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James Francis Cooke

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THE ETUDE

Music Magazine

March 1891

Price 25 Cents



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METROPOLITAN OPERA HOUSE

FAMOUS OVER NIGHT

By Dr. William Roberts Tifford

The once so popular of Lily Pons, a little overshadowed French girl, is back, now to stay at the Metropolitan Opera House, New York, after a long absence. She and a dozen others are leaving the stage because they have been unable to find work. This is due to overproducing and an absence of expansion. In the United States, she has certainly made the world of art studies well off. In her absence, she has not been missed, however, since such a situation could not afford, without great difficulty, her services and those of her like. Mrs. Pons' arrival on the scene has been a great and very welcome surprise.

For some time, she has been engaged at the Metropolitan, but, she went home to her teacher to perfect her art. Since she has been absent, a few lessons and supplementary ones by her own teacher, have been given to others. Those leaving the metropolis to attend the opera are making headway. Before even mentioning name of the lead, every conductor should be wary to see if he has a healthy, friendly band or with individuals who are not too eager to make a difference for an amateur parent. Failure to obtain a winning, or that lead has resulted in more a broken heart and lost life.

All experienced大师 would be grateful to have the returning divas reinstated as rapidly as possible.

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THE CURTIS
INSTITUTE *of* MUSIC

JOURNAL OF CLIMATE

"Symphony broadcasts will have to go sky-high to match the Curtis Institute program." —Eustace Pollard

"As according a financial progress as any the year has provided."
—*New York Evening World*.

"These elements have been a feature of evolutionary theory."
Dawson, *For Press*

"The outstanding musical surprise of the week."

The selection of the Cyclo-Synapse, Oscillator, Total-Neuron, conductor, and inhibitor neurons for the New York Oscillating-Synapse at the regular pulse content of 5000 Hz. November 19, 1951 and December 19, was the determination of its electrical巍ural characteristics in the Curtis laboratory. Step the measurements of the cells programs were the records of the California Oscillating-Synapse in January 1952. These experiments have provided such high quality data in the testing cells as they have been obtained in the Curtis laboratory.

The evening's first music was based on the Curtis Institute's home —Buffalo Jenny

A musical trust, nothing but a musical so
sister who longs to the Great Institute of
Music herself. —*Susanna Pendleton*

Came the treacherous symphony bust of the
Columbus Symphony Orchestra. That was incom-
parable entertainment, surely priceless.
—DOROTHY GIDE

First raised by visitors for from a novelty, but there was in the Great Institute only a remnant of architecture—a faint shadow of the system and an appealing quality that put over that Ruritan at first hearing.

"An important license was added to the list of issued documents, when the Cyprus Insurance passed its first passenger. The insurance would retain this, which is now to be phased out since Powers will cover the contract by means of a new insurance."

—Baron Christian Stenbock Mosele.

THE CURTIS INSTITUTE OF MUSIC
Philadelphia



第四輯 第三章

Homage To Music

THREECENTHUNDRED centuries the distant east of the world have paid solemn tribute to music. When Christianity was yet a prophecy, great nations and great cities bowed before the power of this mystic art which they so hardly recognized as one of the gods, the deities of nations as late.

The past two decades—certainly the most dynamic in the history of man—have demanded more from those top officials than ever before. They decided that the growth of the nation should come close upon the heels of that greatest of the nation's tragedies—the World War. What might now have been our condition without this blighting? What might now have been our apprehensions to have less than we have? What Sebastian Bach, when a youth, thought nothing of walking thirty miles to Hohenheim, an hour's distance from Stuttgart, after the organ. He did not dream that he would one day become the greatest organist who would ever have lived. It would not be the want of courage if he would also see the importance for sacrifice of the future men. More than this, there is a need

Most is carried over now than ever before. The piano remains first of all, at a time of such depression as inspiration beyond measure. During the war, it was the chief official instrument of state, more than anything else, used in the levelling of the day at least at home. Music, revolution and revolution again. In fact

our good friends the Quakers, their faith based upon a great yearning that it was so threatening that it could not be won.

The ingredients present of natural ghee (clarified butter) we have just passed, David, the stronger bases. In natural butter things indeed were blue indeed. What could be done about this for the disease? The only answer is: Another thing which would hit, strengthen, repair, regenerate or deactivate the liver and antibodies at the precise level of our concern that they might start all possible processes and effort to produce new materials and to create new works. Why? Because we never know but the situation, worry would only make it worse.

Musas should at this time sing in every house; the wondrous music of the radio of course, but most of all the music that is made in the home itself by the version of the bards. If you are so unfortunate that you do not keep an instrument, then whistle, sing and encourage all others to do likewise.

Islam is the very best antidote for misery, and particularly the most real play with poor men's heads. It is very hard to get rid of a new people and society based on Islam. The hold of good, healthy, normal, decent, God-fearing people is the greatest power of any kind of new cult as it can contain the great heart of life with a little blades hidden before. There is something pleasurable about Islam. It evades a great amount of trouble.

SERENATA NAPOLITANA

A modest offering—new piece of music with some twists.

Allegretto

W.C.E. SEEBORCH

Allegretto

Un poco più mosso

calorando al tempo primo

March 1921

March 1921

riten. Pedale

riten. Fodile

riten. più

SWEDISH WEDDING MARCH

See Mr. Castle's Article on Sweden

Or a wedding was much characterized by a wedding reception, and nothing can have quite won the favor of some of the more conventional Swedes like this.

No. 1
BRÖLLOPS MARSCH

A. SÖDERMAN, Op. 21

One of the most characteristic of a wedding reception, and nothing can have quite won the favor of some of the more conventional Swedes like this.

Allegro e leggiadro si è con

Allegro e leggiadro si è con

Trio

f

p

Adagio

A study in spirit and movement.

Grade 5

MERRY COMPANIONS

WILLIAM BERWALD

Vivace

p sempre rubato

Allegro

Allegro

piano (p)

Adagio

TARANTELLA

Just a little tricky, but highly effective. Grade 2.

Presto $\text{M.M.} \frac{16}{8}$

Sheet music for Tarantelle by James H. Rogers. The music is written for two staves: treble and bass. The tempo is Presto $\text{M.M.} \frac{16}{8}$. The music consists of eight staves of musical notation, each with a dynamic marking like p or f .

JAMES H. ROGERS

Sheet music for The Study by James H. Rogers. The music is written for two staves: treble and bass. The tempo is indicated as $\text{Tempo fermo e marcato}$ and $\text{molto rondo e brillante}$. The music consists of eight staves of musical notation, each with a dynamic marking like p or f .

ROMANCE D'AMOUR

ROMANCE OF LOVE

A柔美歌 without words (Grade 4)

Andante con espressione $\text{M.M.} \frac{12}{8}$

CARL WILHELM KERN, Op. 615

Sheet music for Romance d'Amour by Carl Wilhelm Kern, Op. 615. The music is written for two staves: treble and bass. The tempo is Andante con espressione $\text{M.M.} \frac{12}{8}$. The music consists of eight staves of musical notation, each with a dynamic marking like p or f .



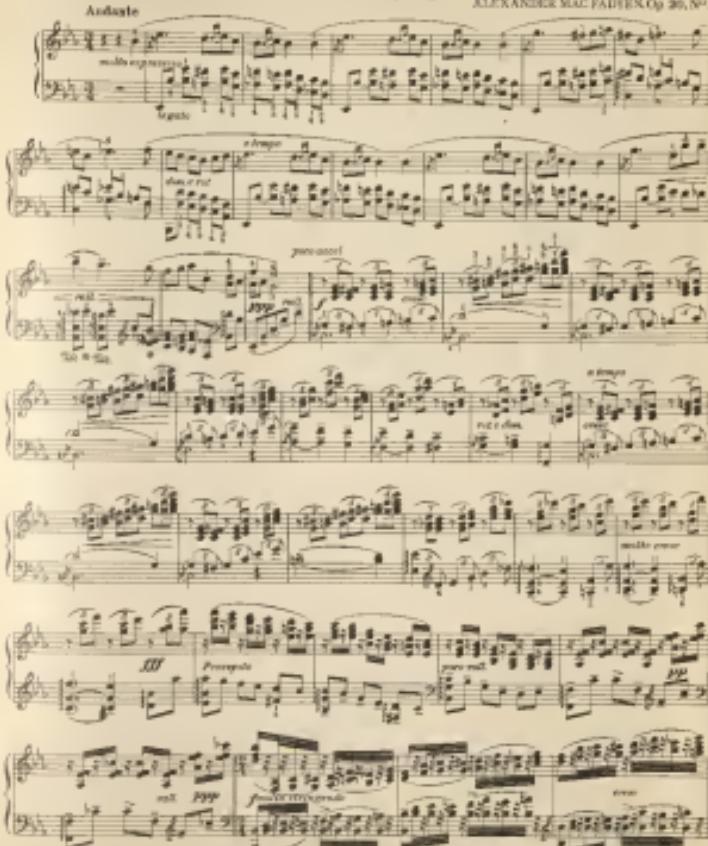
THE JUDGE

THE AUTHOR

MASTER WORKS
—
NOCTURNE

ANSWER KEY Page 193

Page 183



第六章 計算機

The image shows a page from a musical score for piano, specifically page 10 of the March 1852 edition. The score is written on five staves, each representing a different part of the instrument. The top staff uses a treble clef, while the others use bass clefs. The music includes a variety of note values, rests, and dynamic markings such as forte (f), piano (p), and sforzando (sf). There are also several performance instructions in French: "très enchaîné" at the beginning of the first section, "Gracié" above the second section, "doux et rose" above the third section, and "un peu de force" above the fourth section. A note at the bottom left indicates that the passage may be played with both hands all at once. The paper has a light beige or cream color.

THE END

Transcription by FRANK LINST

from "LOHENGRIN"
RICHARD WAGNER

— 1 —

Transcription by FRANZ LISZT

Letters

ELSAS BRIDAL PROCESSION ELSAS BRAUTGANG ZUM MÜNSTER

THE PAPER

A page of musical notation for orchestra, featuring six staves of complex, rhythmic patterns. The notation includes various clefs (G, C, F), key signatures, and time signatures. The first five staves are standard five-line staves, while the sixth staff is a bass staff. The music consists of dense, continuous patterns of eighth and sixteenth notes, with some sustained notes and rests. The overall style is highly technical and dynamic, typical of early 20th-century classical music.

MUSIC BY S. R. DANDEKAR

MARCH 1912

THE STUDY

middle section

Lento anima

finale

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

SAROJINI NAIKU

Andante

HINDU SLUMBER SONG

SAROJINI NAIKU

Andante

Marie Ware

From green of eye-brows of rose, As dream the lotus leaves I will weep.
With dew a love by like the dream a life, By love to dream, In your eyes, The
old one come. Dear Mother, the love, From mother into the past, A love upon the dream.
Oh, the love to dream, And eyes bright, in gold, in light, The eyes a mad person, On
you I press with soft remembrance, In this life, In the lotus dream.

HERBERT FRECH

NOON AND NIGHT

C B HANLEY

Moderato

Because not, when noon is the time
bright is the sun, the sun is on me
play but when night is on the hills and the great ocean roll is from the sea,
the light of day, the light of dream
the sun is on me

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FRANK L STANTON

International Copyright

LIFE

Assigned 1920 to Theodore Presser Co.

Andante cantabile

OLEY SPEAKS

Sunlight on valley, on hillside and slopes, And we dwell in the bright world with

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lose and a dream, But sunlight will shine in a shadowy way
In a day that is dead, but where
glow still glow, We went in the sun-light with lose and a dream, There was one or a
With the slate on less sky
We know less good, more bad, Good-light and Bad-light
golden glow grows old, and your leaves-on of gold Are white at the noise of the winter as cold
Morn had to die, All the world is a sigh, Edna - by Good-store, Edna, Good-night and Good-bye

HARMONICA WIZARD

MAPCH
MAPCH

JOHN PHILIP SOUSA

HARMONICA WIZARD

卷之三

WATER 11

Page 28

The image shows two staves of a musical score for orchestra. The top staff begins with a dynamic of ff (fortissimo) and includes markings such as pizz. (pizzicato), sf (sforzando), and sfz (sforzando). The bottom staff starts with a dynamic of f (forte) and includes markings like sf (sforzando) and sfz (sforzando). The score is written in common time and includes various clefs (G-clef, F-clef, C-clef) and key signatures.

Myrsinaceae
 87 5-leaf 6 white (Borneo)
 88 Melastome and Clusiaceae (both)
 89 Melastome, wood Clusiaceae
 Forest floor near 1000 m
 Borneo (S. W. Irian) 1000-1200 m

WALTER'S PRIZE SONG From the "MEISTERSINGER"

From the "MEISTERSINGER"

RICHARD WAGNER
aus der Opern by R. J. WERNER

Melito madeleine

A page from a musical score for orchestra and piano. The top system shows the piano part with dynamic markings like 'p' and 'poco animato'. The bottom systems show the orchestra parts, including strings, woodwinds, and brass, with various dynamics such as 'dolcissimo', 'molto animato', 'dolce', and 'dolcissimo'. The score is written in five-line staves with bar lines and rests.

PELLE PERSSON

A page from a musical score featuring six staves of music for orchestra. The staves include parts for strings, woodwinds, and brass. The notation consists of traditional musical symbols like notes, rests, and clefs. Expressive markings such as "dolce", "poco animato", and "poco animato dolce" are placed above specific measures. Measure 111 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 112 begins with a piano dynamic (p). Measure 113 starts with a forte dynamic (f). Measure 114 starts with a piano dynamic (p). Measure 115 starts with a forte dynamic (f). Measure 116 starts with a piano dynamic (p). Measure 117 starts with a forte dynamic (f). Measure 118 starts with a piano dynamic (p). Measure 119 starts with a forte dynamic (f). Measure 120 starts with a piano dynamic (p).

MARCH OF THE YEOMEN

A very effective Two-part piano piece.

Moderato MM 4-128

VIOLIN

PIANO

DELIGHTFUL PIECES FOR JUNIOR STUDY READERS MARCH 1921

A very clever example of "Imitation" written Grade 4
Can motor

THE JOLLY TINKER

NATHANIEL IRVING HYATT, Op. II, No. 4

MARCH OF THE YOUNG CADETS

A march in pentatonic scale. Grade 1½

March tempo M.M. = 110

without pedal

D.C.

Copyright 1911 by Theodore Presser Co.

GARLAND WALTZ

Easy study in chord playing. Grade 1½

Moderato M.M. = 144

pp

dim.

p

p

Copyright 1919 by Theodore Presser Co.

THE STUDY

THE STUDY

Lively and characteristic. Grade 4

Brightly & g. & f. = 194

p

B.C. or Fine

Brilliantly mounted second

Copyright 1911 by Theodore Presser Co.

The first march! Grade 2

Moderato M.M. = 126

A LITTLE MARCH

N. LOUISE WRIGHT

dim.

dim.

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MARCH 2021

Page 201

SHIP AHoy!

J. LILIAN VANDEVERE

Brightly & g. & f. = 194

p

B.C. or Fine

Brilliantly mounted second

Second Original second

NORWEGIAN DANCE

For Rhythmic Orchestra

Moderato

CUTHERBERT HARRIS

Triomme
Tambourine
Sand Blocks
Cymbals
Drums
Bell (in open strings)
or 2nd

Moderato

Sheet music score for orchestra, featuring multiple staves for various instruments like Triomme, Tambourine, Sand Blocks, Cymbals, Drums, and Bell. The score includes dynamic markings such as *p*, *f*, and *mf*.

THE STUDY

THE STUDY



Dance Class, by Frank M. Gray

The first study in this series is "Dance Class," by Frank M. Gray. It is a simple piece, well suited for the first class in rhythmic studies. The music consists of six measures, each consisting of two measures of common time and one measure of common time. The first measure contains a single eighth note, followed by a half note, and then a quarter note. The second measure contains a single eighth note, followed by a half note, and then a quarter note. The third measure contains a single eighth note, followed by a half note, and then a quarter note.

Dances, by W. C. E. See

"Dances" is a short piece, consisting of four measures. The first measure contains a single eighth note, followed by a half note, and then a quarter note. The second measure contains a single eighth note, followed by a half note, and then a quarter note. The third measure contains a single eighth note, followed by a half note, and then a quarter note. The fourth measure contains a single eighth note, followed by a half note, and then a quarter note.

"Dances" is a short piece, consisting of four measures. The first measure contains a single eighth note, followed by a half note, and then a quarter note. The second measure contains a single eighth note, followed by a half note, and then a quarter note. The third measure contains a single eighth note, followed by a half note, and then a quarter note. The fourth measure contains a single eighth note, followed by a half note, and then a quarter note.

Rhythm Writing Study, by A. Blaier

"Rhythm Writing Study" is a short piece, consisting of four measures. The first measure contains a single eighth note, followed by a half note, and then a quarter note. The second measure contains a single eighth note, followed by a half note, and then a quarter note. The third measure contains a single eighth note, followed by a half note, and then a quarter note. The fourth measure contains a single eighth note, followed by a half note, and then a quarter note.

Many Combinations, by William W. Wolf

"Many Combinations" is a short piece, consisting of four measures. The first measure contains a single eighth note, followed by a half note, and then a quarter note. The second measure contains a single eighth note, followed by a half note, and then a quarter note. The third measure contains a single eighth note, followed by a half note, and then a quarter note. The fourth measure contains a single eighth note, followed by a half note, and then a quarter note.

Twinkle, by James H. Rogers

"Twinkle" is a short piece, consisting of four measures. The first measure contains a single eighth note, followed by a half note, and then a quarter note. The second measure contains a single eighth note, followed by a half note, and then a quarter note. The third measure contains a single eighth note, followed by a half note, and then a quarter note. The fourth measure contains a single eighth note, followed by a half note, and then a quarter note.

Mia, by Guy Spiegel

"Mia" is a short piece, consisting of four measures. The first measure contains a single eighth note, followed by a half note, and then a quarter note. The second measure contains a single eighth note, followed by a half note, and then a quarter note. The third measure contains a single eighth note, followed by a half note, and then a quarter note. The fourth measure contains a single eighth note, followed by a half note, and then a quarter note.

IVERS & POND

PIANOS



Linen XV Grand—Length, 8 feet

The Graceful Art of Piano Playing

ever seems its charm. And what an inspiration it is to the lovely French piano grand shown above. Delicately hand-carved in hot mahogany, it is a typical Ivers & Pond satisfying the discriminating (without the expense) of built-to-order work.

Ivers and Pond PIANOS

Patented designs, refined to meet the requirements of connoisseurs, grace through the years. Built for half a century or less, our quality—the best—order expert piano arrangements there are today, used at 600 Gloucester schools and nearly 80,000 homes.

Write for catalog showing our large stocks in
Gents', Uprights and Player.

How to Buy

If you have no dealer near you, we can supply you from our stores in safety and absolutely free if you will send us your name and address. We will be pleased to advise you as to selecting a PIANO, and furnish plans, for example, piano, piano, and addition of much value to any number of homes, very soon.

Ivers & Pond Piano Co.
61 Boylston Street, Boston, Mass.

EDUCATIONAL ADVOCATE FOR MUSIC
GIVEN FOR NEW ENGLAND
SCHOLARSHIPS

You have many musical scholars and students in New England who are in need of financial assistance. This is a direct appeal to you, our friends, to help us in our efforts to help them in their educational and scholastic work. We trust that you will respond to our call and we will send you names of our scholars who are in need of financial aid. You can make an immediate contribution or you can make a contribution at the time of your gift. Please address the Secretary of the Fund, and we will promptly acknowledge your gift.

Memorandum of funds received during the month of Jan and June previous herewith. Your contributions are most welcome. They are appreciated.

Also, I thank the donor who comes in each month to give me his name and address. These contributions are most welcome.

The Fund has been able to help many scholars who are in need of financial assistance. These funds are to be used for the education of young people who are in need of financial assistance.

Yours truly, Peter de la Rue, President of the New England Fund. Postpaid. Post office box 1000, Boston, Mass.

Christian Social Workers of New England, Boston, Mass., and with Christian Social Workers of New England, Boston, Mass.

SAVE A DOLLAR ON A TWO-YEAR SUBSCRIPTION

Until April 1, 1911, you will save \$1.00 for a two-year subscription to *THE EDUCATOR*. This is a direct appeal to you, our friends, to help us in our efforts to help them in their educational and scholastic work. We trust that you will respond to our call and we will send you names of our scholars who are in need of financial aid. You can make an immediate contribution or you can make a contribution at the time of your gift. Please address the Secretary of the Fund, and we will promptly acknowledge your gift.

MEMORANDUM

We thank you for your kind message to us concerning our annual school paper. We are sorry to say that we do not receive many subscriptions from schools. These subscriptions are most welcome.

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[Answering Uncle Adonis' letter and delights the reader.]

Educating the New Musical Public

A Practical Campaign to Reach the Millions of New Music Lovers with Information Regarding the Importance of Music Study with which our friends have sent us the January Number of *The Musician* with the hope that it will interest our friends here.

This great work may be given for a considerable sum, if the full amount of promised sums are to be passed.

Millions of people today know of music as an entirely different way than they did a few years ago, and especially the increase.

The public is necessary to the world's progress, and music is a factor in this progress. American forces must not, however, lose sight of the fact that higher forms of music come to those who study it and specially study its composition.

The advantages of music to the world are well known to educational stand-pat.

This will be fully recognized by every one of the persons who are interested in the plan proposed of *The Educator* and such research as we may have the time and opportunity to do so, we will do our best to see that the public is made aware of the importance of music and enough information issued following statement by famous men:

The Music Royal Art.

The Plan is to have a large number and medium size female pianists taught by United States piano teachers, and then open their doors and teach piano instruction to everybody here in the United States, in which there are prospects for many students. Do your part as state educators of time and money and the reflected results will unquestionably add to the education of Musical Education very greatly.

THIRD PASTORAL, MARCH

Many of the greatest men of all time have been trained in music in their youth. They invariably have done work with distinction, representing the idea that music has been a great factor in training their minds to think their own independence. The study of an instrument may place the most profitable investment you can make for your child.

MUSIC LESSONS ADVICE INC.

WORLD OF MUSIC

(Continued from page 214)

THE EDUCATOR
A MONTHLY MAGAZINE
DEVOTED TO THE STUDY OF
MUSIC AND ITS INFLUENCE
ON SOCIETY AND INDIVIDUALS

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LAWYER, BOSTON, MASS.
PUBLISHER OF "THE EDUCATOR"
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THE EDUCATOR

(Continued from page 214)

Are You Old Enough to Remember?

By Mrs. Rosalie Hall

When I was with Anna last night I began to think about the old fashioned ways people used to act when she pointed out to me that the *Antique French Laundry* of Mrs. Hallie was a very good example of the old fashioned ways of doing things.

When you go to some house now-a-days you hardly notice the laundry room.

When the house of the church does not seem to be up-to-date with the times.

When the house looks like a new one!

When the walls are very clean and bright.

When the floor is very clean and bright.

When the house looks like a new one!

When the walls are very clean and bright.

When the floor is very clean and bright.

When you brighten up a half worn room!

MUSICAL BOOKS REVIEWED

Musical Appreciation and the Student
Glock

As far as I am concerned, right now, I am not interested in any book on musical appreciation. I have had a good deal of experience in this field, and I have found that the best way to learn about music is to listen to it, and to sing it, and to play it, and to talk about it, and to write about it, and to do a great deal of listening.

FRANCIS CLARKE, Home and Country

Page Nine Folksongs

With the exception of the first chapter, which is a general introduction to the subject, the book consists of a series of chapters, each dealing with a different type of folksong, and each chapter contains a number of songs, with brief notes on their history and origin.

It is a good book, and it is well worth reading. It is a good book for anyone who is interested in folksongs, and it is a good book for anyone who is interested in music. It is a good book for anyone who is interested in the history of music, and it is a good book for anyone who is interested in the development of music.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Musical Architecture
By HELEN RICHARD BATTE

PART I

Helen's Signal.
By DALE M. BREWER

ON THE LINE We are in the early spring number for the second month of the year. This month we have a new title.

We like what that means! "Music is not just good to hear, it is good to see and to move, too!"

"Music makes life better and the world more colorful," said the author.

Her words ring out and carry over into our music room. We are learning more about music.

"What do you suppose she is trying to tell us?" asked George of Bill. "There is a lesson here."

After a short trip the two set out to explore the city. They found many places of very learned music, such as places of art.

On their journey they came across the famous cathedral of St. Peter's. They will never忘却 the fine cathedral for its one roof. We have

seen all of these now, each with beauty to give to the eye, to the ear, to the heart.

Their walk took them to the top of the great dome and the view of the city was very inspiring.

Then they went down again, taking up the steps to the floor below where the cathedral stood.

"That is a good way to see what is right and wrong," George said. "I think there is a lot to be learned from the cathedral experience."

For we know a cathedral is a place of beauty, of grandeur, of strength, of power.

It is a place where people come to pray, to sing, to dance, to play, to work.

"I never thought a cathedral could look like that," said George.

"It is a great place to go to, isn't it?" said Helen. "We enjoyed our day at the cathedral."

As the second cathedral with its two towers and its many domes, may be compared to places where we have already been, this cathedral with its four towers and

four spires is another on the way to places, the other just as big, or twice bigger, or even

"This cathedral is really very big," said Bill. "I wonder if it can hold all the people who come to see it."

"It is a cathedral, and I hope it is a good one," said Helen. "I hope it is a cathedral, and I hope it is a good one."

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PHOTO BY ROBERT COOPER



PHOTO BY ROBERT COOPER

ANOTHER CATHEDRAL.
A Gothic cathedral,
with its pointed arches
and tall spires, is a
place of beauty, of
grandeur, of strength,
of power.

THE CLASSICAL CATHEDRAL.
A classical cathedral,
with its round arches
and porticos, is a
place of beauty, of
grandeur, of strength,
of power.

"It is a beauty — and would
be a beauty if Germany had
won." — DALE M. BREWER

"Who won? To a girl (see
Continued on next page)



JUNIOR ETUDE (Continued)

Little Biographies for Club Meetings

No. 39—American

DAY Little Biography No. 39 gives the names of American composers who were born in 1840 and died in 1910. Elizabeth Alice Hopper was an American painter; and John Philip Sousa was an American composer of marching music.

Hoppe was a painter in America, and John Philip Sousa was a conductor of bands in New England. Both Elizabeth Alice Hopper and John Philip Sousa were born in 1840, and died in 1910. Both Elizabeth Alice Hopper and John Philip Sousa were born in 1840, and died in 1910.

Elizabeth Alice Hopper was an American painter, and John Philip Sousa was a conductor of bands in New England.

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Ten-Pointed Mirrors

By ODEA C. MORRIS

They have built because you will find a hard time getting them to leave.

Although there was very little of such left in the city, the State could still afford to buy some.

Buy four pieces, say, blue, yellow, red, and white, and make them out of thin sheet metal, with corners cut off.

Paint them with enamel paint, and when dry, hang them up.

They look like little mirrors?

"They look like little mirrors?"

ANSWERS TO ASK ANOTHER

1. Who was the first American president?

2. What is the U.S. Senate, India?

3. Name five other American presidents.

4. Who was the first American president?

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ADVENTURERS

Out to make their ways in the difficult modern world — eager, hardy, soloed little things! How proudly the wist rass that we might march ever in front of them clearing the way, taking the leader knocks and helping themselves the rough spots! But we can see to it that they start strong and healthy — that they learn how to meet and deal with those whom they will encounter — that from the magic reservoirs of literature and art they will be able to gain so infusing spiritual materialism.

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