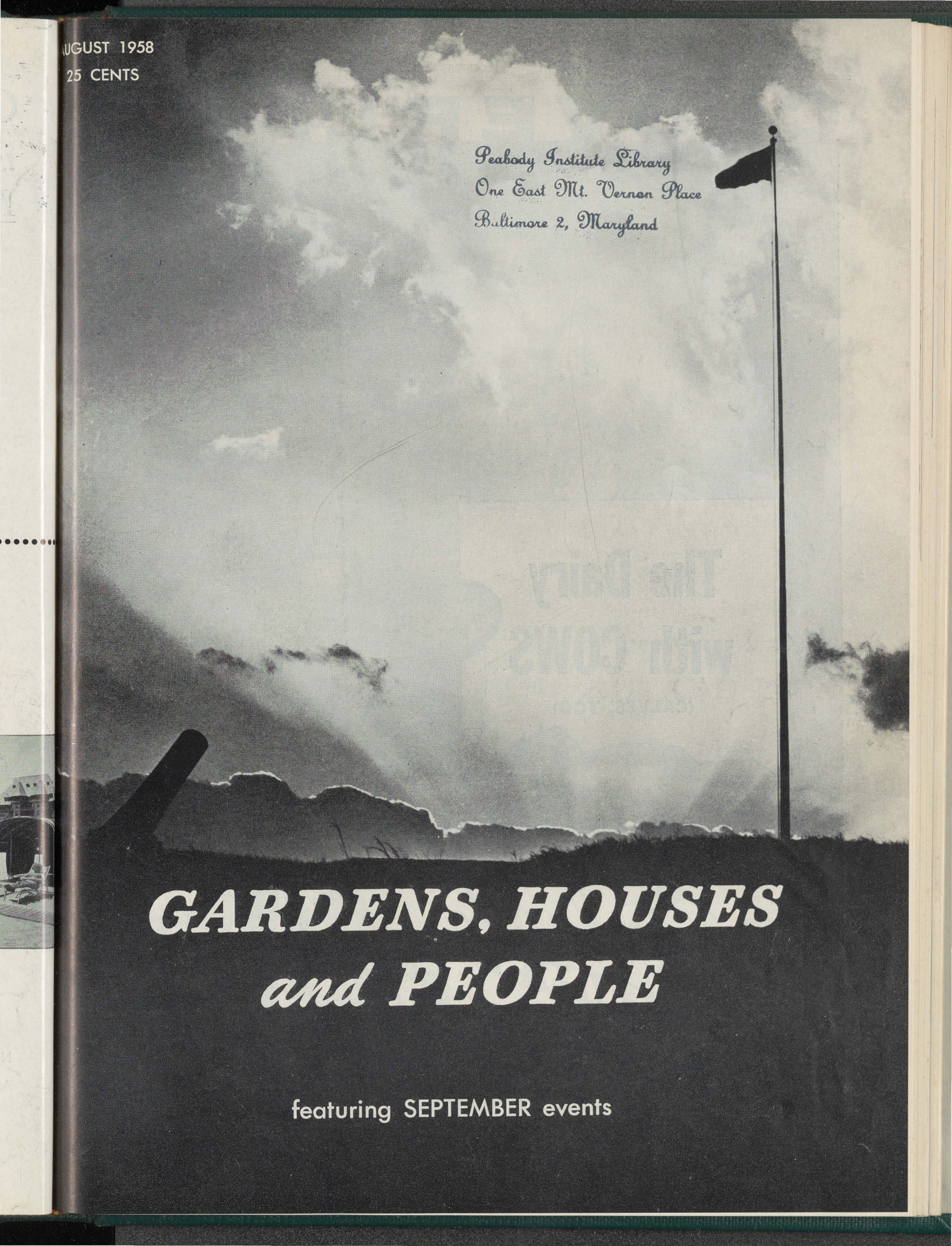


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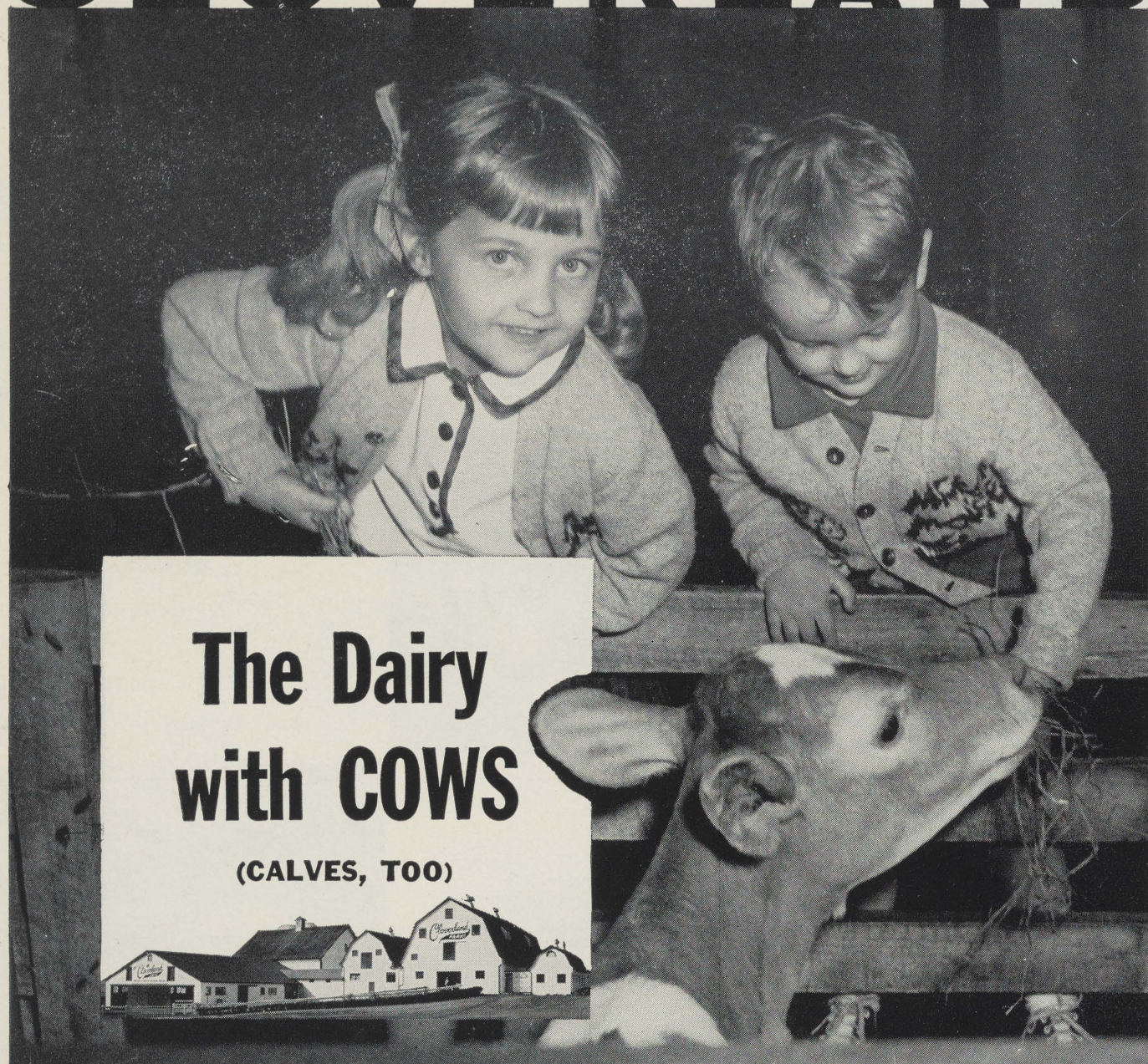


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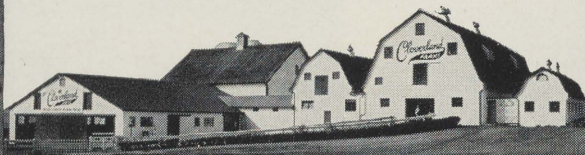


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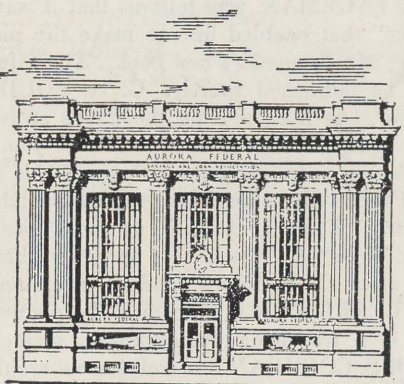
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33rd Year

Magazine of Life in Maryland  
Published Monthly

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Associate Editor: G. H. POWDER

Publisher: MRS. GEORGE O'DONNELL BOONE

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Change of Address: A month's notice is desirable. When requesting a change, please furnish an address imprint from a recent issue. If unable to do this, please state exactly how magazine is addressed. Send old as well as new address, and postal zone number.

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Entered as second-class matter at the post office Baltimore, Md.

• Our August Contributors include the Baltimore photographer JACK ENGEMAN, who tells us that it was a "one in a million chance" that enabled him to make the picture on this month's cover; Mr. Engeman's new book, "The Life of a Student Nurse," will be published shortly. G. H. POWDER, GH&P's associate editor, has been touring the East's straw hat circuit, as his article about Stratford, Conn., will tell you. EVA HALL COWGILL, whose poem is found on page 10, is an Eastonite. AARON SOPHER illustrated our August Sketchbook bit on Morris Martick. KEITH MCBEE, as most local viewers know, is WJZ-TV's "Mr. News." He spent two hectic weeks in Beirut soon after U. S. forces landed in unhappy Lebanon. MARJORIE BEARD PRICE, who took the pictures on the society pages, is a free-lance photographer, residence, Ruxton. ALEXANDER S. COCHRAN, the well-known architect, outlines the embattled progress of modern architecture on page 21. And our regular contributors: GEORGE KENT BELLOWS, who this month interviews the new director of the Peabody; THOMAS AS ROWE, reporting on the Walters show; ZU MCBEE (wife of the above-mentioned Keith), chronicling local society; DOROTHEA BUTLER, who once more goes window shopping; DON RILEY, who recalls the halcyon days of baseball; GREG HALPIN, discussing the state's political line of succession, and G. HOWARD GILLELAN, who prefers the state's outdoors.

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## WHAT'S COMING—

### A Calendar of Interesting Events and Seasonal Activities . . . .

#### State Fair

• **The State Fair at Timonium** begins August 30, ends September 13. There'll be racing every day except Tuesday, Sept. 2—it's Kiddies' Day—and, of course, Sundays. Opening day has been designated Baltimore County Day, and the judging of livestock (this goes on every day through the 6th) begins at 8:30 a.m. The exhibition halls open at the same time, the midway at 10. Dedication of the new grandstand is scheduled for 12:30. Maryland's Farm Queen will be selected at 8—the hour all nightly events take place. Horse judging begins Sept. 8 and runs through the close, with classes for draft animals, Arabian and thoroughbred horses, Shetland, Welsh and cross-bred ponies. The draft horse pulling contest is set for Sept. 12 at 2 p.m., with a horse show scheduled for 10 a.m. the following day.

#### County Fairs

• **Maryland's County Fairs** continue through September, to wit:

Cecil County Breeders' Fair, Fair Hill, Sept. 6-13  
Anne Arundel County Fair, Sandy Point State Park, Sept. 9-13  
Wicomico Farm and Home Show, Salisbury, Sept. 11-13  
Charles County Fair, La Plata, Sept. 17-18  
Prince George's County Fair, Upper Marlboro, Sept. 25-27  
Frederick County Fair, Sept. 3-Oct. 4

#### Horse Shows

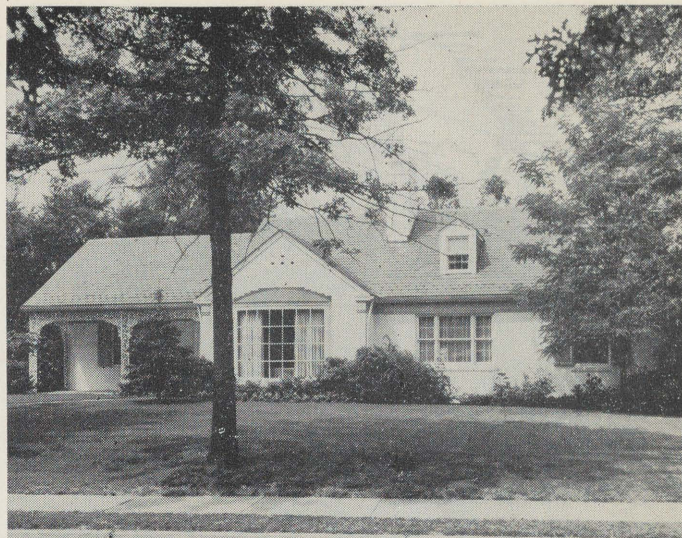
Iron Bridge Hunt, Junior and Family, Burtonsville, Sept. 1  
Howard County Pony and Horse Show, Glenelg, Sept. 6  
Professional Horsemen's Association Horse Show, Monkton, Sept. 7  
Potomac Hunt Junior Horse Show, Sept. 13  
Emmittsburg Horse show, Emmittsburg, Sept. 14  
Marlborough Hunt Club Pony & Horse Show, Upper Marlboro, Sept. 20-21  
St. John's Horse & Pony Show, Sept. 27  
Windsor Lions Pony & Horse Show, Randallstown, Sept. 28

#### Sports

• **Orioles.** Like the Greeks at Thermopylae, Paul Richards and his men will make a heroic and last-ditch stand at the Stadium off and on in September. (GH&P, making book on the Oriole chances of capturing the American League gonfalon, are currently offering odds of 87-1). The schedule:

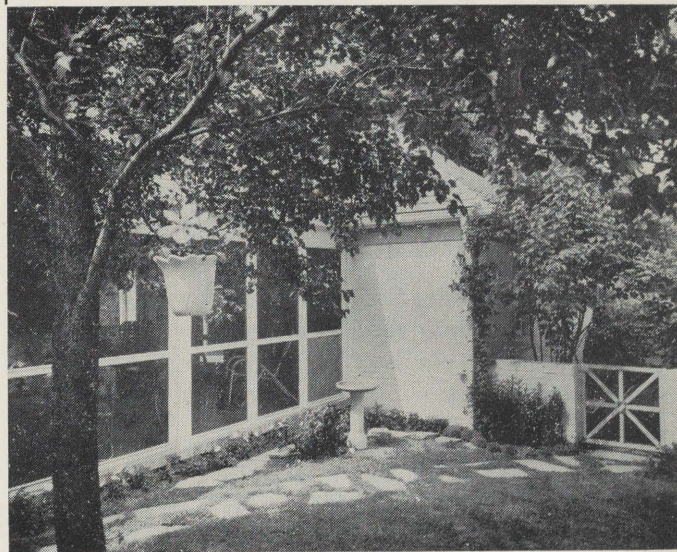
September 4—Boston (night)  
September 5—Boston (night)  
September 6—Boston (night)  
September 7—Boston (Sunday)  
September 19—New York (night)  
September 20—New York (Sunday)  
September 22—Washington (night)  
September 23—Washington (night)  
September 24—Washington (night)

And all Oriole games, of course, are broadcast over radio station WBAL. As for the magic of television, WJZ-TV beams games now and then; in September, the Labor Day game with Washington may be seen at 1 p.m., the Sept. 3 tilt with Washington at 8. And—Sept. 7, Boston, 2 p.m.; Sept. 12, Detroit, 9:15 p.m.; Sept. 14, Cleveland, 1:30 p.m.; Sept. 16, Chicago, 9



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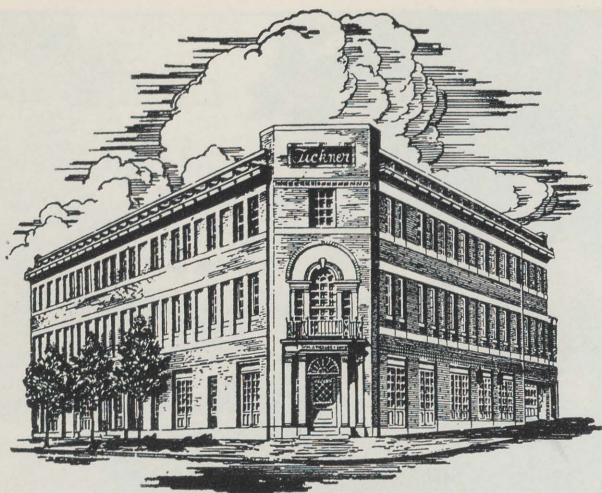
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p.m.; Sept. 21, New York, 2 p.m.; Sept. 26, New York, 8:00 p.m.; Sept. 28, New York, 2 p.m.

• **Colts.** The sixth season of Baltimore's most successful athletic organization gets rolling on September 28, when the team meets the Detroit Lions. But there's an exhibition game with the Giants on Sept. 14. While we're at it, we might as well give you the complete home schedule, so you can make your plans. Season tickets may be purchased at the Colt's office, 2023 N. Charles. The schedule:

Sunday, Sept. 28—Detroit Lions, 2:05 p.m.

Saturday, Oct. 4—Chicago Bears, 8:35 p.m.

Sunday, Oct. 26—Washington Redskins, 2:05 p.m.

Sunday, Nov. 2—Green Bay Packers, 2:05 p.m.

Sunday, Nov. 23—Los Angeles Rams, 2:05 p.m.

Sunday, Nov. 30—San Francisco 49ers, 2:05 p.m.

• **Horse racing.** At Timonium, Aug. 30-Sept. 13.

### Summer Theatre

• **Hilltop Theatre.** Sept. 2-7 and 9-14, "No Time for Sergeants"; Sept. 16-21, "Middle of the Night"; Sept. 23-28, "The Reluctant Debutante." The season at Hilltop's new theatre at Therapia Farms, Owings Mills, will continue through October 12, with two plays to be announced later. For reservations telephone TEnnyson 3-0400, or write.

### Lectures, Etc.

• **Maryland Academy of Sciences.** Located on the third floor of the Enoch Pratt Free Library, the Academy, a Baltimore organization of impressive age and accomplishment, offers lectures, exhibitions and demonstrations throughout the year. (The offices and exhibit halls are open Monday through Saturday from 9 to 4:45, and on Thursday evenings from 7 to 10.) In September, Thursday evening programs include:

Sept. 18, 8 p.m.—"Government, Science and Industry," a talk by Joseph L. Dickey, advisory engineer in the Air Arm division of Westinghouse, about guided missiles, radar, etc., in the nation's defense.

Sept. 25, 8 p.m.—"Birds of Maryland," an illustrated lecture by W. Bryant Tyrrell.

Not to be missed, of course, are the Planetarium demonstrations, which take place in the Academy's exciting Davis planetarium. Times: Thursdays at 7:15, 7:45 and 9, Saturdays at 2 and 3 (groups by appointment at other times).

And for citizens who hanker to see the real thing, telescopes are available to the public on the observation deck located on the library roof, Thursdays from dark to 10 p.m.

### Home Show

Glamour kitchens, new furniture, decorations, silverware and china will be among the displays at the 1958 Home Show, to be held September 7 through 14 at the Fifth Regiment Armory.

Sponsored by the Home Builders Association of Maryland, the show will see a host of prizes given to those attending. These prizes include a free trip for two to Puerto Rico via Pan Am, over \$3,000 worth of appliances and gifts, a 50 ft. lot on Kent Island, a 40 ft. ranch house and an accompanying swimming pool. In addition, there'll be orchids for the ladies, flown in from Hawaii.

The Home Show committee is made up of Harvey E. Meyerhoff, chairman, Jacob Fisher, Philip Macht, Joseph Keilty, William B. Watkins, Jerome Feely, Richard Horsey, Herbert Collison, Raymond Crumling, Victor Paturzo and George Thuman. Managing director is Henry Lee.





Kaka Saheb Kalkelkar, a prominent Indian educator and journalist, now lecturing in this country, is shown at the Walters Art Gallery, where he viewed the current *Connoisseur in Europe* exhibit. Mr. Kalkelkar and sari-clad Miss Sarojini Nanavati were recent house guests of Mr. and Mrs. Henry E. Niles, shown at right. At left is Edward S. King, gallery director

• **Walters Art Gallery.** Charles at Centre streets, telephone SARatoga 7-2075. Until Sept. 22, hours are 11 to 5, Monday through Saturday, 2 to 5 on Sunday; beginning Sept. 22, Monday 1 to 5 and 7:30 p.m. to 10, Tuesday through Saturday, 11 to 5, Sundays, same.

*Connoisseur in Europe* continues through Aug. 31. On Sept. 13 (and through Oct. 12) a new exhibition, *The Glass of Fashion: Costume Accessories from 1500-1900*. Fans, pins, pendants, rings, collars, hats, etc., will be arranged with paintings, prints and miniatures of the period showing how they were worn and pointing up their role in the creation of an ensemble or style. A "first" for any museum, the display includes objects borrowed from six museums. On Monday evening, Sept. 22 (8:15) Miss Emily Taylor will speak on "Four Centuries of Fashion Headlines" in connection with this show.

• **Peale Museum.** Opening on September 26 and going through the second week in November: "Baltimore Architecture—Past, Present, and Future," an exhibition in the Museum's main gallery in commemoration of the centennial of the Real Estate Board of Baltimore. Always available, and especially appropriate in September, the illustrated pamphlet which the Museum sells on "Baltimore's War: A Short Account of the Celebrated Defense of Baltimore Against the British Attack of September 12-14, 1814," and reproductions of original prints of the battle which hang in the Museum.

#### The House: A New Course

"The House: Its Planning, Construction and Financing" is the title of a new course being offered during the Autumn semester at McCoy College, Johns Hopkins University.

Consisting of illustrated lectures and discussions, the series is offered through the cooperation of the Baltimore Chapter of the American Institute of Architects. The course is designed for individuals planning to buy or build a home, and for builders, realtors and architectural draftsmen. A feature of each session will be a question and answer period, and there will be field trips to houses both complete and under construction.

The lecture series begins Oct. 1 and runs through Dec. 3. Thomas G. Jewell is the moderator, and lecturers will include many of the city's prominent architects.

For an application blank, write or call the Dean's Office, McCoy College, Johns Hopkins University, Baltimore 18. The phone is HOPkins 7-3300, Ext. 422.



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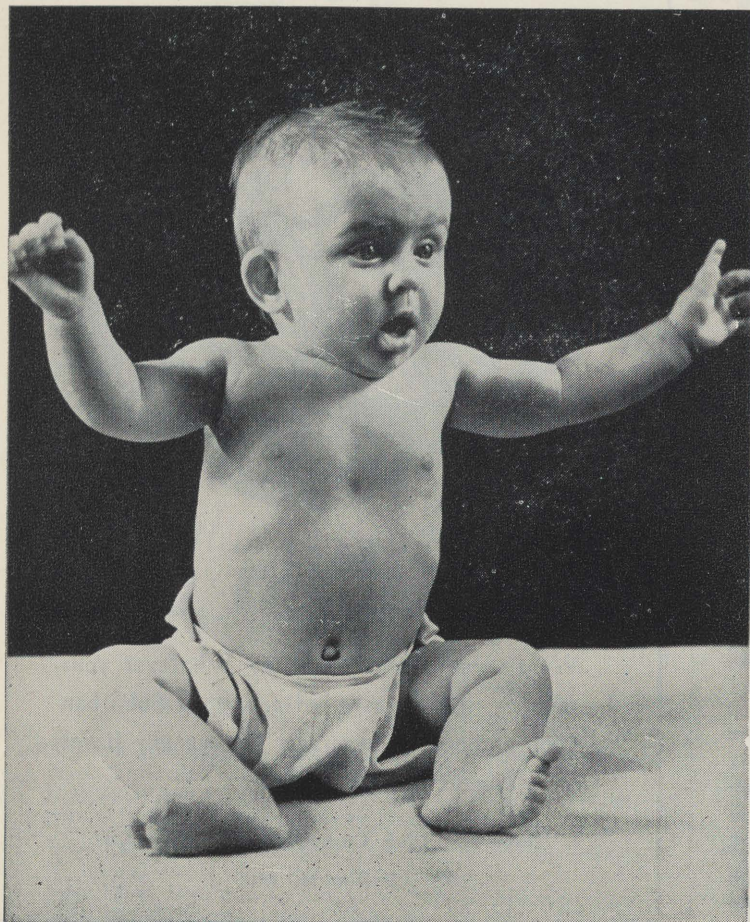


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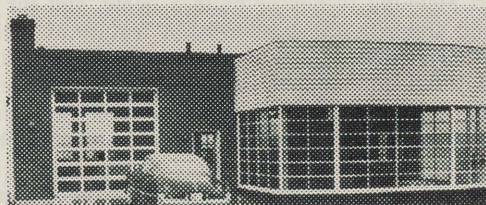
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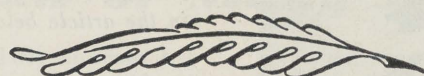
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# GARDENS, HOUSES and PEOPLE

Vol. XXXIV

No. 8

## The Innocent Bystander

*You talk when you cease to be at peace with your thoughts.*

KAHLIL GIBRAN

• **Boater.** In one of the popular magazines the other day we noticed a story about the resurrection of the stiff straw hat, that flat-topped job variously known as the boater or skimmer. The idea was that this summer decoration for the male was staging a terrific comeback, after virtual disappearance for about thirty years, and that this had resulted from some sort of insidious plot by the ladies.

Well, we have noticed quite a revival of the stiff straw this summer, on the heads of bankers and other fashionable gentry. But the habit of wearing the delightful headgear never died in Baltimore, often being reduced to a few stubborn, die-hard reactionaries but always kept alive. We are one who never gave up on it. Our chronic inability to throw things away resulted in a collection of about twenty-five old straws in our attic, and the other day we sorrowfully pitched them out—all except three which seemed clean enough to wear on rainy days. And of course we are wearing a 1958 model, but are not too happy about the narrow brim. Ladies, our eye—they've had nothing to do with it. It's just that the hat is comfortable and debonair. With Oriole streamers attached they are even being sold at Memorial Stadium this summer.

• **Arunah Brady.** That small and diminishing group of Baltimore cosmopolitans, who are at home anywhere in the world but seem peculiarly happy in this town, had a grievous loss on July 21 when Arunah S. A. Brady died. In a sense he epitomized the curious and delightful genus which combines a rich and unassuming culture with gentleness of spirit, good taste and persistent intellectual curiosity.

Mr. Brady was a great traveler, a student and occasional practitioner of the arts, and an advocate of any local cause or undertaking which promised to bestir the imagination and make Baltimore a more interesting place in which to live. He loved the theatre in particular, bemoaning its decline here and giving eager and passionate (as well as financial) support to such activities as the Vagabonds and the old Paint and Powder Club. Serious amateur theatricals, in his view, were just as important to a city as high-toned music and splendid art museums.

A knowledgeable antiquarian, Mr. Brady was surrounded by furniture and other objects which leaned toward the Victorian but actually embraced a wide range of foreign cultures and craftsmanship. We did not know him very well, but once, through the medium of two of his close friends, were invited to the West Chase street house for dinner. It was the Baltimore of another day—superb food and drink, unobtrusive references to fascinating things around us, and the air of casual hospitality which has pretty much left these parts. Most of all, we suspect, it was the art of being a gentleman.

• **Mencken on Babies.** Discreet inquiry has convinced us that many specialists on the writings of H. L. Mencken don't know that he wrote a book called "What You Ought to Know About Your Baby." And no wonder. It was put out by the Butterick Publishing Company in 1910, as the work of Dr. Leonard Keene Hirshberg. That was proper too, for the eminent doctor supplied all the medical and advisory information. Mencken simply did the writing, and produced one of the most charming and readable works on the subject ever known.

Butterick's *Delineator* sent this book to mothers (how many is not specified) nearly fifty years ago, and in a foreword made the now astonishing statement that one in every six of the children born in the United States didn't live to be one year of age. Said Mencken for Dr. Hirshberg in Chapter I, entitled "The Slaughter of the Innocents": "A hundred thousand American babies die every year. Fully half of these deaths are the sad result, I believe, of unwise feeding, of stupid dosing, of precedent, habit, custom and superstition."

Our copy of this book was bought at a New York auction many years ago. The auctioneer's pitch was that Mencken wrote it, about which we had doubts. When we got back to Baltimore we asked the Sage and his note in reply said "I wrote the whole text of 'What You Ought to Know About Your Baby.' Hirschberg (sic?) provided the facts in the form of long briefs, but I did all the actual writing."

The book remains a sound guide to the welfare of the little ones. It was a serious writing job, aided by the fact that Mencken, even at that early time, simply couldn't write anything which wasn't a delight to read.

## On Our Cover

Because this issue of GH&P deals with September events, JACK ENGEMAN's cover photograph is especially fitting—as well as striking in its own right. For it was on Sept. 13, 1814, that the British fleet bombarded Ft. McHenry as part of a combined land and sea operation designed to capture Baltimore, a city that, having seen its sons impressed into English naval and merchant service, took the War of 1812 seriously. During the bombardment, which lasted from dawn on the 13th until early in the morning of the 14th, some 1800 shells and rockets were hurled at the fort. The brave stand of Baltimore's citizen-soldiers resulted, of course, in "The Star Spangled Banner," written by Francis Scott Key, who observed the action from HMS *Surprise*. Baltimoreans still observe Sept. 12 as Defenders' Day, a semi-legal holiday; the land battle generally known as North Point, wherein the British regulars under General Ross were turned back, is part and parcel of the tradition. This year, on Sept. 12, a pageant commemorating the defense will take place at Ft. McHenry, under sponsorship of the Maryland Historical Society; check the papers for late details.





*This is the  
American Shakespeare  
Festival Theatre, described  
in the article below*

## SHAKESPEARE ON THE HOUSATONIC

A Baltimorean Revisits Stratford, Connecticut,  
And Finds the Four-year-old Theatre "Matured"

By G. H. POWDER

PROVINCETOWN, August 8—Twenty-four hours after arrival in this fantastic Portuguese fishing village, now pretty much taken over by roving tourists and mad abstract painters, our little trio of adventurers is still aglow with the memory of the recent evening at the American Shakespeare Festival Theatre on the banks of the lovely Housatonic at Stratford, Connecticut.

This interim report is from a safari into the wilds of New England, to examine into the state of its curious culture and social structure and to visit some of the more notable bastions of the cow-barn drama. A dubious undertaking, with its frenzied one-night stands, for persons of a certain age, but an enlightening contact with the public-auction set and theatrical passions under the August moon.

The Stratford event was preceded by a stop at Bucks County Playhouse in New Hope, Pennsylvania, and followed, en route to Provincetown, by a set-to with Don Ameche at the Cape Playhouse in Dennis. Up here, in what time there is left from eating

that delectable Portuguese bread, there will be Eugene O'Neill's "The Emperor Jones" and a new play based on a John Cheever story, both at the Playhouse on the Wharf; and then the Cape Cod Melody Tent at Hyannis, the Country Playhouse at Westport, and the Murray Dodge Theatre in Princeton, New Jersey. These encounters will be touched upon next month, and sooner or later I will supply a note on the magnificent new modernistic Episcopal Church at Paoli, Pennsylvania, and two superb Provincetown developments—the recently opened Chrysler Art Museum and the Royal Dutch Art Gallery, both suddenly appearing from nowhere. Fabulous, no less.

The Shakespeare Theatre is now in its fourth season and has tremendously matured since I was there two years ago. The performance of "The Winter's Tale" we witnessed was an enchanting thing, meeting the highest artistic standards and giving an inner satisfaction that it could be achieved by American stagecraft. The great building, with its massive sundial and flying gay Elizabethan pennants, seems more mellow and less conscious of the fact that it is modeled after the old London Globe. Technically, it is an actor's dream, and everywhere there is distinction and beauty—the rich red of the seats and drapery, the regal lobby, the lush green grass sloping down to the river (with picnickers spreading supper), the charmers in 16th century page boy costume singing roundels on the lawn before the show.

It is a pity that "The Winter's Tale" is so rarely done, for it is one of Shakespeare's loveliest plays and contains some of his golden passages. Written in the later and softer period, along with "The Tempest," "Pericles" and "Cymbeline," and derived from Robert Greene's "Pandosto, or the Triumph of Time," it was intended for court performances rather than the general public. Pleasantly ignoring the unities of time (midway in the performance, the actor Jack Bittner appears in a seersucker suit and a wet umbrella to explain that), it is a storybook romance told by the fireside. And, happily, John Houseman and Jack Landau have staged it that way.

The acting is of a high order, particularly by John Colicos, Nancy Wickwire, Ellis Rabb and Will Geer, and there are fine bits by Hiram Sherman and the chap in a bearskin who plays Shakespeare's most famous stage direction "exit, pursued by a bear." Costumer Dorothy Jeakins and scene designer David Hays achieve appropriate and intriguing playing-card effects, and George Balanchine's country sheep-shearing dances are an aesthetic delight. I don't believe either Stratford-upon-Avon or Stratford, Ontario, can match it. Anyhow, out here on the end of the Cape, remote from the elegancies of Baltimore, it seems that way.

### Down Where the Indians Cut the Stones

Children dash, and call

"Going 'Down-where-the-Indians-cut-the-stones'!"

Below that waterfall

lie Indian bones,  
one boy knows.

Fingering the rock-top ruts

three inches deep, his thoughts take a leap . . .

"Circle . . . two cross-wise cuts . . .

these whetted a heap  
of hatchets, Rose.

"Lurid grease potage

dappled or pied each Indian hide,

served as camouflage

before it terrified  
sprung-upon foes.

"Rippling, sun-brushed hedges

spurred red vision to swift collision,

weighty, rock-honed edges'

swift precision  
split to the nose."

Even now, sun-silvered boughs

hover the stone men sharpened on,

loved of the wide, slow cows

that sip, when flown  
are the romping toes.

—Eva Hall Cowgill



**Baltimore Sketchbook****Man of Many Hats**

Morris Martick, who bonifaces a spectacularly un-renovated saloon across from the west Mulberry street's hodge-podge of Chinese establishments, is a man who wears many hats. This is literal as well as figurative. The medical students and Ivy Leaguers and intellectual jazz buffs who jam-pack the tin-ceilinged back room to sit speechless while a five-piece combo (gray flannel suit variety) plays classical Dixieland, are apt to be met by the proprietor in his motorcycle helmet. Or his beret. Or his little cloth cap with the buckle in back. Or his planter's Panama. And the headgear is worn with a variety of facial adornments that have included small and medium beards, mustaches including the British cavalryman's and the Oriental's. Wardrobe refinements range from schoolboy khakis to Apache-

scratched away, is filled with records by Jelly Roll Morton, Dave Brubeck, Burl Ives and Wanda Landowska.

And there are paintings—the paintings by Baltimore's young, working artists. They hang in the back room where the music is heard. Martick's exhibits, and they are that in the academic sense of the word, are one and two-man displays, mostly, and they are changed regularly every month. Martick started putting paintings up simply to decorate the place. Now, a bid from Martick is considered important. Indeed, the saloon-keeper is a sort of local Duveen and even a hero to young artists. He is a counselor who, having operated a short-lived gallery up the street, knows the ropes of exhibiting on New York's 57th street. He is a friend who understands when painters recently graduated from the Institute need a loan. A show at the saloon means pictures sold—and possibly more important, recognition, a difficult achievement in all-but-galleryless Baltimore.

Martick, who is in his early 30's, claims to know little about art. But, he says in his paradoxically shy manner (friends have said that the exotic clothing is camouflage for the shyness), "I think I can tell a good picture from a bad one. I go to most of the shows at the museums, and I know all the artists (I know how artists think and act) and I've seen a lot of pictures."

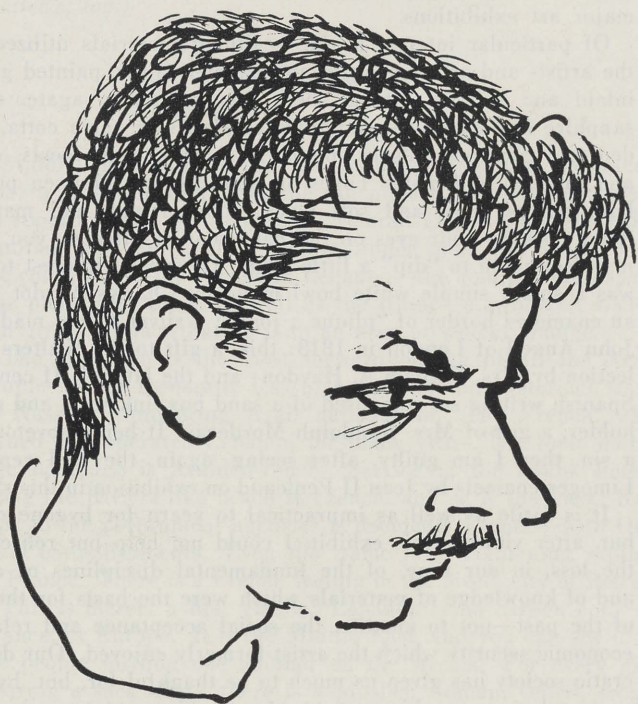
In his capacity as an exhibitor, he favors no single style, varying the content of the displays. There is business shrewdness in this attitude as well as impartiality; the music listeners, Martick has found, pay close attention to the canvases in the dimly-lit and smoky chamber. His standards in selecting a show are stiff: the artist must be, in his mind, serious—and the work must "not be amateur." Many a Maroger painter has found that Martick is a staunch friend of that school.

The saloon (the publican also calls it Martick's Lower Tyson Street, because it adjoins that alley) is not an artist's hangout in the romantic sense. Most of Baltimore's painters work far from west Mulberry street; there is no studio colony close by. Artists drop in during the day to talk with Martick and drink a 7-Up. But so do truckdrivers and laborers working in the area. Now and then a businessman or a *Sunpapers* reporter will stop by for a beer and, after work, so will the one-for-the road drinkers. It is not until night falls that the place becomes not so much a bar as an institution.

To keep the bar busy, Martick has thought up many examples of what he calls "unique entertainment." He has shown old movies—Chaplin silents, classics from the '20's. He's had blue-denim folk singers on hand to moan about cockles and muscels, and a classical pianist. The Stagecrafters have put on plays in the back room, and there have been symposiums on art. This winter, Martick hopes to get in a girl singer and more art-discussers and, perhaps, some writers. Now and then, he makes a sign announcing a steak dinner and, in fact, there are some regular customers who have the Marticks prepare many of their meals.

The Martick family is as much a part of Lower Tyson Street as the exposed steam pipes, the ancient telephone booth, the travel posters that hang near the men's room. Martick was born on the premises. His father, now dead, operated the place as a "grocery store" during Prohibition. Martick and his mother still live there and, until a short time ago, so did his sister, Rose, a Council of Social Agencies employee who still occasionally tends the bar—a task to which she brings both grace and outspokenness. Another sister, Jeanette, is a social worker in the Mid-West. Alex Martick, a lawyer, helps out most nights, to the dismay of drinkers who expect a foil. Make conversation with Alex by mentioning that "it's raining," and like as not you'll get a "Why? What do you mean by rain?" Many a regular, too, has at one time or another been obsessed with the

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*Aaron Sopher*

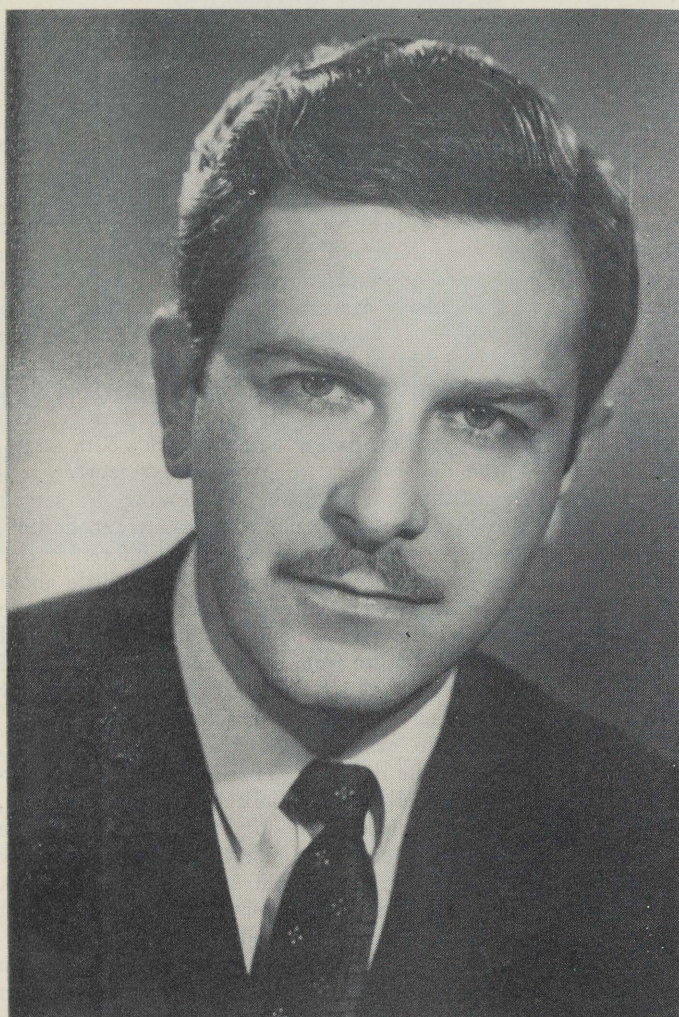
**Morris Martick**

like scarves to narrow-labeled suits set off by waistcoats of rich brocade, Mississippi riverboat stripes and Valley tattersalls.

Martick's get-ups are a mixture of both his individuality and his showmanship, with the former being more of the reason than the latter. The saloon itself reflects these elements. It is pleasantly disordered and un-modern; at the same time, the week-end music lovers know they are in the right place as soon as they step in the door. There is an oak bar (installed by Martick's father before World War I) with a jumble of bottles behind it, and Martick-painted signs proclaiming the wares—beers from Japan, Germany, Australia, Holland, Canada, Mexico, France and the Philippines, the house's own Jazz Gin, and MARTICK'S OLD DIXIELAND KENTUCKY BOURBON—FOR THE BEAT GENERATION. Drinkers at Martick's have an astonishingly wide choice, and some of the diversified patronage is made up of steady imbibers of Pernod, Calvados, and Greek, Chinese and Argentinian wines.

There are signs in Chinese and Portuguese and, hanging from the ceiling, a replica of a shrunken head. Stacks of art and music and barbershop magazines rest on a table near the door; there is a bulletin board with snapshots taken by Martick at the Druid Lake show. The juke box, most of its tinsel glory





*Peter Mennin, new director of the Peabody Conservatory*

## Music . . .

### Mennin of the Peabody

I took myself recently to a local gypsy fortune-teller and asked her to gaze into her crystal and tell me what the future holds for the Peabody Conservatory, now starting its second hundred years.

She was rather noncommittal and a trifle vague, but she did admit seeing a tall, dark man very clearly—and that all signs pointed to big things ahead.

I might have taken exception to so typical an answer, but I knew that for once she was right, for I had already met Peter Mennin, the newly appointed director, and the description fitted him. I thought if I could catch up with him, I might find out for myself if her prophecy as to future events had a ring of truth to it.

Mr. Mennin had been in Baltimore last year, one of several distinguished contemporary American composers who discussed their music on one of the afternoon panels which was part of the three-day Peabody Centennial celebration.

At that time little could he know that over a year later he would move to Baltimore to take over his duties as the school's new head. Hardly giving him time to find his way around his office, I asked him to have lunch with me, to find out some of his plans for the coming season.

As it turned out, our positions were practically reversed, and

## Art . . .

### Connoisseur In Europe

For anyone who still remains unconvinced as to the need for expanded facilities for the Walters Art Gallery, further proof will be found in the current exhibition entitled "The Connoisseur In Europe" (through Aug. 31). Due to lack of exhibition space all of the objects which are on display for the first time must be returned to the vaults, where now rest art works by the hundreds as yet unseen by the public.

"The Connoisseur In Europe" show is a compact one, limited to the upper foyer and gallery XV. But it is an excellent cross section of decorative art of Western Europe from the Renaissance to modern times. For the collector and connoisseur as well as the layman, this show is one to delight the eye with no trace of weighty psychological import so often found in the major art exhibitions.

Of particular interest is the wealth of materials utilized by the artists and artisans—gold and enamel, silver, painted glass, inlaid and carved tortoise shell, jasper, cameo, agate, sard, sapphire and amethyst, statuettes of alabaster, terra cotta, linden and boxwood, dishes, pitchers, shaving soap bowls, cups and saucers, and match boxes of chantilly and Meissen porcelain, Sevres, hard and soft paste, rock crystal, and marble. After feasting your eyes on the handsome snuffboxes, you, too, may feel a yen to "dip" a little snuff. Of special interest to me was a small, simple white bowl made by Charles Nardot with an enameled border of "plique a jour"; a silver teapot made by John Angell of London in 1818; this, a gift to the Walters collection by Mrs. William A. Haydon; and the late XVIII century Spanish writing set composed of a sand box, ink well, and quill holder, a gift of Mrs. Randolph Mordecai. If being covetous is a sin, then I am guilty, after seeing, again, the XVI century Limoges enamels by Jean II Penicaud on exhibition in this show.

It is futile as well as impractical to yearn for bygone days, but, after viewing this exhibit, I could not help but reflect on the loss, in our time, of the fundamental disciplines of craft and of knowledge of materials which were the basis for the art of the past—not to mention the social acceptance and relative economic security which the artist formerly enjoyed. Our democratic society has given us much to be thankful for, but, by the same token, a machine age conformity has submerged, to a great extent, that particular atmosphere which allows the creative artist or the craftsman to pursue his life's work profitably. Production line aesthetics on one hand as well as the concept of "art for art's sake" on the other, indeed, preclude the possibility of a rewarding relationship between contemporary fine art and the public.

Also on exhibition in the main lobby is the rendering of the proposed expansion of Walters Gallery. It's quite impressive and definitely maintains the character of our Mt. Vernon Place.

Next November, vote "YES" for the Walters Art Gallery Loan.

—THOMAS ROWE

I found myself answering questions about Baltimore and things musical, as though he were interviewing me.

To digress for a moment for the sake of the record, you should know that Peter Mennin comes to Baltimore as one of America's most talented younger composers, who already has, at the age of 35, an international reputation, been the recipient of some of the nation's most coveted musical awards and had commissions from many of the leading orchestras, choral groups and foundations.

Born in Erie, Pennsylvania, he studied at the Oberlin Conservatory, and then enrolled at the Eastman School of Music in Rochester, New York, where he earned both his Bachelor and

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# A BALTIMORE REPORTER IN LEBANON

(Keith McBee, WJZ-TV newscaster, was one of the first American correspondents to reach Lebanon after the Marines landed in July. He interviewed government and rebel leaders, ducked sniper fire—in the streets and, incongruously, beside the kidney-shaped pool at the luxurious and business-as-usual Excelsior Hotel. Mr. McBee made daily broadcasts from Beirut, and brought home hundreds of feet of film, shown locally and throughout the country. Here is a report on his two-week trip, written especially for GH&P. The drawing at the right is Mr. McBee's, too.)

BY KEITH MCBEE

Middle East experts are not born—and they're not made after a two-week tour. For the big picture, you'll have to rely on reporters like the *Sunpaper's* veteran Lee McCardell, really familiar with the world's current tinder box. But in spite of the confusion of the ruckus in Lebanon—the comic opera aspect was plentifully there, as well as the tragic—a two-week visitor can grasp the fact that he is in an area of violent change.

The Lebanese is the most forward-looking of all the Arab peoples, more moderate, less of a prey to the hysterical wave of Nasser's thundering Arab nationalism. The French, who owned and operated Lebanon for many years, left their mark. The language is Arabic-French. Service in the swank hotels along the Riviera-like beach is French, and so is the food. Red tape in the government agencies is decidedly French—with Oriental embellishments. Even the traffic is a frightening replica of France. There is a French feeling in the lovely city of Beirut.

This is merely a first glance. Lebanon is no carbon copy of France, or Europe. It is the Middle East, and you can see it in the people jostling one another on the streets. For every girl wearing a sack dress, there is a Moslem woman, veiled, secretive. For every Lebanese in a business suit, there is a man in a fez and balloon trousers. Pass a streamlined Pepsi-Cola truck on the highway—and you see, beside the road, a beggar with a withered arm outstretched for *baksheesh*, his face bearded under filthy matted hair. The sight is as ancient as the Koran.

The question of religion has not been fully brought out in the story of Lebanon's woes. Half the little nation is Maronite Catholic, a sect born of the old Holy Roman Empire. The rest is Moslem. The schism is there in the current revolution. The president, Chamoun, like the compromise president-elect, General Shehab, is a Catholic. But the No. 1 rebel, Saheb Salem, is Moslem, and so are his followers.

The rebel stronghold in Beirut, the Basta—the local casbah—is the Moslem quarter; half the soldiers in the inefficient Lebanese army are Moslems. If the army were to move in and clean up the Basta, these soldiers might mutiny, turning the whole mess into a kind of religious war.

Added to the Christian-Moslem factions, you have the Druse tribesmen, Arab hillbillies of a wild and hairy aspect with a religious sect of their own. They are led by Jumblatt, the No. 2 rebel. As for Lebanese Jews, there are a few. They are left alone; the Lebanese is cosmopolitan enough to regard the Arab hatred of Israel with mild complacency.

A Beirut cab driver's religion may be a matter of life or death. I came to know these cabbies well, because I relied upon them for my transportation. They are true Levantine hagglers,



and they show plenty of courage. A Moslem cabbie will take you to any dangerous district for a price; a Christian is more reluctant. Moslem rebels have bombed and machine-gunned taxis by the score, so the drivers advertise their religion. Like St. Christopher medals in American cars, you see sacred medals hanging from the rear-view mirror—or, in the case of a Moslem, beaded bags carrying talismans.

Even though the rebel activity is at a minimum now, (the Marines and the attendant negotiations made it that way) the three months of guerrilla warfare that preceded the cease fire may have augured rough times for the Lebanese citizen. The picture is this: take an illiterate Arab boy, whip up his patriotism and his Gamal-inspired nationalism and arm him with a Czech-made tommy gun and hand grenade and teach him to use them—even if Salem disbands his rebel force, you have the prospect of these juvenile delinquents stalking the streets in the future.

What caused all the trouble? It is difficult to find an American analogy. Suppose, though, that Baltimore's mayor and president of the city council and Police Commissioner fell into disagreement. They would thrash out the trouble in the council chambers or on the political hustings. Suppose, though, each official formed his own army and shot it out instead. That, essentially, is what happened in Lebanon.

All of the heads of the warring factions are men of substance, big men in the business community. Saheb Salem, a wealthy burgher, once managed the huge Beirut International Airport. Arms from Nasser he has certainly obtained, but Salem seems to think of his struggle as an internal matter rather than as a phalanx in the nationalist march.

Our own troops live in a state of perpetual boredom and confusion in Lebanon. Despite President Eisenhower's idealistic statements to the forces, the youngsters in the Marines and the Airborne are not at all sure what they are there for. They are told they are in Lebanon to insure that country's liberty, but the administration that called upon President Eisenhower to send

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## Zu's Who...

By ZU McBEE

(Mrs. McBee, GH&P's women's and society editor, lives at 1516 Ruxton Rd., Ruxton 4, and her 'phone is VA 3-3403, so please write or call her if you've items for this column.)

The snap of the mainsail is as much a part of Maryland lore as the sound of the hunting horn over the valley. A part of our heritage, a basis of our economy, the waterways of Maryland play a large part in our social life, too.

There are those who desert the Free State in the summertime for more temperate climes, but many have found that a sail on the Chesapeake offers more fun and excitement. These fanatics will brave the water on anything that floats from a moth to a sloop, and many a doctor, lawyer and housewife becomes a first class sailor on Saturday afternoon.

This month's races included the Oxford Regatta, the Corsica River Regatta and many others. All offered the thrill that only a true son of the sea can know—and a round of cocktail parties as well.

The boats come in all shapes, sizes and conditions, but the men that own them all have that same gleam in their eye when anything nautical is mentioned.

The Miller Sherwood's lovely Rubicon is probably one of the better known of Maryland's racing boats, but there are many more with fanciful names to delight the seaman.

Mr. and Mrs. E. Lawrence Dinning, III, sail regularly aboard their "Teetotaler," the George Hilbert's "The Three Sisters," the Marshall Duer's "Marcarle," the Hugh Kabler "Jolie Cur."

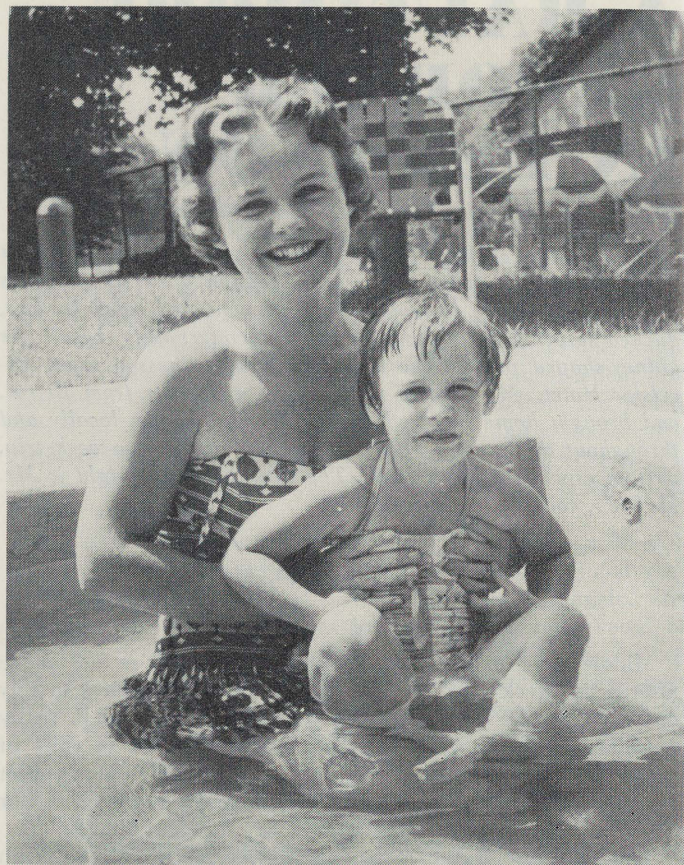
Other Baltimore-owned boats are Mr. and Mrs. Edward T. Giese's "Chasseur"; Mr. and Mrs. Henry DuPont Baldwin's "Bee Too"; Dr. and Mrs. Raymond Moore's "Tutela"; the Alexander Cochran's "Ventura"; the Phillip Goldsborough's "Ayacushu"; the C. Edward Hartman's "Jolly Roger."

And still they come and go . . . Mr. and Mrs. Thomas K. Galvin in Cape May have had Mrs. Barbara Roland as their guest. . . . Mr. and Mrs. Rodney Myers have returned from the resort. . . . Mr. and Mrs. Allen Barrett and their children off for several weeks at Cape May. . . . Mr. and Mrs. Charles Sparks leave for Rehoboth. . . . Mr. and Mrs. Edward Chapman spending a week at the Chalfonte.

Mrs. A. Page Boyce and Mrs. Arthington Gilpin spent a week at the University of North Carolina this month where they attended the Puppeteers of America Festival. They represented the Junior League of Baltimore whose Theatre Bureau is one of their major projects.

Mr. and Mrs. C. Kinloch Nelson and their daughter, Miss Anne Lloyd Nelson have returned from a motor trip through New England. . . . Dr. and Mrs. James Owings and their children have returned from a visit to Maine. . . . Dr. and Mrs. John McFarland Bergland are back in their home in Guilford after several weeks in Biddiford Pool, Maine.

Miss Katherine K. Barton and her sister among the many Marylanders who vacationed abroad this summer. Mrs. S.



—Marjorie Beard Price photo

Baltimore, like Los Angeles, seems to be turning into a city of swimming pools, and a good thing, too, with this summer's hyper-humidity. Shown at the Elkridge Club's are, above, Mrs. William McCarthy and daughter Mary Sue; at right are Meg Price and brother Jon, children of Mr. and Mrs. W. James Price

Lurman Stewart and Mrs. Horatio Whitridge sailed for Europe this month aboard the United States as did Dr. and Mrs. Allan Morton and their family.

Mr. and Mrs. Sloane Hoskins Hoopes and their two children have left to make their home in Roanoke, Va. Mrs. Hoopes is the former Miss Catherine Lawler Spencer, daughter of Mr. and Mrs. J. Harry Spencer. Mr. and Mrs. Spencer recently returned from a vacation in Cape Cod.

Mr. and Mrs. Edward Reynolds Hall of Lutherville will leave shortly for the Continent. Dr. and Mrs. Foster T. Fenton are also planning a September vacation in Europe.

Rehoboth continues in its popularity with Baltimoreans yearning for sea breezes. Dr. and Mrs. William H. Woody are vacationing at this Delaware resort. . . . Mr. and Mrs. Page Edmunds enjoying Rehoboth's sea breezes. . . . Mr. and Mrs. Frederick L. Wehr vacationed in Rehoboth as did Mr. and Mrs. Charles E. Cockey, Jr. and their children.

It's almost school time for the younger set, but they'll carry the memory of a happy summer at camp when they pick up the books again.

### Payne & Merrill



Outfitters for Men

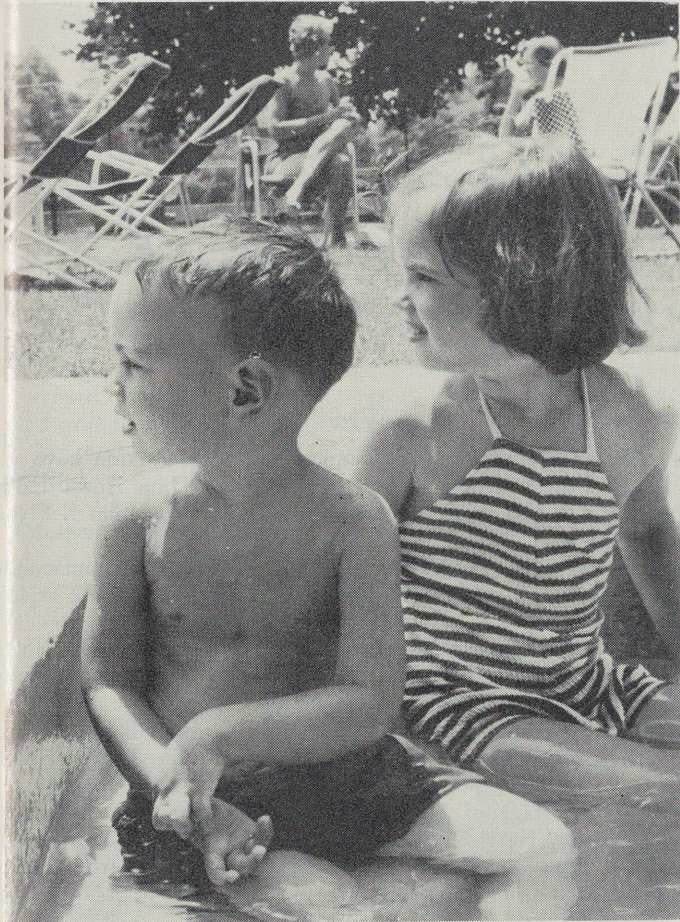
315 NORTH CHARLES STREET  
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We Groom Baltimore's Best Families



Just returned from Camp Alleghany, Greenbrier County, W. Va. are Margaret Ober, daughter of Mr. and Mrs. Delancy Ober; Morrison and Martha Levering, daughters of Mr. and Mrs. Frederick L. Levering III; Peggy Young, daughter of Mr. and Mrs. Andrew J. Young III; Virginia deBuys, daughter of Mr. and Mrs. W. Enos deBuys; Campbell Baker, daughter of Mr. and Mrs. William T. Baker.

Other returning campers include Anne Dugan, daughter of the Daniel B. Dugans; Bettina Johnson, daughter of Mrs. Herman Long and Mr. Thomas Johnson; Robin Bosher, daughter of the Benjamin Bosher; Anne Dukehart, daughter of the Thomas Duekharts; Barrie Frey, daughter of the Walter Frey, Jr.'s; Susan Peck, daughter of the John L. Pecks; Dana and



Lacey Zinn, daughter of the Waitland Zinns; Claire Scott, daughter of the Donald Scotts and Linda Gronert, daughter of the Charles Gronerts.

Miss Katherine McLane Hoffman has returned to her home in Owings Mills after a visit to Bermuda where she was the house guest of Mr. and Mrs. Hugh J. O'Donovan.

Mr. and Mrs. John C. Taliaferro are vacationing in Martha's Vineyard. . . . Mrs. John Whitridge of Guilford and Mrs. Basil Wagner have returned from The Homestead where they spent two weeks. . . . Mr. and Mrs. William T. Baker are in Nantucket on a vacation as the guest of Mrs. Francis J. Murray. . . . Mr. and Mrs. Arthur B. Steuart leave shortly for Dewey Beach. . . . Mr. and Mrs. A. Hamilton Bishop III plan a Cape May vacation in September. . . . Mr. and Mrs. William Martien have returned to their home after a month's sojourn in Dewey Beach. . . . the William Scarletts also summering at Dewey.

Mr. and Mrs. C. Bowen Weisheit spent the month of August in Martha's Vineyard. . . . Mr. and Mrs. John S. Stanley have been vacationing at Damiscotta, Maine. . . . Mrs. G. Page West has returned after a vacation in Martha's Vineyard.

Mrs. P. Irvin Volk, Stratford road, has been named publicity chairman for the Antique Show for the benefit of the World

# MTB



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Fellowship Committee of the YWCA. The show will be held November 17 to the 20th.

Mr. and Mrs. David Fulton will move into their new home on LaBelle Avenue in several weeks. . . . Miss Josephine Taylor Albert, daughter of Mr. and Mrs. James Hollis Albert has left to make her home in New York.

Mr. and Mrs. Page Dame have returned to their Ruxton home after several months in Europe. While they were gone their home was occupied by Mr. and Mrs. Louis Azrael, John Street.

Mr. and Mrs. John Hyatt Wight and their debutante daughter, Miss Julia Robinson Wight, have left for a stay at Bear Lake in the Poconos. . . . Dr. and Mrs. Lawrence R. Wharton summering at their home on Lake Sebago, Maine. . . . Mr. and Mrs. Talbot Speer will return shortly from Linville, North Carolina. . . . Mr. and Mrs. Clarence Miles have left for the Continent as have Dr. and Mrs. Elliott Randolph.



#### Weddings

Mr. and Mrs. Cornelius Vanderbilt Roe of Ruxton have announced the marriage of their daughter, Miss Jane Howard Roe and Mr. Robert John Flynn, son of Mr. and Mrs. John J. Flynn of Ridgewood, N. J.

The wedding took place at the Church of the Immaculate Conception and a reception followed at the home of the bride's parents.

Miss Roe, who was presented to society in 1952, is a graduate of Bryn Mawr School and Hollins College. She studied at the Juilliard Academy and in Munich.

Mr. Flynn is a graduate from Holy Cross College in Worcester, Massachusetts and has served with the United States Army in the European theatre.

The marriage of Miss Cary Randolph Sheets, daughter of Mrs. Henry Harrison Sheets and the late Colonel Sheets, USA, and Mr. Lawrence B. Fenneman, Jr., son of Mrs. Charles Dorsey of Galax, Va. and Mr. Lawrence B. Fenneman of this city has also been announced.

The wedding took place at the Grace Methodist Church. Mr. and Mrs. Fenneman will make their home on Gladstone Avenue.

Miss Susan Elizabeth Whiteford, daughter of Colonel and Mrs. Roger S. Whiteford of Ruxton has selected September 6 as the date for her marriage to Dr. Gardner Watkins Smith, son of Dr. and Mrs. George Van Sicien Smith of Brookline.

The wedding will be held at the Church of the Good Shepherd with a small reception following at the home of the bride's parents.

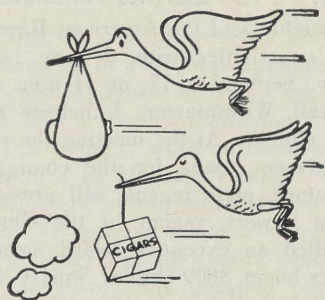
Another September wedding that has been announced is that of Miss Marguerite Lamble Burke, daughter of Mr. and Mrs. Norbert Burke and Mr. Charles O'Donovan Evans, son of Mr. and Mrs. Henry C. Evans.

The wedding will take place September 6 at St. Ignatius Catholic Church.

Mr. and Mrs. James W. Kemp announce the marriage of their daughter, Miss Mary Carroll Denison Kemp to Mr. M. Hall Worthington, Jr., son of Mr. and Mrs. M. Hall Worthington of Roland Park.

The wedding took place at the Shrine of the Sacred Heart in Mt. Washington. Mr. and Mrs. Worthington will make their home in Roland Park.





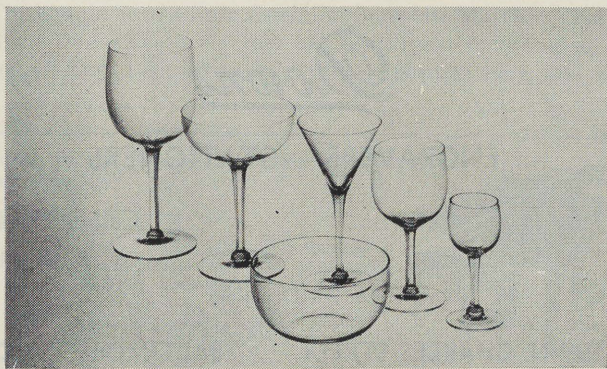
## New Arrivals

New Arrivals: Mr. and Mrs. Richard L. Cromwell are receiving congratulations on the birth of a son, Richard L. Cromwell, Jr. Mrs. Cromwell is the former Miss Anne Ross Dushane.

Mr. and Mrs. Edgar Allan Poe III announce the birth of a son, Edgar Allan Poe IV at the Johns Hopkins Hospital. Mrs. Poe is the former Miss Mary Lynn Marburg.

The Reverend and Mrs. Alfred Lee Durrance, Orlando, Florida, have announced the birth of a son, Thomas Edward Durrance. Mrs. Durrance is the former Miss Julia Vickers Baynard, daughter of Mrs. Jerome B. Campbell of New York and granddaughter of Mrs. George R. Vickers III of this city.

Mr. and Mrs. Robert Ligon Steele, Jr. have announced the birth of a son at Women's Hospital. The youngster has been named David Franklin Steele. Mrs. Steele is the former Miss Elizabeth Merritt Roop.

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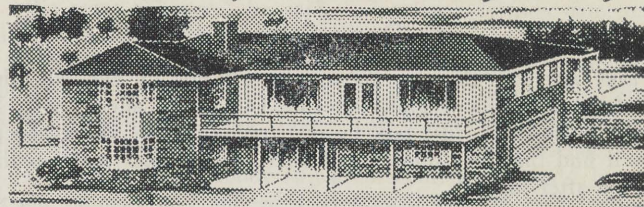
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## Gardens...

### To Do in September

Like any executive or manager worth his or her salt, the gardener thinks and plans ahead. And works ahead, too. If you question this, just talk to any green-thumber you respect: you'll find that he's thinking of next season—and mayhap the season after that.

In early September, then, seed most of next year's biennials—pansies, violas, foxglove, canterbury bells, and the delicate and colorful Iceland poppy.

Divide lilies-of-the-valley, iris, Virginia bluebells (if you had the foresight to mark the clump in the spring) and poppies.

Take cuttings from begonias, geraniums, impatiens, fushias and shrimp plants that you plan to pot later to bring indoors for winter bloom.

Pinch off faded blooms from phlox to prevent them going to seed. And we think it advisable to destroy self-sown (or volunteer) seedlings, because these have a tendency to revert to magenta.

Phlox may be planted during September. Space 30" apart and mulch in November—or after the ground freezes. This'll prevent heaving during spring-time thaws. Your mulch can be salt hay, or straw, or oak leaves.

Peonies? You can plant and divide them anytime in August, September or October. But established plants really shouldn't be cut back after the blooming season ends; the food manufactured in the foliage is stored in the roots—if you'll pardon the use of lay language—thus helping to produce flowers next year.

And whatever you do, *think* about next year's garden. Take a good look at it. Decide what you want. Order your bulbs and rose bushes *now* for fall planting—and remember to keep dusting, spraying and feeding the roses you've nursed along so care-

fully all season. Put yourself in this frame of mind: a good gardener gardens all year long.  
—Emily Lowndes

### D. A. R. Activities Announced

Maryland's Daughters of the American Revolution will begin the new season's activities with a state board meeting on Constitution Day, September 17, at 11 a.m. at the Methodist Church parish hall, Westminster. Luncheon will be served by the ladies of the church. At the meeting the various committee chairmen will present plans for the coming season's work. Mrs. Frank Shramek, state regent, will preside.

Mrs. J. Claire Sowers, regent of the Gen. Mordecai Gist Chapter, has called an executive board meeting for Sept. 4, 10:30 a.m., at her home, 3809 Hadley Square, East. Brunch will be served; a budget will be adopted and new plans discussed. The Gist Chapter will hold its annual card party and bazaar at 1 p.m., Thursday, Oct. 1, at the State Chapter House, 4701 Roland Ave. Proceeds will go for educational and patriotic work.

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## Mennin of the Peabody

(Continued from page 12)

Master of Music Degrees. He received his Ph.D. from the University of Rochester and in 1947, was appointed to the faculty of the Juilliard School of Music in New York.

Last season he took a leave of absence from his teaching duties and settled in Rome to work on his newly commissioned opera, whose libretto is by Maurice Valency.

I was greatly impressed at how much Mr. Mennin has already absorbed about the background of the Peabody as well as Baltimore. He has an engaging personality and is a delightful conversationalist, answering any question put to him with a quiet authority that only comes from a thorough knowledge of his chosen field and the security of his own recognition as a composer of stature.

There is a contagious quality about his enthusiasm for all things musical; one only talks to him a short time before realizing that he is a man of wisdom and artistic integrity. He has worked hard to win his laurels, but he wears them with an air of quiet distinction.

He is obviously pleased that Massimo Freccia, whom he saw recently in Switzerland, is planning to conduct his Third Symphony at the opening concert of the Baltimore Symphony in October. It was this work which won for him the Naumberg Foundation American Recording Award in 1952.

Eugene Ormandy, long a friend of Mennin's, is also planning to perform the Concertato, "Moby Dick," at the opening concert of the Philadelphia Orchestra, the same work that the New York Philharmonic played last season in Carnegie Hall.

"You know when my wife and I go backstage to see Gene," Mr. Mennin said, "he pays me no attention at all; he starts kissing my wife."

Well, from all advance reports on Mrs. Mennin's charms, Mr. Ormandy has good taste.

The couple have a little daughter, born last March, and much of their time since early July has been spent in trying to find a house. They take seriously their new position here, and want

to stay as close as possible to the Peabody and the city's cultural life.

"We want a house," he said, "where our friends can come and go and the students can gather."

This is in itself an important clue to Mennin's personality, for he has learned by experience just how important stimulating conversation and rubbing elbows with famous visitors can be in the life of a young student with little musical experience.

"Coming to the Peabody is a great challenge to me," he said at one point, "for I believe there is still a great need for such conservatories in America today."

This was apropos of the conversation as to how a smaller school like the Peabody had lost its leadership in the musical world when, in the 1920's, schools like the "big three" were established and heavily endowed. These were of course the Eastman, the Juilliard and the Curtis Institute in Philadelphia.

Mr. Mennin wants to see the Peabody regain this leadership and he is intelligent enough to know that he faces a Herculean task. There are many questions for which he must find the answer, many problems to be resolved, before he can make public any future plans.

He is not satisfied to just know that his students will get certificates or degrees: he wants to be sure that they are good musicians, soundly trained and secure in their musical crafts.

From what I have seen already and from what I have heard, Peter Mennin is a man of character and industry, and he is a professional in the finest sense of the word.

Baltimore, and especially the Peabody, is fortunate in having him become a part of our musical life. He has youth and a wide experience, and above these, he has vision. We wish him the greatest possible success.

—GEORGE KENT BELLOWES

## Morris Martick

(Continued from page 11)

magic of psychiatry, and this subject gets a good going over. The word "Why" is a frequent one at Martick's.

But you cannot pin the place down. It is not a refuge for the beat generation—there are too many substantial middle-aged folk there on the jazz nights to give that impression. It is not a little Bohemia—too many people have stepped up to the bar to tell Martick they've heard about the place in Europe or Japan or Milwaukee. "A buddy told me this is the best bar in Baltimore," said a merchant sailor who had been talking to a local man off Formosa.

Whatever it is, it's unique in this city. And, it's safe to say, so is Morris Martick.

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## Dottie's Buy-ways

BY DOROTHEA BUTLER

Well, bust my buttons—yours will, too, when you all see the Bar-B-Buoy—the chef's work table for outdoor fun. Of rust resistant black steel, it's 32 in. high with a 156 square inch work table. Holds sauces, hamburgers, seasoning and tools. Folds flat for storage. And what makes this such a clever conversation piece is a big, bright yellow sign with black lettering saying DANGER MEN COOKING. This will start outdoor (likewise, indoors) eating off with a bang. \$5.95. From Roberts, Inc., 480 Yarmouth Road, Birmingham, Michigan. (The smart, young chap who thought of this is Lt. John W. Roberts, '55 graduate of Annapolis). . . . And for dining out, dress up the occasion by having Char Sue Ding (if you don't understand, try for yourself) at the Lotus Inn, 5509 Reisterstown Road. It's delish! The Lotus Inn is air conditioned with music by Muzak. They also cater to banquets. Plenty of parking; open every night. Carry-out service, too. And, say, these folks grow their own bean sprouts. . . . And for fishing folk—the new Plastic Minnow Bucket made of Polyethylene Plastic. Can't break, dent or chip. Lightweight. Resists weather and corrosion. Seamless. Easy to clean. \$6.00. At The J. S. Johnson Co., 33 South Charles Street. . . . Sprinklers will like this one—"Rainmaster"—an unbreakable sprinkling can. Comes in pink, daffodil, lime or violet. 8 quart capacity. Equipped with a non-leak, snap-on head for use as a garden sprinkler. It's rugged, lightweight with no sharp metal edges. Streamline design with a swept arc giving it that "satellite" appearance. Available in major department stores and garden supply stores. \$3.89. . . . China in the morning, China in the evening and China for gifts—a fine selection of popular patterns made by Royal Doulton, Royal Worcester, Castleton, Spode, Limoges and Rosenthal. This very complete selection is right at the James R. Armiger Co., 310 North Charles Street. . . . By golly, dishwashing lassies will surely go for the Chico Portomatic Dishwasher. Weighs only eleven pounds. Easy to store away. Handles service for five. Fast, efficient. Six minutes to wash and rinse a full load. Automatic and no installation. Just connect to your faucet. Designed to use liquid detergent. Uses no electricity. Just \$59.95. Saw this at Castelberg's, Lexington and Park Avenue. . . . For music's sake and for your own; choose the piano artists choose—Knabe. A model that took my breath was The Italien Console—designed in celebration of Knabe's 30th Anniversary as official piano of the Metropolitan Opera. Hand-polished cherry wood of select grain and color. Solid brass trim. Dried blow action. You'll find it at J. S. Reed Piano Co., 29 West North Avenue. . . . For picky people of the kitchen set—Pantry Elegance by Kromex. The Kanister Set is gracefully curved and recessed to permit stacking. Chrome with ebony plastic handles. White letter identification. These are gleaming shelf "show offs." \$9.95. By Kromex Corporation, 880 East 72nd Street, Cleveland, Ohio. . . . And if at home you are always toting (and who isn't) discover the "Toter"—a handy home work saver. This is a new home and garden tool. The handtruck has separate wheelbarrow compartment (3 cubic feet) that easily locks (and

securely) to the frame. Totes everything. Low to the ground. Cannot tip over. Rolls even up the stairs. Tips on end for sweeping or dumping. Light in weight, too. \$19.95. Wellmade Metal Products Company, 860 81st Avenue, Oakland, California. . . . Fishing ladies? (and really after fish)? Get one of the new Airex Spinster Rods and Reels. Making fishing glamorous for you. They show up in delightful pink, aqua or gold hues. At sporting goods stores. . . . A brand new idea to end the clutter and clatter of toys in the bathtub is offered by Halliburton Enterprises of Des Moines. A nylon net bag—suspended from two happy fish on suction cups—catches all the toys easily and compactly—holds them high and dry until the next session of bathtub fun. When the family goes on a trip—the toy bag can go along as a "carry-all" on the rear door window of the family car to hold maps, sunglasses, books and crayons. The two happy fish decorate two pieces of square white plastic tile, which in turn, conceal a firm grip suction cup. The upper corners of the nylon net bag are suspended and held firmly in place by nickel plated key chains which are placed around the top. Available by mail. TubToy Tidy-Up. \$1.95. Halliburton Enterprises, 217 52nd Street, Des Moines 12, Iowa.

### A Contest for Poets

You have until Sept. 30 to enter the state-wide poetry competition being sponsored by the Carroll Branch, National League of Pen Women.

The prize is the \$25 Helen deLashmutt Award. Poems entered may be in any form but may not exceed 20 lines. Entries should be submitted in duplicate to Mrs. Waugh Glascock, Woodbine, Md. Your name, address and the name of your poem must be enclosed in a sealed envelope.

Entries must be postmarked not later than Sept. 30.

The award will be made at the 7th Annual National Poetry Day Luncheon, Wednesday, Oct. 15, at the Park Plaza.

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# Our Changing Architecture: Confusion, Challenge

by ALEXANDER S. COCHRAN

It is true that general opinion about architectural style has changed greatly in the past ten years. We seldom hear the old arguments about modern versus traditional design, certainly not among the coming generation. In fact, the once *avant garde* often finds itself wondering where have gone its old enemies who were once so vocal. Despite this change of the climate of opinion, however, there is undeniably a deep confusion about what can be called the *styles* of modern architecture today. This exists among the profession as well as the laity, though awareness of this confusion is greater among the former. With this greater awareness we have more hope of resolving our confusions, and in positive ways.

The Industrial Revolution, age of science, or whatever we will call it, produced technological developments which have changed our world of the last century at a rate unprecedented in the milleniums preceding. New answers to old problems have in turn produced new problems. Modern medicine's answers to health problems have thus helped to produce over population problems never existing before. Desires for mobility have been answered, but the answers have produced horrible transportation problems. Urbanism and then suburbanism have given us architectural and environmental problems that appear desperately far from solution. Against this background we must consider the status of contemporary architecture.

The pre-industrial age architect was nearer all-around Renaissance Man. B. F. Latrobe, whose work is well known here, designed waterworks, drydocks, and canals as well as buildings. As the industrial age came on, however, there came a distrust of the potential of the machine, which developed into a real counter-revolution. In this country, Henry Thoreau is a good representative of this group, which was greatly influenced by William Morris and the back-to-handicrafts movement. These represent sincere minds who honestly doubted the possibility that the machine could produce esthetically, and who placed positive confidence in the return to pre-industrial hand production.

These doubts and misgivings were not shared, however, by a group of architects both European and American, best represented by "The Chicago School" of the late 19th century. Louis Sullivan and his devoted pupil, the young Frank Lloyd Wright, were architects who were accepting the machine and its challenge. The confidence of these architects, however, was not shared by the public. Despite the vigorous start the tide turned at the Columbian Exposition of 1893. Here the Eastern architects won over the Chicago School, and the American architectural effort to assimilate the esthetic potentials of the new technology was shelved for decades to come. The whole focus of architectural design was turned back toward what seemed the only "safe" way, that of following the great architectures of the pre-industrial past. Our present generations grew up in this atmosphere.

A significant indication of this popular rejection of the vigorous Westerners in favor of the safe Easterners was the loss of the large Cyrus McCormick Lake Forest residence commission by Frank Lloyd Wright to Charles Platt of New York. The latter took part in the remodeling of his sister's house, One West Mt. Vernon Place, Baltimore.

Meanwhile technological developments kept proceeding at an ever quickening rate. But New York architects were busy cov-



*The new Commercial Credit building at Saratoga and St. Paul Place indicates that the changing ways of architecture have been accepted by business and industry—and the public, too. The New York firm of Harrison and Abramowitz, architects of the UN buildings, designed it.*

ering over their new elevator buildings with stylistic ornamentation. The Ecole des Beaux Arts in Paris was in highest regard. Baltimore had at least two eminent graduates, Lawrence Fowler and Bayard Turnbull. Peculiarly enough, the young Swiss architect and painter Le Corbusier was concurrently interested in the esthetic inspiration of the American grain elevators, steam ships, and aeroplanes. But early 20th century America was firmly convinced of the validity of an architecture based on the styles of the past. Baltimore's Belvedere Hotel, War Memorial, City College, St. Mary's Seminary, and Baltimore Trust Building all eloquently indicate the reign of stylistic conviction.

It was between the two world wars that there re-emerged, first in Europe, the never quite suffocated architectural minds convinced of the esthetic potential of the machine-made product. Walter Gropius of the Bauhaus was a great leader of this group, and typical of many of these leaders who migrated to America as teachers and practitioners. The story of public acceptance of this non-stylistic approach to architectural design is now known to us all, for it is so recent. From one point of view it was the retirement, perhaps involuntary, of the stylistic designers, which has produced a suddenly changed situation.

So we find ourselves with the accustomed disciplines and rules of academic architecture almost abruptly removed and forgotten. This is one important source of our present confusion. A recent New York Times Magazine article entitled "The Art We Cannot Afford to Ignore (but do)" claims that the way out is the education of the "we."

Our present time poses multiple technological problems, from the intricacy of completely new materials and methods of construction to the vastness of metropolitan and regional planning. Sheer architectural brilliance is demanded. This can

(Turn to page 25)



## BACK ROOMS and KEY HOLES

Who runs the Maryland shop while the shopkeeper runs around the world?

In this summer of tension and crisis this is a question of more than passing—or political—interest.

At the moment when US Marines splashed across the smooth surf of Beirut, Lebanon, the chief executive of the State of Maryland was steadily and serenely steaming across the seas, headed off on another international jaunt. Despite some fears that Theodore Roosevelt McKeldin might become involved in what then appeared to be a most nasty situation, his entourage pushed forward, keeping all their overseas dates and appointments.

Back at the ranch, at Annapolis, the old hands were at their posts, running the State as they had run it so many times in the past when the boss man was globe or continent trotting. Who are these shopkeepers? Who holds the keys, answers the phone, watches the stock?

Well, there is Al Quinn for one. Quinn is the penman, the word yielder, the in-ear whisperer who steers the McKeldin eloquence into its golden channels. But Al Quinn is more than a mere ghost writer. He is an adviser on public relations and public policy. He sits in the inner councils and adds what he can to the great discussions. When the speech-giver is away, the speech-maker is the public contact of the State of Maryland with its people.

There is Tom Carr, smiling executive secretary, who handles the details and seemingly suffers no interruption in his labors when the chief is absent. There is Bill Gresham, who represents many things and many people. Gresham, moving quietly among the great, near great, handling messages and sometimes people—and giving the impression that if the Annapolis Palace Guard has a field commander, he is that commander.

In view of the frequency of the McKeldin trips, this crew de-

serves some close observation. It should be noted that they are a McKeldin team. Politically and administratively, they represent the man much more than the job. They have no elective contact with the people of the State. What policy they may form or influence is McKeldin policy, not State policy.

They cannot make decisions on executive matters that may stand stalled until the McKeldin boat docks, or the trains gets to the station.

The State of Maryland does not provide for any man or any office that can perform such functions. By Charter, the President of the Senate, now Comptroller Candidate Louis Goldstein, takes over the Governor's office if it becomes vacant; he is followed in line by the Speaker of the House. Neither of these men is empowered, however, to act as Governor as long as there is a Governor, no matter in what far land he might be.

During the Lebanese affair, Senate President Goldstein called on the Governor to come home. His voice was somewhat faded and lost in trans-oceanic travel. The Governor did not come home until his travels were completed and the State remained unattended at its highest post.

The circumstances and the personality of the job and the man have intermingled to point up the seriousness of an historic problem.

Then again, what is happening on a State level has happened all over the State, on lower levels. There has been a distinct breakdown of active liaison between the people and their political officers.

This could be a fundamental reason for the almost insulting lack of interest by voters in vote seekers in the past several elections. Office holders are no longer people, they are figures, public relations impressions, all separated from active, daily contact with the populace by an ever increasing number of commissions, committees, boards and such.

At this very moment, as previously reported here, the Republican Party is striving to overcome the stubborn resistance of some of its leadership to broaden its base, to appeal directly to the voter instead of dealing with those who say they control the votes.

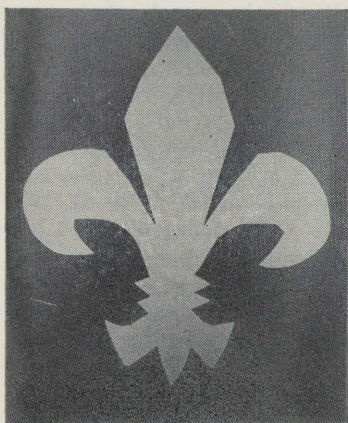
The Democrats, with all their bitter experience of the past several sad seasons, were still shocked to see the impact made on the voter in the May Primary by Tommy D'Alesandro. There are indications that the D'Alesandro victory might have been even more impressive had he been freed of some confining directives from the braintrust of the "harmony" group.

For Tommy D'Alesandro is a political scrapper who likes to mix in the wild free-for-alls that seem to be fast disappearing from the local scene. His strength is in his direct, hard-hitting appeal to people. Louis Goldstein likes the same kind of approach.

If the Democrats regain their lofty position in the State of Maryland it may be because two men of the people have brought the idea of governing directly to the people to be governed.

—GREG HALPIN

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## Sports . . .

### 1914 Facts, 1958 Rumors

The Colts can gallop, the Orioles can wander up and down the league standings and the bangtails can speed around the track at Laurel and Pimlico and Timonium. But the memories of other sports eras, with their stand-out organizations and individuals — stand-outs because of proficiency or eccentricity — stick in one's memory.



DON RILEY

Now and then, for instance, you'll see sports writers' references to the 1914 Boston Braves. On July 4 of that year, the club was in the cellar; at the close of the season, it had won the pennant, and it went on to thrash the mighty Philadelphia A's to win the Series.

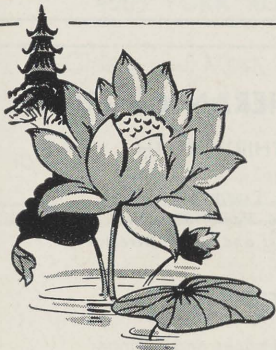
I was on the active list of the regular army then, stationed at Ft. Banks in Winthrop, Mass., just across the river from Boston, and I naturally watched the Braves every chance I could.

That included all the Series games played in the land of the sacred cod—and I vividly recall the lackluster performance, turned in by Connie Mack's formerly great machine. The A's played without tenacity or skill.

Most of the credit for the Braves' climb went to Manager George Stallings, of Haddock, Ga. They called him the "Miracle Man," and he deserved it. Lost in the shuffle as the tense and nervous Stallings received the plaudits was the assistant manager and head coach, Fred Yapp Mitchell. The "Yapp" was really his last name. I don't know how the Mitchell got in there, and whether or not he legally added it. At any rate, Yapp was one of the ugliest men I've ever seen, and the real name seemed to fit him better than the adopted one. He was an excellent baseball man, a great third base coach, and an efficient fellow who was extremely popular with the Braves.

How the Braves turned the trick is still a mystery to me. Save for a few individuals, particularly Walter "Rabbit" Maranville, the shortstop famed for his vest pocket catches, the roster was rather mediocre. Hank Gowdy, the catcher, was full of fire, and a Baltimorean, first baseman Charley "Butch" Schmidt, was extremely competent. I guess it was pitching that really turned the trick; there were three pitchers and they worked in rotation, meaning each pitched every third day. They were Dick Rudolph, Lefty Tyler and Bill James. Dick was a smart little twirler with superb control. Lefty was a southpaw with the most stuff of the three, and James, a powerful fellow, was the fast-ball artist. Seldom did any of these men need relief. Imagine three

(Turn to page 26)



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9:15 A.M.—Holy Eucharist

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7:30 a.m. Holy Communion

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*Director of St. David's Nursery School*L. GATEWOOD SEGAR, *Organist and Choir Master***SUNDAY SERVICES**

8:00 A.M.—Holy Communion

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11:00 A.M.—Morning Prayer and Sermon

Thursday 10:00 A.M.—Holy Communion

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**Churches . . .****Antiques at St. Mark's-on-the-Hill**

One of Baltimore's best-liked antiques events—St. Mark's-on-the-Hill Antiques Show and Sale—is coming up: it takes place Sept. 9-11 at the church, which is located in Pikesville. The show is open from 11 a.m. to 10 p.m. on each of the three days.

Dealers from Maryland and many other states will display furniture of all types; included in the pieces to be seen this year are two walnut desks (1730), a cherry Chippendale desk of the same period, a 1730 Queen Anne drop-leaf table and a walnut cupboard (1780) made in Virginia or North Carolina.

In addition to the furniture, there'll be displays of antique jewelry, china, silver, lamps, glassware and old prints. Antique containers will be utilized by members of the Stevenson Garden Club for flower arrangements appropriate for period back-grounds.

The Rev. Richard M. Lundberg, rector of the parish, serves as general manager of the show. Committee chairmen include Mrs. William F. Keyes, Mrs. Gordon Crooks, Mrs. George M. Shriver, Jr., Mrs. Richard C. Wells, Mrs. Paul Burgoyne, Mrs. Edward B. Stellman, Mrs. A. O. Ramsay, Mrs. Joseph H. Purdy, Mrs. John Cribbs, Mrs. Frank Primrose, Mrs. H. Lee Dodson, Mrs. Donald King, Mrs. James Williams, Mrs. Olin Broadfoot, Mrs. Charles Mann and Mrs. Warren A. Burdette.

**Show at Trinity Church**

The parish house of historic Trinity Church, Upper Marlboro, will be the setting for an antique show and sale Sept. 17-19, with proceeds going toward the restoration of the church for its 1960 Sesquicentennial.

Some 25 dealers will display at the show, which is open to the public from 11 a.m. to 10 p.m. Sandwiches and coffee will be served.

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9:45 and 11:00 A.M.—The Services and Sermon

9:45 A.M.—Sunday School for All Ages

Nursery and Crib Room during All Services

6:00 P.M.—Youth Meetings



## Architecture

(Continued from page 21)

be released only by the patronage of intelligent and confident clients. While these clients must and will educate themselves architecturally, their primary obligation today is to delegate authority to the very best of architectural practitioners. Specifically this means that the client must search the entire field, not being bound by place or time. The great buildings of Baltimore have been done by both local and by out-of-town architects, by both more mature and by younger practitioners. The Catholic Cathedral was done by the older, local B. H. Latrobe, but the Walters Gallery by the young New Yorker, William Adams Delano. In any case, a great deal should be expected of the best practitioner. Hardly ever has the architect had such opportunity.

Finally it must be noted that at some of the higher levels of confusion in architecture today there are important evidences of resolution. Vincent Scully of Yale writes of our "ambiguous concept of [contemporary] style" and looks searchingly beyond the so-called International Style of the 1920's. He sees a New Humanism emerging in the work of the great leaders in architecture today. He sees the return of the importance

available. Sponsoring organization is the Morning Circle of the church; Mrs. Clyde Kelly, Jr., is show chairman, and committee chairman include Mrs. John M. Bowie, Mrs. Gustav A. Bucheister, Mrs. James J. Bucheister, Mrs. George Burroughs, Mrs. Lansdale G. Clagett, Mrs. Harry Clarke, Jr., Mrs. Donald Chadwick, Mrs. Cary Euwer, Mrs. Edwin Holloway, Mrs. William Hill, Mrs. Lansdale G. Sasscer, Jr., Mrs. Richard Silverster and Mrs. Richard Zantzing. Rector of Trinity is the Rev. W. Curtis Draper, Jr., former Canon of the Washington Cathedral.

Trinity was founded in 1810 by the Rt. Rev. Thomas John Clagett, D.D., first Episcopal bishop to be consecrated on American soil and Maryland's first Episcopal bishop. His silver communion service is still used in the church. Among the members of the original vestry was Dr. William Beanes, who was taken hostage by the British in 1814; it was to secure his release that Francis Scott Key boarded the British ship from which he watched the bombardment of Ft. McHenry.

of the relation to man, not just as a matter of scale, but in the sense of architecture as the creation of human environment—and it sometimes is total environment. Let us hope that it is in this direction that our technology-accepting architecture will advance and will lead us out of current confusion. It is this spirit of man mastering and using the machine for his own betterment which must give us heart for the future.

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## A Baltimore Reporter in Lebanon

(Continued from page 13)

troops has now been deposed. U. S. military vehicles, always with a soldier riding "shotgun" guard, are never hailed with cheers. Armed soldiers, of course, always attract youngsters, but the adult Lebanese regards the Americans with apathy, wonder or hostility. (Some factions want the Marines to clean out the Basta, which they could do with relative ease—and bring on a guerrilla war that would see most Lebanese solidly against us.)

What does the average, thinking Lebanese want? A single word sums it up—neutrality. The people of Lebanon have been called the Swiss of the Middle East. They want that status in world politics. Neutrality, peace and quiet and the right to be left alone, except by the flood of tourists that come in normal times. If the U. S. must relinquish a supposed friend, one of the last we have in the Middle East, it would be better that the nation be Lebanon, a country that took neither side.

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## Don Riley's Sports

(Continued from page 23)

pitchers carrying a ball club today—let alone hauling it out of the basement and into the Series.

Stallings moved up and down the bench during a game, picking up both splinters and victories. Later, he went to the International League, managing Rochester, and he and Jack Dunn used to have vehement and wordy battles on the field. When it came to the cussing, I think Dunnie had the edge. They questioned one another's ancestry in terms that made even the sports-writers blush—and games between Baltimore and the New York club were colorful to an extreme.

As you know, I don't make predictions (although I predict the Yankees will win the American League flag, if you'll pardon my going out on a limb) but I'd say the Colts, based on what I've heard about the goings-on at Westminster, should be right up there. One of these days, you'll see the Steeds win everything in sight. It's bound to happen, if the club keeps on improving the way it has in recent years.

Rumour department: Paul Richards will be given his walking papers if the Birds don't finish in the first division! Honest, that's been going around town, and I don't believe a word of it. I suppose it could happen—anything can, in baseball—but it seems so unlikely as to be utterly ridiculous. Certainly some of his moves are controversial. But look what he's accomplished. The horrible losing streak earlier this month was due, I think, to injuries more than anything else. So I'll make a prediction: Richards will be around for a long time to come, and it's a good thing!

—DON RILEY

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## AFLOAT & AFIELD IN MARYLAND

This Fall and Winter when you're sitting in a chill offshore blind waiting for a flight of ducks to be fooled by your decoys, don't just sit there and shiver; give some thought to the fact that you're occupying a possible nesting place for native Chesapeake ducks. According to Vernon Stotts, a wildlife biologist headquartered at Stevensville on the Shore, the offshore blind makes an ideal nesting area for ducks.

There are certain characteristics which will invite mallards, blacks and even an occasional canvasback to set up housekeeping in your blind. The best blinds for nesting ducks are those brushed with red cedar or pine boughs, rather than with grass. And if your blind is near highly cultivated farm land, there's more chance that it'll become a duck incubator than if it's adjacent to grown-up shore property.

When a mallard or black duck hen establishes herself in a well-brushed blind (for best results the slope of the blind's roof should not be more than about 20°) she has no exclusive claim to the apartment. As many as eight other bird species may use the blind—as a maternity ward, as a feeding post or for just plain loafing. That great toothsome trophy of Chesapeake waters, the terrapin, will sometimes climb up on the blind for a sunbath. Raccoon will swim out to see what's up and may help themselves to a few duck eggs.

Anyone who discounts the toll of the crow on duck nests should look at a survey made by Vernon Stotts on a Chesapeake Bay island. This particular body of land harbored 107 duck nests and was devoid of ground predators such as snakes, foxes, coons and rodents. A total of 51% of the island's nests were robbed—clearly attributable to the black pirates.

The Maryland Field Archery Championship Tournament will be held over the September 6-7 weekend at the Tuscarora Archers' club near Frederick. The cream of the Free State bow-

benders—men, women and juniors—will be on hand to vie for an impressive array of handsome trophies and medals. . . . Now that Diamond Jim III has ended up in the skillet, I hope that the rumor mongers who claimed the contest was a phony have been properly squelched. The story was getting around that Jim was not catchable because he probably failed to survive the tagging operation. . . . Northern pike, a few at a time, are being taken from Deep Creek Lake. Even though they're not yet of the size shown in Canadian travel ads, it's encouraging to see that they're thriving in the Maryland mountain impoundment.

—G. HOWARD GILLELAN

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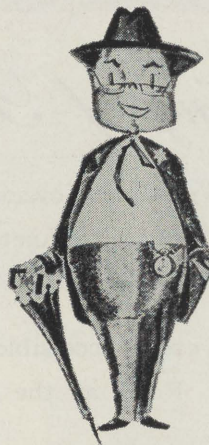
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