Service, 5:15 P. M.

Easter Services—8 A. M. and 9:30 A. M., Holy Communion; 11:00 A. M., Holy Communion and Sermon (the choir will sing at all 3 services); 4:00 P. M., Children's Service.

### POSTWAR PROBLEMS

"Community Postwar Problems, a Challenge to the Church" is the general subject of the Lenten Discussions in the Protestant Episcopal Church of the Redeemer Parish House Tuesdays at 11 A. M.

T. J. S. Waxter, director of the Department of Public Welfare, opened the talks March 12, his subject having been "Juvenile Delinquency." Clark L. Mock, executive secretary, Family and Children's Association, was scheduled to talk on "Family Disorganization" March 19.

Other speakers and their subjects: Miss Frances H. Morton and G. Yates Cook, of the Citizens' Planning and Housing Association and the Health Department, "Housing," March 26; Harry Greenstein, director, Associated Jewish Charities and Jewish Welfare Fund, "The Church and the Community," April 9; Frank T. Rhoad, Jr., of the Council of Churches and Religious Education of Maryland and Delaware, "The Church in Its Relationship to Community Social Service," April 16. Speaker and subject for April 2 are to be announced later.

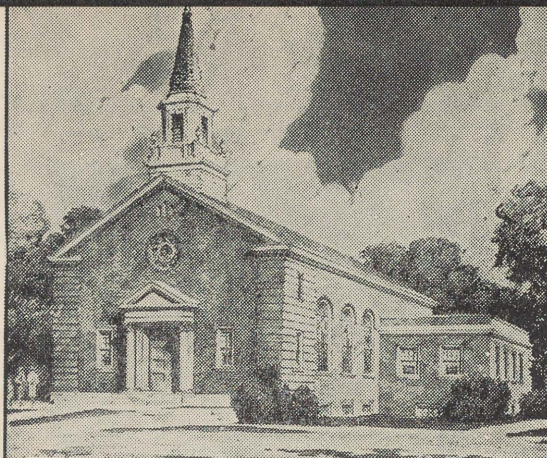
### NEW CHURCH FOR NORTHWOOD

After worshipping for two years in the undercroft of its proposed building at Loch Raven Boulevard and Arlington Avenue, the Northwood Methodist Church, under the leadership of its pastor, Rev. Robert H. Parker, has completed plans for the construction of the sanctuary and education building.

The design, prepared by W. W. Emmart, one of Baltimore's foremost architects, follows the Colonial Style and the materials will be brick and timber. Auditorium and education building, which will house the church school, will each seat about 400. The undercroft will serve as social hall and will be equipped with stage and facilities for serving suppers.

The scheduled cost is an estimated \$75,000 and a campaign is now under way to raise \$10,000 by June 1. Rev. Mr. Parker said that this was in sight and that it would bring the total cash contributions to the building fund during the last year to \$17,500.

Northwood Methodist Church, which celebrated its second anniversary March 3, represents the amalgamation of two very old Baltimore congregations, those of Monument Street Methodist Episcopal Church, Monument Street near Aisquith Street, and Mt. Lebanon Methodist Protestant Church, Bond and Preston Streets.



Courtesy Sunpapers

### PROPOSED NORTHWOOD METHODIST CHURCH

Located in a rapidly expanding section of the newer Northern suburbs, its membership is steadily growing, 150 having been added to the roster during the last 18 months; the present total is 375.

### WELCOME HOME BANQUET

Men of University Baptist Church recently released from the armed forces were given a banquet by the Men's Club March 12. Of the 50 or so young men and women of this congregation who were in service, all have been discharged but 12. Among them is Dr. Landrum B. Shettles, who is stationed in Kassel, Germany.

J. Walter Gressitt, new superintendent of University Baptist church school, is being assisted by Hugh P. McCormick, Jr., and Mrs. Herbert P. Strack.

Services of prayer and praise are held every Wednesday night. The choir is preparing a special Easter program under the direction of Nellie Edwards. Miss Edwards and Kenneth Lynch are the soloists; Mrs. Ernestine L. Schamberger is the organist.

### CHRISTIAN SCIENCE LECTURE

John S. Sammons, C.S., of Chicago, will give a lecture on Christian Science under the auspices of the Third Church of Christ, Scientist, at 702 Cathedral Street at noon April 23.

Mr. Sammons is a member of the Board of Lectureship of the Mother Church, First Church of Christ, Scientist, Boston.

### LENTEN STUDY COURSE

"On the Threshold of the Postwar World" is the general subject of the lecture course conducted at St. David's Protestant Episcopal Church Fridays during Lent from 2 to 3 P. M. Speakers include Rev. W. C. Roberts of Trinity Church, Towson, March 8; Rev. L. St. J. Iverson, St. David's curate, March 15; Rev. B. R. Howarth, of Memorial Church, March 22; Rev. C. H. Best, of the Church of the Epiphany, April 5; Rev. H. L. Doll, of St. Paul's Church, April 12.

Holy Communion, followed by Holy Eucharist, Morning Prayer and Sermon are Sunday morning Lenten fixtures at St. David's, with confirmation instruction at 4 P. M., Evening Prayer at 5 and Young People's service at 6. Holy Communion at 7:30 A. M. Evening Prayer at 4:30 are of daily occurrence.

Holy Week calendar: Monday, and Wednesday Holy Communion 7:15 A. M., 10:00 A. M. Evening Prayer 4:30 P. M. Tuesdays, Holy Communion 6:15 A. M., 10:00 A. M.; Evening Prayer 4:30; Maundy Thursday, 6:15 and 7:15 A. M. Holy Communion, Choral Eucharist, S. Cecelia Choir, 10:00 A. M., Evening Prayer 4:30. Tenebrae, full choir and sermon, 8:00 P. M.

Services will be held in succession Good Friday from 7:10 A. M. to 5:30 P. M., Holy Saturday from 10:00 A. M. to 8:00 P. M.

The Easter schedule will open with Morning Prayer at 6:40 A. M.: Holy Communion at 7, 8 and 9:30; Choral Eucharist and sermon at 11, and Evening Prayer at 5.

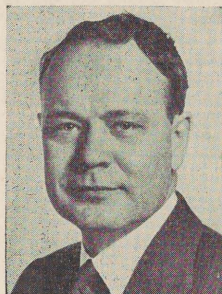
### LENTEN LECTURES

Rev. F. C. Grant, S.T.D., professor of Biblical Theology, Union Theological Seminary, is giving a series of Lenten lectures at Emmanuel P.E. Church Fridays at 8:15 P. M. Remaining subjects include "Religion and the Church," March 29; "Religion and Suffering," April 5, "Religion and Immortality," April 12.

The clergy of St. Paul's and St. David's churches are cooperating by urging attendance.



## DR. SCHWENTKER TO SUCCEED DR. PARK



DR. SCHWENTKER

■ Announcement by President Isaiah Bowman of Johns Hopkins University that Dr. Francis F. Schwentker had been appointed to succeed Dr. Edwards A. Park as professor of pediatrics of the Hopkins school of medicine and pediatrician in chief of its hospital, aroused wide interest in the scholastic and scientific world.

Dr. Schwentker will assume the full duties of his new work July 1, when Dr. Park will retire; meantime he is familiarizing himself with the routine of the hospital and medical school.

A graduate of John Hopkins Medical School (1929), he is widely known in Baltimore, having formerly been Medical Director of Sydenham Hospital and Director of Medical Research for the City Health Department; he also served for a time as resident pediatrician, Harriet Lane Home.

At the outbreak of World War II he was a member of the International Health Division, Rockefeller Foundation, New York. He was given a Navy commission and assigned to U. S. Naval Medical Research at Rockefeller Institute. Later he helped organize and served as executive officer of U. S. Medical Research Unit No. 2, which was sent to Guam to study and control tropical diseases.

This unit was commanded by Commodore T. M. Rivers, Hopkins graduate and one of its former resident pediatricians.

As a member of the Rockefeller Health Commission, Dr. Schwentker also assisted the French Government in reorganizing its national health services and later was made Consultant on Epidemic Diseases to the Secretary of War.

### PIONEER

Recognized as one of this country's foremost authorities on infectious diseases, he was a pioneer in the development of sulfanamide therapy; he originated the treatment of epidemic meningitis with those drugs and discovered a method of immunization against psittacosis, (parrot fever), which he contracted during his research.

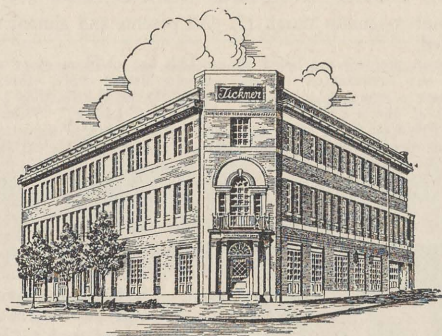
He is a native of Schenectady, N. Y., and in 1932 married Miss Madalyn Crockett of Sterling, N. Y., graduate of the Johns Hopkins Nurses Training School. They have 3 children, Frederick Noel, 11; Anne Cole, 7, and Edwards Park, 5.

In speaking of his appointment Dr. Schwentker said: "It has long been my hope that some day I might return to Hopkins, where there is a characteristic spirit I have never found elsewhere. With the many problems of medical care and teaching left to a postwar world, I cannot imagine a more exciting time to assume this new position. I welcome the professor-elect opportunity to work again with my great teacher Dr. Park, so that I may be better prepared to carry on his great work."

### DR. PARK HONORED

Dr. Park, head of Hopkins Department of Pediatrics since 1927, has received worldwide recognition for his methods of treating children's diseases. A professor at Hopkins from 1913 to 1921, he discovered, in association with three other doctors, the cause of rickets. For six years he was Professor of Pediatrics at Yale University. His most recent honor was the Borden Award from the American Academy of Pediatrics.

"I am of the opinion that we are not only indebted to civilization for science, art and law, but that even the very feeling for beauty and poetry is developed and strengthened under the influence of that same civilization; and that the so-called popular, simple, unconscious creation is twaddling and rubbishy."—Turgenev in "Smoke" (John Reed's translation.)



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## SCHOOL ITEMS

(Continued from page 9)

Alumni Assembly March 15. All parents and alumni were invited.

Motion pictures are being shown 12th age children every week. Some are co-ordinated with science and history study, others are selected to stimulate interest in such books as "Little Men," "The Count of Monte Cristo," "Lives of a Bengal Lancer," "Seventeen" and "The Last of the Mohicans"; advantage is taken of opportunities to demonstrate costumes, architecture and customs of different periods of English history.

A motion picture on Radar was recently shown 9th to 12th age boys and girls under the auspices of the Holabird Signal Corps.

## "PRIDE AND PREJUDICE"



MISS JOAN STRAUFF

Students of the upper school of Notre Dame of Maryland devoted much time to the preparation of Helen Jerome's adaptation of Jane Austen's "Pride and Prejudice," given at the school March 1 and 2.

The cast was carefully selected and rehearsed and detailed attention was paid to the costumes and settings.

Miss Joan Strauff, 4007 Keswick Road, a member of the senior class, had the role of Mrs. Bennett.

## COLLEGE CLASS OFFICERS

Three of Bryn Mawr School's 1945 graduates have been elected officers of their college classes: Esther Murray, president, Goucher; Mary D. Simpson, and Helen C. Green, secretary and treasurer, respectively, Vassar.

Speakers at recent Bryn Mawr assemblies were Edmund King of the Walters Gallery staff, who spoke on the gallery; Stanley Chapple who gave a piano lecture on Bach; William Shriver, of WFBR, whose sister Virginia is in Main V, discussed radio. Dr. Eleanor Bliss, an alumna and vice president of the Board of Managers, and Rev. Dr. Paul Warren also made addresses at the school.

Parents and teachers of the seniors were entertained at tea by Mrs. Townsend Scott at her Roland Avenue home.

The badminton team is playing interschool games; its members are Nellie Merrick, captain; Susan Devlin, Mary K. Rice, Barbara J. Scarlett, Anne Stinson, Dorothy Fitzgerald.

Headmistress Van Bibber attended the meetings of the Board of directors of the Headmistress Association in New York last month.

## NEW FRIENDS SCHOOL SENATE

By EDWARD CAMPBELL

■ When the old Student Council at Friends was dissolved, interest in some sort of student government still prevailed. Elections were held and Richard Fulton was elected president. After the "Friends School Senate," (as it is now called), was organized, the desire for a new constitution was brought up. A committee was formed and much work went into compilation of its rules. At a recent assembly the constitution was presented to the students for ratification and was voted in unanimously.

It is quite different to the old one in many respects. The main changes come in the election of officers and in the number of meetings. Instead of being elected by a plurality, the president has to be put in by a prescribed majority vote. Meetings take place every week, and once a month all students are invited to an open session. Other changes increased the number of representatives to fifteen and faculty representatives to three.

With the new constitution the students are able to take part in the senate affairs, making a much stronger government possible.

## WINS BADMINTON TITLE

By SOE FREELAND

■ Patsey Roberts, 17 year old Friends senior, recently flew to Toronto, where she won the Candian Women's

Badminton Championship. After she returned to Baltimore she won for Friends School the Private School Badminton Tournament held at Girls' Latin School. After winning the singles match, Miss Roberts teamed with Sallie Willis and together they won the doubles match for their alma mater.

The Sixth Grade, discussing in their Social Studies the meaning of the words "Democracy" and "tolerance" asked Miss Woods, the dramatic director, to write a play with them. "Liberty's Children," the result, was given at the assembly February 22, by the Sixth Grade. The play was followed by a tea for their parents in the Studio.

Miss Martha Parsons, Principal of the Lower School, accompanied by several Lower School teachers, visited Germantown Friends School last month.

## HERE AT ST. PAUL'S

By BILLY WOOD

■ Lawrence Woodworth and Richard Shriver were first and second, respectively, on the first term Honor Roll. Larry is a senior while Dicky is in the seventh grade. Twelve other students also won places on the honor roll.

Howard Wooden recently obtained two very interesting speakers to talk to the school. First of these was William Shriver of radio station WFBR, who gave a concise talk on the general fundamentals of broadcasting networks, and what the future holds for radio and television.

Firefighting was the subject chosen by Dr. William Hoyt of the Maryland Historical Society. He recited many humorous incidents.

Beverly Rhett, Assistant Headmaster, will resign from this position in June to accept the editorship of *The Horse*, a leading magazine of American horses. Mr. Rhett recently returned to St. Paul's after serving several years in the Navy. He had taught before the war at St. Paul's for twelve years. It is with deep regret that we see him go, but we know he will do well in his new position. Mr. Rhett is well acquainted with both writing and horses.

In a short time La Crosse sticks will again be seen on the campus. The Crusader stickmen will be seeking a seventh straight championship. Material for the '46 team seems fairly good with several of last season's lettermen returning. It is hoped that Howard Myers will leave St. Paul's with a successful record for the last team he will coach at this school. In the fall he will be Head Coach at Hopkins.

## FROM NOTRE DAME TO BARD AVON

These girls of the secretarial department of Bard Avon School were former students at Notre Dame of Maryland. They are:

Back row, left to right—Joyce Haines, Gwendolyn Medill, Louise Cross, Mary Bonnett, Elise Thomas.

Front row, left to right—Nancy Fitzsimmons, Nancy Shenuit, Mary Jane Shephard.

Miss Medill took a pre-college course and is now attending Washington College, Chestertown. The others are scheduled to graduate at Bard Avon in June.





## LOYOLA LECTURES

Loyola College's Spring lecture series by Rev. Gerald G. Walsh, S.J., and Dr. Charles C. Tansill, continues through April 7.

Rev. Mr. Walsh's subjects were "Dante and the Problem of Personal Peace" March 3, "Dante and the Problem of Political Peace" March 10, and "Poet of Eternal Peace" March 17. He is editor of *Thought*, Fordham University quarterly, and in 1945 gave the Lowell lectures in Boston, a course of 8 expositions of Dante's work.

Dr. Tansill, professor of History, Graduate School, Georgetown University, will speak on "The Rise of Anglo-American Friendship" March 24, "Russian-American Relations Since 1900" March 31, and "A Foreign Policy for Today" April 7.

The lecture committee consists of: Very Rev. John F. Lardner, S.S., D.D., Provincial of the Sulpicians in the United States and President of Saint Mary's Seminary; Dr. Charles Bagley, Jr., Rodney J. Brooks, Edward H. Burke, William J. Casey, Charles M. Cohn, John W. Farrell, Clarke J. Fitzpatrick, Vincent deP. Fitzpatrick, F. Erwin Fusting, Lucien E. D. Gaudreau, J. Goddard Mattingly, Robert G. Merrick, Charles B. Reeves, Charles H. Roloson, Jr., R. Contee Rose, John R. Shea.

## CAMP TO OPEN

Lochearn Camp for Girls, Lake Fairlee, Vt., will open June 28 for its 30th consecutive season, under the direction of Mr. and Mrs. Frank Chubb, 1122 Bellemore Road. Girls in camp last season from Baltimore and Washington were:

Leila Adams, Ann Aubrey, Patty Andersen, Lynn Andersen, Janet Fenn, Joan McCarthy, Barbara Meyers, Mary Kronau, Deborah Weatherby, Mimi Nice, Carol Davis, Carol Coatsworth, Diane Dally, Carolyn Hutchins, Carol Gibson, Meg Guthrie.

Miss Phyllis Peters of Girls Latin School is Director of Land Sports at Lochearn.

The nucleus of campers are from Short Hills and West Orange, New Jersey, and Windsor, Conn.

## BALLET

(Continued from page 50)

difficult metier; it was largely due to their understanding of the scores and of the exigencies of the ballet stage that the productions were so evenly and accurately paced.

A special word of praise is due Rachel Chapman for her eloquent performance of solo parts in Tchaikowsky's Second Piano Concerto, used for "Ballet Imperial."

## PEARL PRIMUS

At her local debut (Museum of Art, Feb. 10), Pearl Primus, Caribbean negro dancer appearing in the current Broadway hit revival of "Show Boat," was heartily applauded by a capacity audience.

Evidently the result of careful research, her performance was highly individualized and marked with remarkable technical and sometimes strong emotional quality, as in the terrible pantomime "Strange Fruit," explained by the caption "A Man Has Been Lynched."

Most of her numbers were danced to the rhythms of primitive drums, thus remotely suggesting Shan-Khar. The first part of the program was devoted to ritualistic tribal dances, orgiastic and otherwise. Most effective of these was *African Crying Song, Te Moango*, an African rhythmic pattern, and "Dance of Beauty" from the Belgian Congo. Primus here superbly suggested quiet, majestic dignity. In other numbers of this section, she employed torso, arm and shoulder motion of extraordinary fluidity.

These dances needed a more savage background than the blue velvet cyclorama of the Museum's stage afforded. They were interesting and impressive—but more as exhibits out of their indigenous context than anything else.

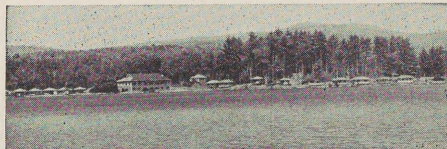
The latter part of the program was too suggestive of hot nightspots to suit us.

Her assistants, also colored, included Alphonse Cimber and Norman Coker, drummers, and Gordon Health, star of the play "Deep Are the Roots," announcer and singer.

The drummers displayed extraordinary ability but we soon got enough of it. Heath sang several songs of folk flavor in a pleasant barytone against soft guitar chords played by himself. His performance was especially effective because of its lack of affectation and pretentiousness.

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**THE BUILDING BOOM**

By CAPT. CHARLIE CAKE

(NOTE: This was written at Fort Meade while Capt. Cake was awaiting his discharge and return to his home, 312 Eastway Court. His hobbies are ornithology and astronomy; some years ago he wrote a series of articles in "Hobnobbing with Birds" for the Evening Sun.)

■ A building boom is coming, it will soon get under way. If you haven't heard the rumor just remember what I say. It's a certainty that there will be unusual commotion by newly married couples with the cozy cottage notion.

There's plenty of material here and everywhere, and no concern about expenses; everything is free as air. No building permits needed, no loans to negotiate, and not a bit of bother with what we call red tape. No taxes or restrictions, or title guarantees, no charges due to contracts or sundry lawyer's fees.

Insurance against earthquake, hail or flood or fire will not even be considered. It's simply not required.

This news may be surprising, but it's not a pack of whims, because the building sites will be chosen upon limbs. And now with this prediction you'll be ready to observe the building boom that's coming in the tree and bush preserve.

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