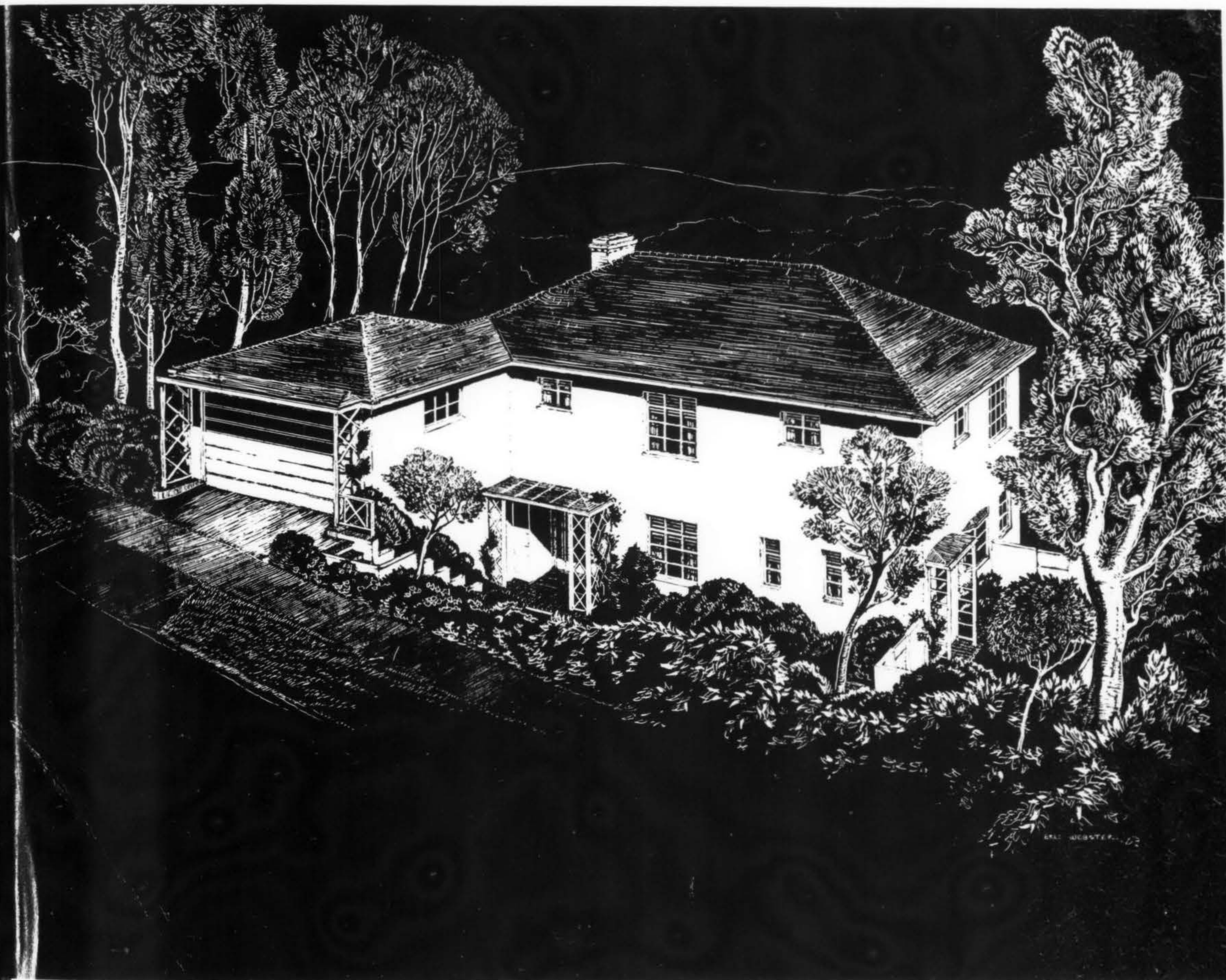


SEP 17 1935

California

Arts & Architecture

CRAFTS • DECORATION • GARDENS • LIFE • MUSIC • DRAMA



A Hillside House

(See Page 23)

Erle Webster and Adrian Wilson, Architects

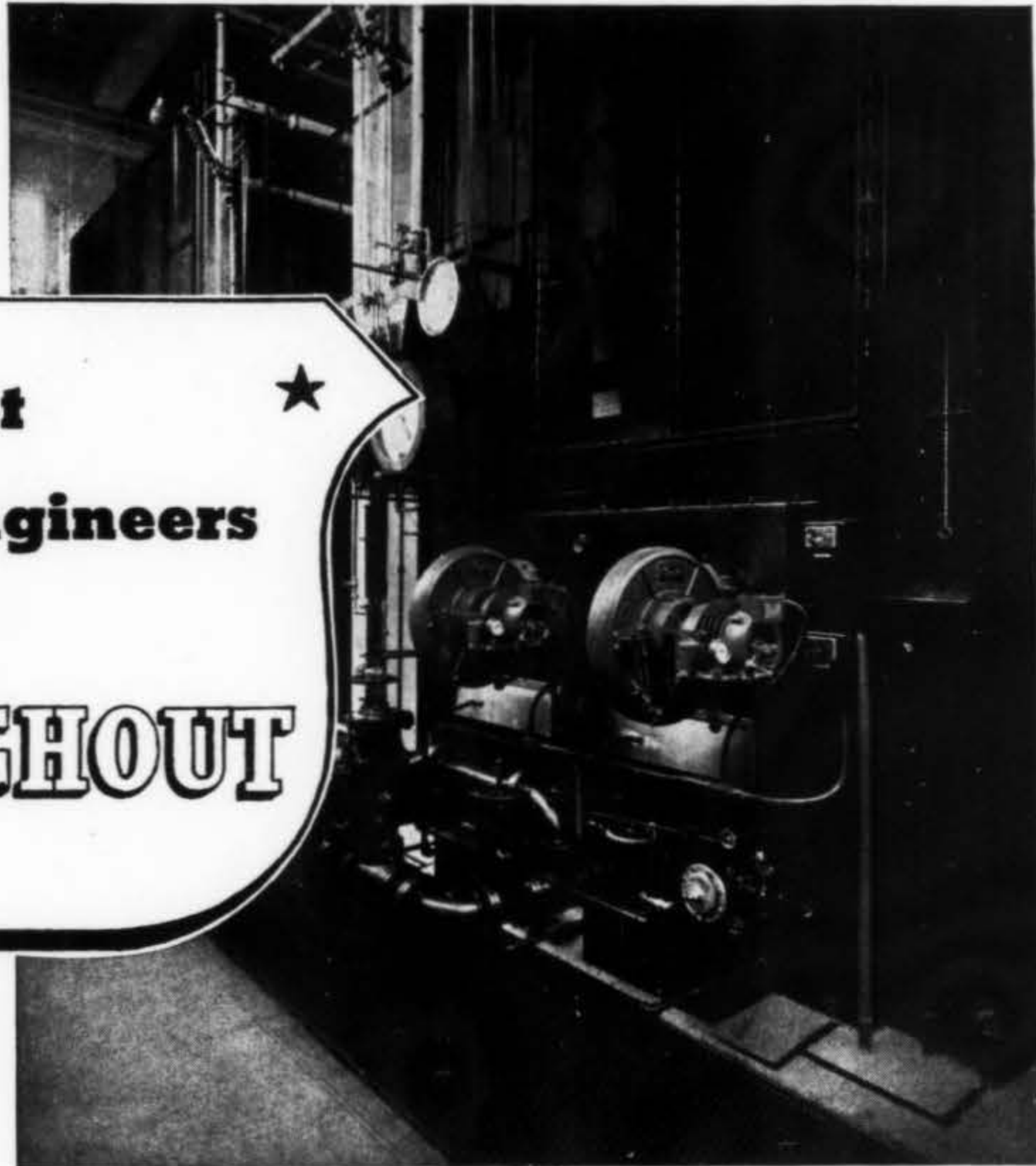
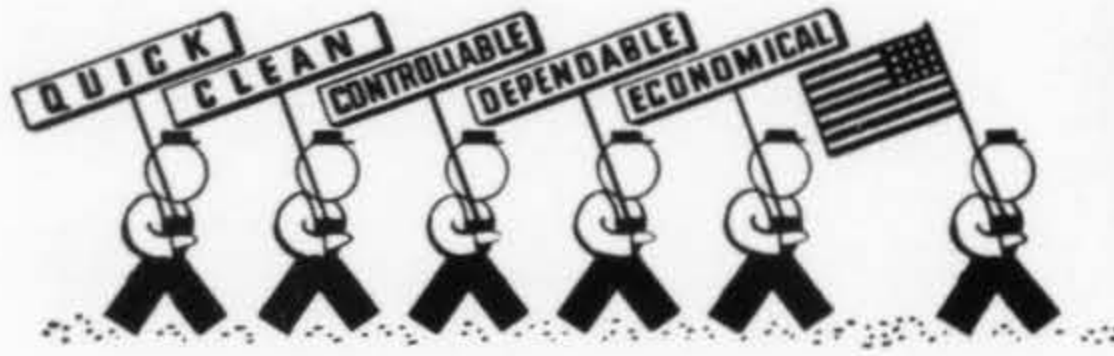
A STORY ABOUT HIS NEW HOUSE BY
DICK POWELL

A SHORT SHORT STORY BY
MARK DANIELS

September 1935

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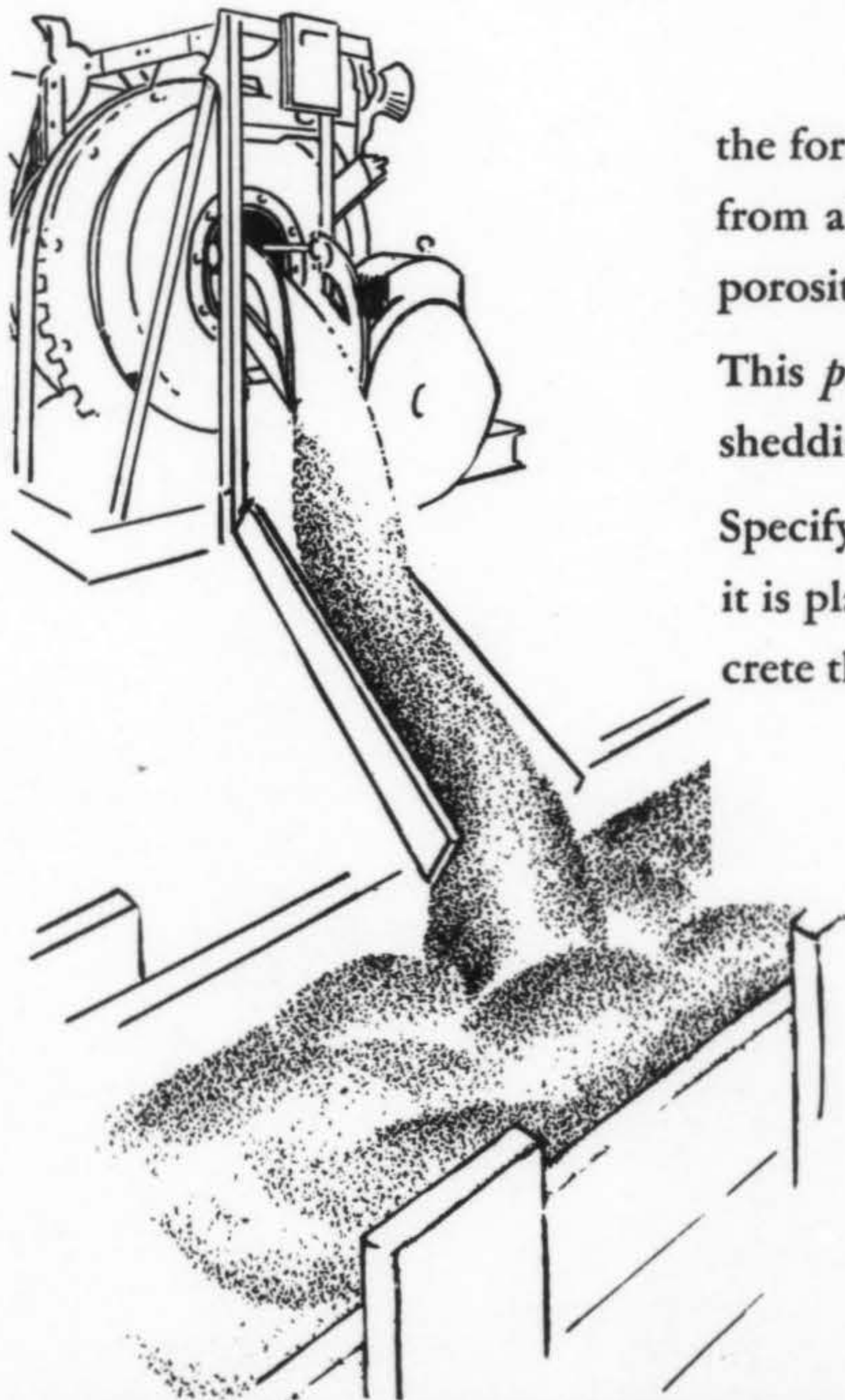
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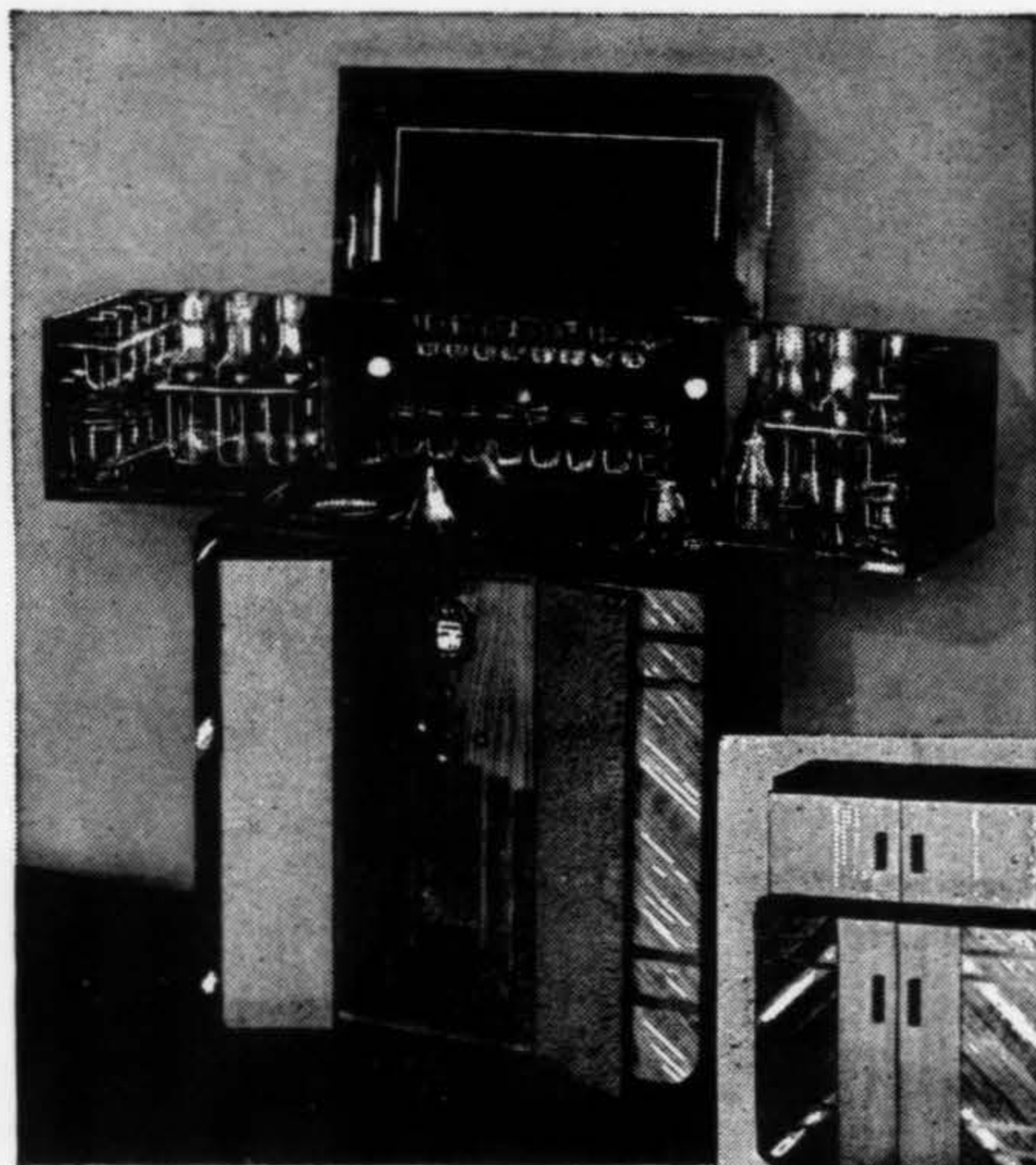


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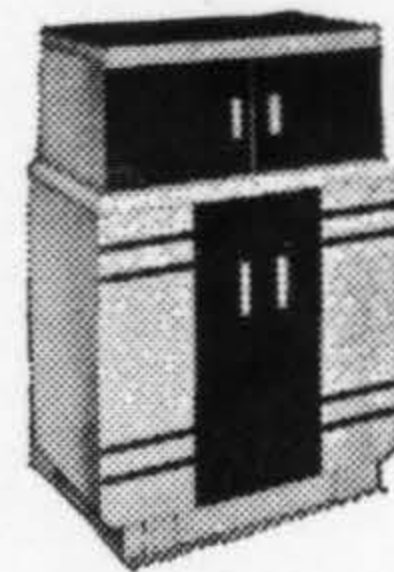
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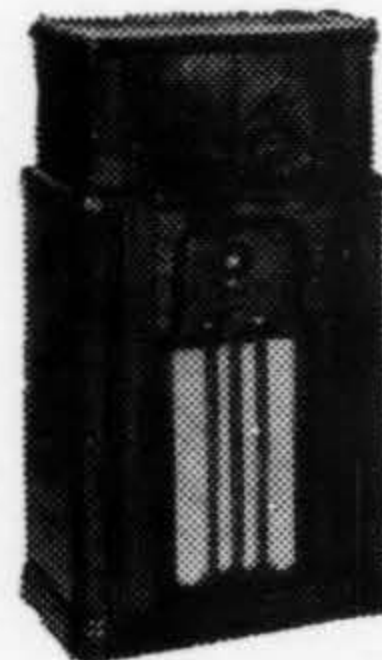
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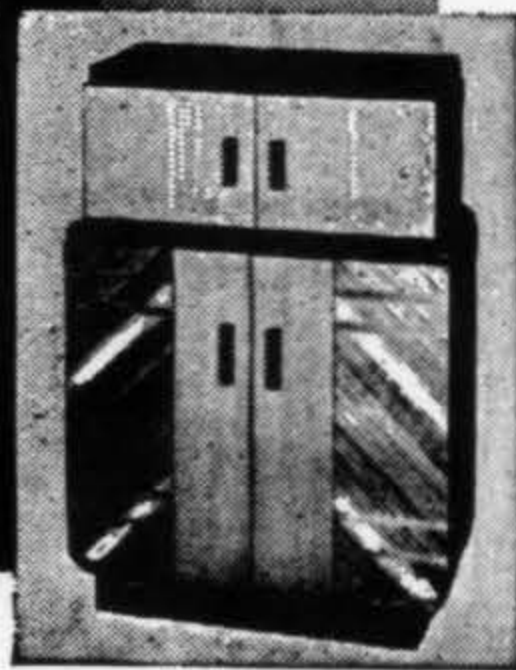
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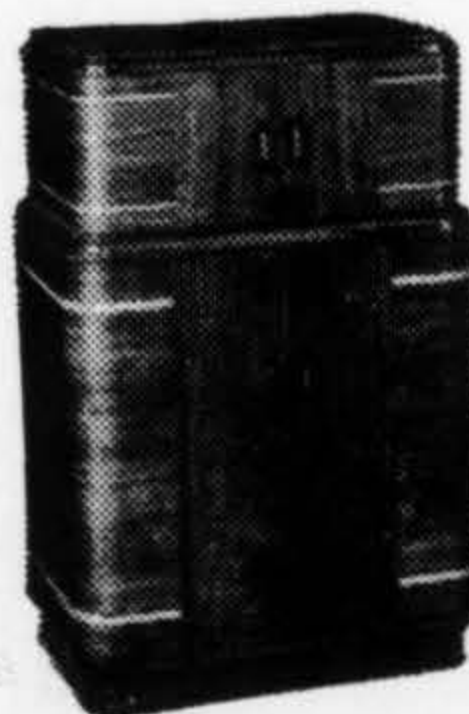


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Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

LOS FIESTEROS DE LOS ANGELES, interested in perpetuating the traditions of early California, will hold a barbecue, ball and general fiesta on the afternoon and evening of Saturday, September 14, at Plummer Park, 7377 Santa Monica Boulevard, Los Angeles.

PACIFIC INTERNATIONAL EXHIBITION at San Diego, California, set aside twenty-two special days on which to honor various organizations of the state. On September 9 the Native Sons and Daughters are honored guests. The Western Public Golf Championship is held September 2, and the California State Nurserymen's Association hold their convention, September 28.

PACIFIC SOUTHWEST SECTIONAL TENNIS CHAMPIONSHIPS open, September 13, at Los Angeles, California, with well known entries and an assured audience.

BLAKSLEY BOTANIC GARDEN, Mission Canyon, Santa Barbara, California, is open to the public every day from sunrise to sunset and is well worth a visit. The collection includes those plants native to the Pacific Coast and all plants are labeled. Directors are Dr. and Mrs. Elmer Bissell, with Maunsell Van Rensselaer as associate director.

OPEN GOLF TOURNAMENT, the \$1000 meet, opens, September 11, at Sunset Fields, Los Angeles, over the No. 1 course. It is preceded, September 10, by a pro-amateur-women event.

STYLE PAGEANT, presented by the Los Angeles Junior League and the Assistance League, September 16, at the Ambassador Hotel, Los Angeles, rivals the famous fashion premieres of Paris and New York. This fashion pageant is given by the two leagues for the benefit of their philanthropies, and marks the opening of the fall social season. There are two main events, luncheon at noon and dinner in the evening, with dancing in the Coconut Grove. Mrs. Bradner Wells Lee, Jr., president of the Junior League, and Mrs. Harold L. English of the Assistance League, as chairmen are planning many unusual features.

HUNTINGTON LIBRARY AND ART GALLERY, San Marino, California, announce the institution will remain open throughout September but will close for the month of October. Increasing crowds of visitors, with requests for September tickets, have necessitated the change.

MATINEE MUSICAL CLUB announces scholarships for worthy students of America will be the major interest of the club this year. To this end a benefit bridge party is held, September 19, in the Del Amo Gardens, Los Angeles, California.

THE HANDICRAFT CENTER, 256 South Mission Drive, San Gabriel, California, is planning additional activities for the fall and winter work. The iron work and wood carving is definitely established and other crafts are being allotted space.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS announces the first Presidents' Council of the season is held, September 19, at the West Ebell Club, Los Angeles. This year the departments of the district work will be featured at the Presidents' Councils, including Press, Radio, Music, Gardens and Motion Pictures. Mrs. W. D. James is State President.

FRIDAY MORNING CLUB, Los Angeles, California, of which Mrs. Cecil Frankel is president and also program chairman, offers the members an unusually interesting program for the winter season. There will be seven Friday literature programs and eight on Tuesdays, stressing current topics. S. Miles Bouton, in discussing "The Jig-sawed Map of Europe," opens the season of the public affairs department.

EBELL CLUB of Los Angeles, Mrs. Charles D. Hill, president, resumes activities, October 7, presenting the first program of the new season. Mrs. George McCoy is program chairman.



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This art school, maintained by the County of Los Angeles as a department of Los Angeles Museum, cordially invites persons interested in the graphic or plastic arts to visit its studios and to consult its advisory department.

CONSTITUTION DAY, September 17, is significantly celebrated in Los Angeles in the staging of the musical pageant, "The Makers of the Flag", showing the development of America from 1776 through the World War, at the Trinity Auditorium under the direction of Mrs. Louise Ward Watkins. Joseph Scott is chairman of the committee on arrangements.

LOS ANGELES COUNTY FAIR opens the fourteenth annual event, September 13 and continues through September 29, at Exposition Park, Pomona, California. This great agricultural and industrial exhibition includes the Riverside and Orange County fairs, provides horse shows, both afternoon and evenings, which are events of each season. The Art Exhibition is under the direction of Millard Sheets. Prizes are given in all classes in this department, with three purchase prizes.

MacDOWELL CLUB OF ALLIED ARTS, Los Angeles, has increased the activities of the club season by the organization of a drama section, with Mrs. Louise Ward Watkins as chairman, and of creative writing, of which Cosmo Morgan, Jr. is the instructor. Miss Neeta Marquis is the president of the club. The opening reception is held early in October.

ANNUAL BENEFIT PARTY, sponsored by the Daughters of the British Empire in California, is held September 20, at 2103 South Hobart Boulevard, Los Angeles. There will be luncheon and cards, and afternoon tea, in English fashion, will be served.

COLONIAL TEA, September 24, marks the opening of the new Women's Residence Hall at the University of Southern California, Los Angeles, which is to be known as the Foyer of Town and Gown, and includes a banquet room, a large green room, councillors' room, and the Little Chapel of Silence. Town and Gown opens the regular club programs, October 8. Edna Gunnar Petersen, pianist, and Grace LaRue, song monologist, are the artists. The program is followed by a Hawaiian tea.

HORTICULTURAL ASSOCIATION of Pasadena, California, James R. Smith, president, announces the Fall Flower Show will be held, October 24-25-26, at Hotel Maryland, Pasadena. The hotel is being redecorated but will be in operation by the last half of October.

ILLUMINATED BOAT PARADE climaxes the annual Fiesta, October 13, celebrating the discovery of San Pedro Bay by Cabrillo in 1542. This water pageant is open to all types of vessels with motive power sufficient to sustain speed of five knots. Four classes are included: fishing boats, yachts, Navy, Coast Guard and Sea Scouts, and commercial and civic floats. Lieutenant-Commander Allen D. Brown is chairman.

MUSIC

THE HOLLYWOOD BOWL brings to a close the concerts, known as Symphonies Under the Stars, September 7. In the final week two concerts, September 3 and 7, are conducted by Otto Klemperer, while Bernardino Molinari directs the orchestra, September 5 and 6. A ballet is a feature of the last Thursday evening concert, and Jan Kiepura, tenor, is heard on the final Friday evening. The Bowl orchestra is composed of musicians from the Los Angeles Philharmonic Orchestra, directed by guest conductors. Famous soloists have been heard on Friday evenings, ballets, and operas in concert form were presented on Thursday and Saturday nights.

BENEFIT PROGRAM is presented at the Hollywood Bowl, Hollywood, California, September 10, with Otto Klemperer conducting the Bowl Orchestra, and a large chorus of voices. Funds are to be devoted to deficit of the Bowl season.

GRAND OPERA on a one-night-a-week basis is the object of the National Civic Grand Opera Association, James Petrie, founder. The season will open, October 12, at the Trinity Auditorium, Los Angeles, California. Local singers will be used in the principal roles and guest-artists will be occasionally introduced.

PIERRE MONTEUX has been selected as the permanent conductor of the San Francisco Symphony Orchestra, opening the season in January and continuing to April. In the absence of Otto Klemperer the fall season in Los Angeles will be opened by Monteux, November 14-15, directing three symphony pairs and three Saturday evening concerts.



ROSE BAMPTON, young contralto, was a favored soloist with the Symphonies Under the Stars at the Hollywood Bowl, singing on two evenings during August, and will be heard on a popular radio program during the winter.

SAN FRANCISCO enters the winter season with assured musical programs. Music has gained a civic sponsorship in that city. San Francisco has a municipal chorus, a permanent grand opera company and ballet, and it has recently perpetuated the symphony. Ten municipal concerts, with a leading conductor, will be given at the Civic Auditorium at a top price of 80 cents, and less in the balcony. The soloists are to be the same as those heard in the sixteen-week regular season beginning in January at the opera house.

A LIGHT OPERA SEASON is announced at the Shrine Auditorium, Los Angeles, California, opening October 11, with "Bitter Sweet". J. J. Shubert, theatrical producer, states that twelve operas will be presented.

NELSON EDDY, popular baritone, opens the Elmer Wilson Artist Course at Pasadena, California, in November. The concerts are given at the Civic Auditorium and season tickets are available.

PASADENA CIVIC ORCHESTRA, Reginald Bland, conductor, will offer seven concerts in the 1936 program at the Civic Auditorium, Pasadena, California. The dates are November 2, December 7, January 4, February 8, March 21, May 2, and June 27.

THE COLEMAN CHAMBER MUSIC ASSOCIATION, INC. presents six Chamber Concerts on Sunday evenings at the Community Playhouse, Pasadena, California. The series opens in November with the Roth String Quartet. Alice Coleman Bateholder is the founder and director.

EUTERPE OPERA READING CLUB opens the twelfth season, September 24, with the presentation of the opera "Romeo and Juliet" at the Biltmore Theater, Los Angeles, California. Mrs. Roth Hamilton, program chairman, assisted by Roland Paul, musical director, plans the presentation of the following operas: October, "Tiefland", November, "La Boheme", December, "Daughter of the Regiment", January, "Meistersinger", February, "Samson and Delilah", March, "The Barber of Seville", and April, "Monna Vanna."

CIVIC CHORUS of Los Angeles is a new organization, sponsored by the City Playground and Recreation Department of Los Angeles, California. The movement was initiated to develop a choral organization similar to the Olympic Chorus, and the group will be under the direction of J. Arthur Lewis, who directed the Olympic Chorus. Participation is open to all qualified vocalists, with auditions accorded selected singers. Rehearsals are announced to open September 16.

GRAND OPERA CHORUS of Pasadena has been organized by Jean Ceraille, and Signor Umberto Martucci is the director. "Cavalleria Rusticana" is in rehearsal and Jean Ceraille plans to produce the stage concert opera early in the fall. Mme. Yacovlev directs the dancing.

SAN FRANCISCO OPERA ASSOCIATION proceeds quietly but surely with plans for the season of opera at the beautiful Memorial Opera House at San Francisco, California, opening November 1. New operas are promised, as well as new singers but Gaetano Merola is, as usual, the conductor and supervising director.

RICHARD CROOKS opens the Behymer De Luxe Courses in October. These concerts bring to Los Angeles fine artists in music, vocal and instrumental, also the San Carlo Opera Company, the Moscow Cathedral Choir, and the Ballet Russe of Monte Carlo. All programs are presented at the Philharmonic Auditorium, Los Angeles, California.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, provides varied entertainment in the last half of the summer season, sparkling new plays interpreted by artists from both the stage and screen, and a musical revue. Production is continuous with the exception of Sunday and Monday. Matinees are given on Saturdays. New plays open on Tuesdays with an unspecified run, duration is governed by the popularity of the production.

September 3, "Doc Lincoln" a comedy-drama of American life starring Henry Kolker.

September 17, "Hook, Line and Sinker," a new musical revue, produced by Maurice Kusell.

"Within the Gates" by Sean O'Casey, and a revival of Elmer Rice's "Judgment Day" are considered for early fall production.

MEXICAN PLAYERS of the Padua Hills Theater, near Claremont, California, continue the two popular productions, "La Serenata Lupita" and "Idolos Muertos" through September. The former is given each Wednesday matinee and evening and each Thursday evening, and the latter every Friday evening and Saturday matinee and evening. The players fill a week's engagement in and around San Francisco the last part of September. Mrs. Bess Garner is the director.

WESTWOOD THEATER GUILD, Westwood Village, California, thrives on community interest. The Guild provides theatrical entertainment of merit and the neighborhood shows its appreciation in attendance. Plays are given at El Encanto Theater under the direction of Leon Connell. It is the aim of the Guild to always produce unusual and interesting plays and therefore the management is anxious to contact new authors and experienced and trained actors. The Guild also desires to become the center for theatrical craftsmen, scenic designers, musicians and dancers, as well as actors and directors.

INA CLAIRE is the star of "Ode to Liberty", opening September 9, at the Balasco Theater, Los Angeles. The play is by Sidney Howard.

"ANYTHING GOES" is sparkling and rippling on its merry way at El Capitan Theater, Hollywood, under the management of Henry Duffy.

STUDIO LITTLE THEATER, Monterey Road and Old Mill Road, San Marino, California, opens the fall season, September 30, with "Ankou" by Jane Hinton of Santa Monica. Mrs. Margaret Bent Hopkins is the Board chairman.

"THE KING SLEEPS", a comedy drama in three acts by Hale Hamilton, opens, September 8, at the Vine Street theater, Hollywood, California.

LOUISE GLAUM offers "Every Thursday" as the opening play of the fall season at her little theater, 1122 West Twenty-fourth Street, September 2. Don Brody is directing.

ETHEL BARRYMORE announces a coast to coast tour, presenting "The Constant Wife" by Somerset Maugham, which will include many of the smaller cities of the country. The famous star plans to offer the production in San Francisco and Los Angeles in October.

"TO HELL WITH MEN", by Charlotte Lemaire, had the premiere production in Los Angeles in August and is scheduled for Santa Barbara, September 23, and San Francisco, September 30.

TREASURY RELIEF ART PROJECT, Federal Warehouse, 9th and D Streets, Washington, D. C., has been organized to provide employment for four or five hundred artists throughout the country, of whom 90 per cent must be chosen from relief rolls. Olin Dows is chief of this project, Cecil H. Jones assistant chief, and Forbes Watson technical adviser. It is under the general direction of Edward Bruce, in his capacity as Special Assistant to the Director of Procurement.

The new project is a part of the Section of Painting and Sculpture, Treasury Department. It will undertake the creation of murals, sculpture and individual pictures for Federal buildings, including post offices, court houses, marine hospitals, immigration stations, mints and various other classes of buildings constructed by the Treasury Department.

In Southern California the Treasury Relief Art Project has assigned decoration of the Huntington Park Post Office to Norman Chamberlain, and of the Compton Post Office to James Redmond. Each of these two mural painters will have a number of other artists associated with them in the work.

BRIEF BIOGRAPHIES

John J. Donovan

It is unfair to John Donovan to condense his biography into a brief paragraph. Perhaps some day he will write a book about himself. To date his literary efforts consist of innumerable articles, such as we publish in this issue, and two books, "School Architecture" and "Planning School Buildings." In his youthful days Mr. Donovan learned a lot about housing and educational facilities in the woolen mill towns of New England and before completing his education in architecture learned to lay brick with the best of them. Coming to California to supervise the construction of the Oakland City Hall, he, like thousands of others, found his niche and now so much of his time is devoted to advisory counsel in school building programs that his own practice suffers. His wit and sense of humor and sage advice are valued by his fellow architects as much as by his clients. Having served as president of the Northern California Chapter of the American Institute of Architects and president of the State Association of California Architects as well as the State Board of Architecture, Mr. Donovan now devotes his spare time to golf. And what a golfer.

Ralph Flewelling

Ralph Flewelling was born in Michigan, but spent most of his early days in and around Boston. The scholarly atmosphere of his home and a thorough schooling at M. I. T. together with his natural talent have given him a facility in writing that is at once apparent. His experience as a captain of infantry during the war is something of which he seldom speaks, as he feels jealous of the time it took away from his chosen profession which he

takes almost too seriously. His private practice during the last dozen years has been broad and varied. There is a definite quality of design and purpose in all his work and we all know and admire one of his many buildings, the Hall of Philosophy at University of Southern California. Mr. Flewelling is thoroughly progressive and when you read his article in this issue you will see that he believes firmly in the law of change and evolution. He paints in oil as a hobby and claims he is a fisherman so that he will have some excuse, we believe, for getting away occasionally from the pressure of his office.

Eugene Weston, Jr.

Eugene Weston, Jr., is a Californian; in fact, his grandfather came to San Francisco in 1851 so he has some claim to that title. His mother and father were both adept with pencil and brush and it seemed quite natural for him to follow the profession of architecture. Two years abroad in the army during the war indicated to him as an architect the value of travel. He worked in New York under the direction of that great architect, Bertram Goodhue which fact has definitely influenced his conception of design essentials. Further extensive travels to Europe, the Near East and Mexico were sandwiched into his active practice. His best known building is the Hollywood Legion Clubhouse. As a sideline he has conceived some beautiful ceramic designs and is considered an authority in that field. His hobby is collecting antiques, but the late depression has rather cramped his style.

Edwin Turnbladh

Edwin Turnbladh, book reviewer of *California Arts & Architecture*, is a former Minnesota newspaperman—assigned a while ago to write Hollywood correspondence. He is a graduate of the University of Minnesota and a master of arts in Oriental history from the University of California.

Dick Powell

Once a "voice in the village choir" of Little Rock, Arkansas, and a telephone man on week days, Dick Powell, now one of the most popular movie and radio stars, progressed to singing at a Louisville theater, thence to Pittsburgh. There, at the Stanley theater, in the capacity of master of ceremonies, Dick achieved a popularity that drew Hollywood film scouts to Pittsburgh. He was quickly fetched westward to play and sing in the picture, "Blessed Event." After that came "42nd Street" and "The Gold Diggers of 1933." The rest of Dick's screen history is known to all movie goers.

CALIFORNIA POET'S CORNER

TO THE MERCED RIVER

By IONE WILSON

Oh green river flowing in a swift smooth stream
O'er your mosaic bed of many colored rocks,
You sing a lovely song to me,
A song of laughing children and of tall pine trees,
A song of roaring cascades and whirling pools.
Oh river, you sing a song of triumph in your highest place,
A song of strength where the great cliffs loom above your face.
Oh river, on your shores the grosbeak and the tanager sing
And from your groves of trees the young deer peeps.
Oh river, where I lie you sing a gentle, peaceful song.
While the valley blue-birds scold I smile.
For, river, flowing in a swift, smooth stream,
I think you carry love's greetings to the one I love.

MAJESTIES PASS

By ROBERT WELLES RITCHIE

A GOBLETFUL of years ago lived a King of England, Scotland, Ireland and the Channel Isles, whose most noteworthy acts (including those of procreation, which set an un-clocked record in those benighted days) were largely accomplished in the purple penumbra of inebriation. One day he laid the sword of state, first on the left shoulder and then on the right shoulder, of a youngish Englishman who knelt before him on a crimson cushion.

Arise Sir—*erumph*—excuse it, please—What did you say your name might be?”

“Chris Wren, Majesty.”

“All right: Arise, Sir Christopher. And now that we have this over, what say to a li'l shot of the King's special Canary . . . Just us two.”

I grant you stenography was not invented in the time of the so-called Merry Monarch except insofar as a devilish fellow named Sam Pepys had then contrived a system of his own (praying to God it might subsequently be deciphered by some Fellow in the Bodleian Library at Oxford so that his naughtiness might instruct succeeding generations). Which is to say I have not claim to a faithful transcript of conversation which an English imitator of Italian architecture passed with his monarch what time he was made a knight. Shall we of this realistic generation surmise that he got away with it?

The foregoing paragraphs are absolutely beside the mark and what the average magazine editor calls by a name associated only with livestock. I cast them into this contribution (*Ed.: What do you mean, "contribution"?*) only in an attempt to tie my piece to the arts; and Ed. advises me architecture is one of the arts.

To get back to our English boiled muttons: That ceremony of knighting was after the Great Fire. This fellow Chris Wren's stuff took shape—in one noteworthy instance—in a structure named St. Paul's Cathedral. (As the London prowler is aware, there are other, more beautiful, exemplars of Chris Wren's real genius in and about old London City.) Yet, as everyone knows, by process of propaganda over the centuries, St. Paul's has been glorified as Britain's religious and historical shrine, second only to that melancholy museum, Westminster.

(The point—if any—of this anecdote, or highly moral tale, is bound to be somewhat evident somewhere along here. Ed.)

Architects will recall that, some years ago, fears were felt for the stability of St. Paul's, what with heavy bus service down from Ludgate Hill toward the City, to say nothing of those choo-choo steam lorries which cruise London streets like tamed dinosaurs. Some royal commission of architects reported to the Home Office, or other, that Chris Wren's big pile was on the verge of collapsing. Most of that commission were appointed to stabilize St. Paul's.

Frankly, I do not know what measures those architects took to keep the cathedral perpendicular. I recall reading in *The Times* something about anchor chain being wrapped about the base of the dome—and, if my three readers will excuse me, that sounds silly to a layman . . . Like anchoring the derby hat of a peripatetic drunk while what's underneath roams wild and free.

Be that as it may—and this contributor knows as little about stresses and strains in architectural fundamentals as a Petaluma biddy—it just happens he was occupying a minor journalistic role in London when the Board of Works—or whatnot—reported St. Paul's restored for a couple of more half-centuries. London papers boomed the big news; in fact, they made their headline so compelling that even the “Little Man”, as King George V is called in reverent affection, could not ignore the challenge for another Big Show. No city loves a Big Show above London.

The event was arranged. The Dean of St. Paul's put on a Praise Service which their Majesties graciously consented to attend. The Big Day arrived, with all the planned pomp and persimmons London knows so well how to supply.

This testator, being shamefully submerged in the affairs of the Fourth Estate, got off the Tube at Black Friars around noon of the gala day and, quite forgetting the solemnity prescribed, raced for his office on Fleet Street. Just at the Ludgate Hill corner he was startled to discover a crowd. Also, the bells of St. Paul's were flinging their thunders over all the labyrinth of the City and across the Thames to the pickle factories on the opposite shore.

Appalled, he stopped where Fleet merges with Ludgate Circus. For there was the sacred gilt coach of Royalty, waiting like any humbler vehicle the “Go” sign on the fretwork of the traffic signal. Not five feet away (and off came your testator's hat) behind an opened window of the gilt coach—riding in which always makes Queen Mary seasick—sat Majesties.

Her Majesty, tight-lipped under her trick bonnet, looked straight ahead at the springing, glorious dome of St. Paul's—destination.

His Majesty, flushed as to cheek and with his trimmed beard at a pugnacious angle, was saying:

“Madam, I would have you know that I am still King of Great Britain and Emperor of India.”



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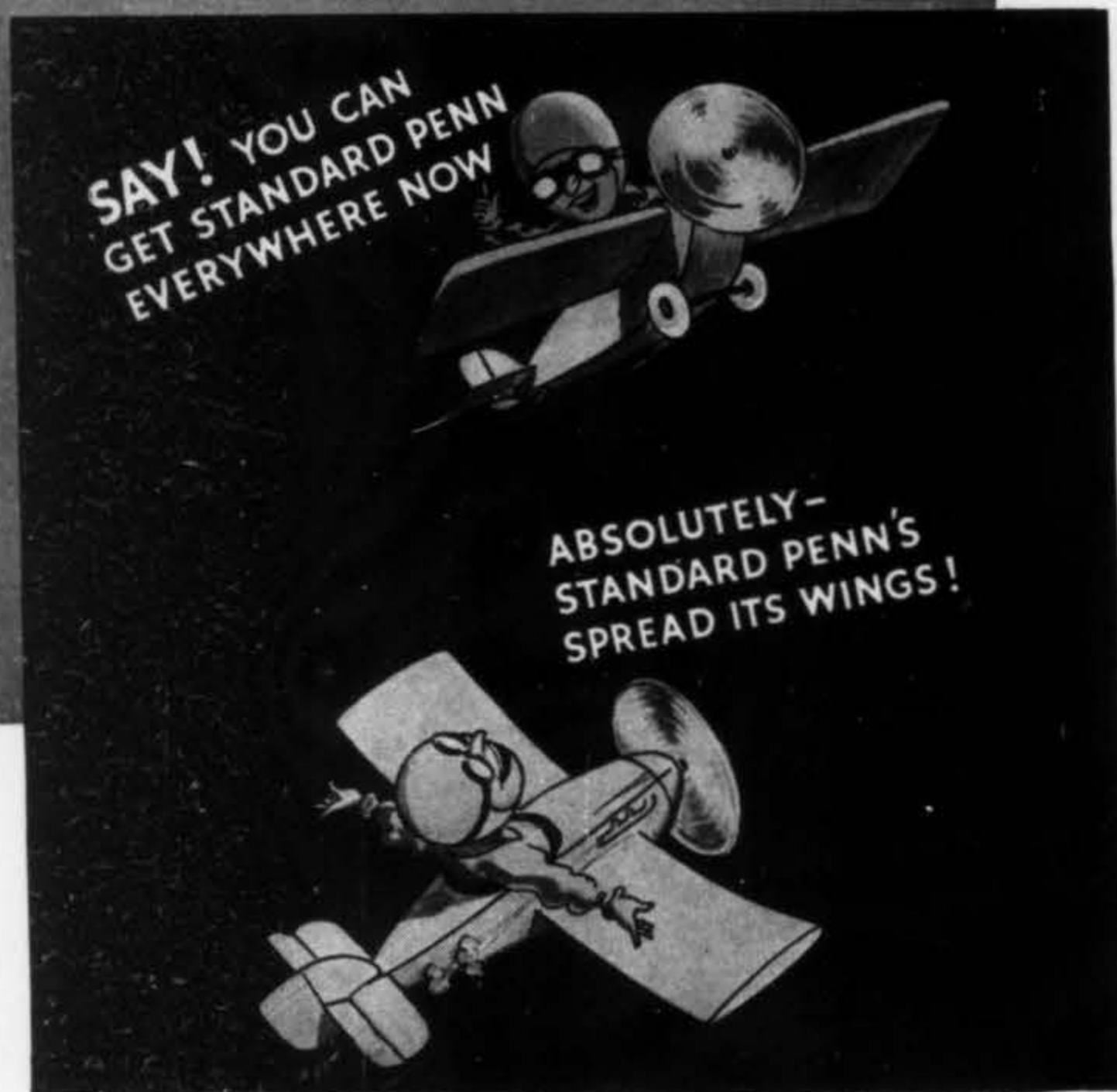


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COME INTO THE KITCHEN, DICK

There's something about a kitchen—a pantry and an icebox—that draws a man. Now since Dick Powell's moved into that beautiful new home at Toluca Lake, the cook's been playing second skillet, so to speak. Dick's not only learned to boil water in a way to give it a Continental tang, but he's composed a recipe for a spread on toasted crackers. And a very zestful, tasty one, too! Even the cook concedes Dick a culinary triumph. After your next bridge fray, cheer and restore your war-worn guests with this Dick Powell recipe:

Brown chopped onions in melted butter on a hot skillet.

Add one can of Campbell's tomato soup (no water) and boil.

Add one pound of American cheese. Serve on toasted crackers.

Being master of ceremonies on the Hollywood Hotel radio program, Dick may be a bit partial to Campbell's tomato soup.

ON THE RADIO

By LORNA LADD

HELEN HAYES TURNS DOWN \$85,000 MOVIE CONTRACT TO CONCENTRATE ON RADIO. Such was the bold, bold headline on an extra special bit of publicity released by NBC. Perhaps it doesn't mean anything more to you than the fact that Miss Hayes is well paid for her ability to emote, not over-emote. It does, however, mean something to me. It means that radio has at last come into its own financially and professionally. Miss Hayes is pretty much the tops in her line, and the rest of the stage-screen profession is going to forget its ragging of radio and follow in her footsteps as fast as its little legs will carry it. Anything lucrative enough to turn down \$85,000 for one picture is worth scrambling for.

Maybe you think I'm not going to enjoy the sight of sleek and snooty managers of big names sliding into side doors of sponsors' offices in an effort to barter their particular pound of flesh—and be turned down because radio requires something more than just a pretty face or a delicately waxed mustache.

Miss Hayes and her series of dramatic quarter-hours will start September 30 over NBC-KFI-KPO, Fridays from 5:30.

I suppose you're a G-Man admirer. If you're not, it certainly isn't the fault of Warner Bros. If they don't make federal-always-get-your-man pictures often enough to suit you, try the G-Men dramas on NBC-KFI-KPO each Saturday afternoon at 5:00. All episodes are based on official Department of Justice records and are thoroughly advised technically by said department.

The splendid Atwater Kent programs are returning to the air on CBS this year instead of NBC and their first program and first guest in the beauti-

ful voice of Jessica Dragonette will be heard over CBS-KHJ-KFRC, Thursday afternoon, September 19, at 4:30. This will mark the tenth anniversary of the star and the program on the air.

Proceedings of the National Eucharistic Congress at Cleveland, Ohio, this month, including a talk by Pope Pius XI from Rome, on September 26, will be carried to your receiving set. On September 10, KFI-KPO will release the first broadcast, an official invitation to the Catholic laity and clergy to attend, at 6:30 in the evening. The official opening of the congress Monday, September 23, will be broadcast at 6:30, KFI-KPO, with public and church officials welcoming Cardinal Hayes as the Papal Legatee. The speech of Bishop Schrembs and the response by Cardinal Hayes will be heard, as well as songs by the famous Palestrina Chorus of Cleveland. The following morning listeners will hear Cardinal Hayes celebrate the opening pontifical mass, with a choir of one thousand voices, at 7:30, KFI-KPO. The mass will be described and explained to radio listeners by the Rev. Dr. Newton. Pope Pius will give his message and the papal benediction to the congress at its closing session on Thursday, September 26, at 1:30 in the afternoon, KFI-KPO.

For the first time since he became radio-minded, Lawrence Tibbett will sing for CBS listeners. Accompanied by Don Voorhees' symphony orchestra, Mr. Tibbett will begin his new series Tuesday, September 24, from 4:30 to 5:00, KHJ, KFRC. He's selling Packards again this year.

I've never seen Carmel's famous Bal Masque but I'm told that there is a good bit of color and merriment surrounding it, so I'm going to listen to it broadcast Saturday evening, September 21, at 7:00 over KHJ-KFRC. The program will be direct from the floor of the Hotel Del Monte where artists and writers whose names are household words, as well as screen stars, socialities and other celebrities from all parts of the state gather annually for this big event which would like to rival the artist shindigs of Paris in its splendor and bizarre buffoonery.

Jack Benny returns to the air on the 29th of this month. Instead of Don Bestor's orchestra there will be Johnny Green's bandsmen from New York and instead of Frank Parker we will listen to Michael Bartlett's tenor voice. Michael is the chap who made such a success in Grace Moore's "Love Me Forever". The time is Sunday evenings, 8:30 to 9:00, KFI, KPO.

Golfers! Ted Husing will describe the National Amateur Golf Tournament at Cleveland beginning Thursday, September 12, KHJ-KFRC. On Thursday and Friday, he will summarize the play between 1:45 and 2:00. On Saturday, he will give a stroke-by-stroke description of the play in four broadcasts, ending at 4:45. One of his many assistants will wear a portable short-wave set on his back and will broadcast to Ted stationed at the clubhouse to relay the description to the radio audience. Without a doubt Ted Husing has the softest job of any sports announcer in the game as Columbia has given him more stooges, lights, trick microphones and gadgets than could be found in a fixit shop.

(Continued on Page 32)

THE DRAMA IN CALIFORNIA

By DEL S. FOSTER

IT WOULD seem to be the bounden duty of a dramatic critic to criticise, or at least, to see, and report upon current productions in the territory that he is supposed to be covering. No doubt we shall eventually get around to doing this, but for the present we feel like gossiping and so long as you will stand for it, and the editorial department will allow us to get away with it, we shall gossip. In any case, there is a plethora of critics to minister to your thirst for current theatrical information, particularly as the situation has not improved since we last went to press. Upon that occasion, we deplored the fact that of the four major theaters in San Francisco, three of them were dark. The situation has changed—all four of them are dark.

Our mention of the fact that New York was handling its own theatrical problems with some degree of success, that plays were being produced at a tremendously reduced cost, brought many inquiries as to how this was being done.

Space does not allow of a very comprehensive review of the subject, and many of the economies that are being practiced are obvious. Greatly reduced salaries (they are being dictated by the producers these days and not by temperamental stars), the willingness of theater owners to "play ball" with the producers—even share their gamble—these are but two of the things that are contributing to the recovery of the theater.

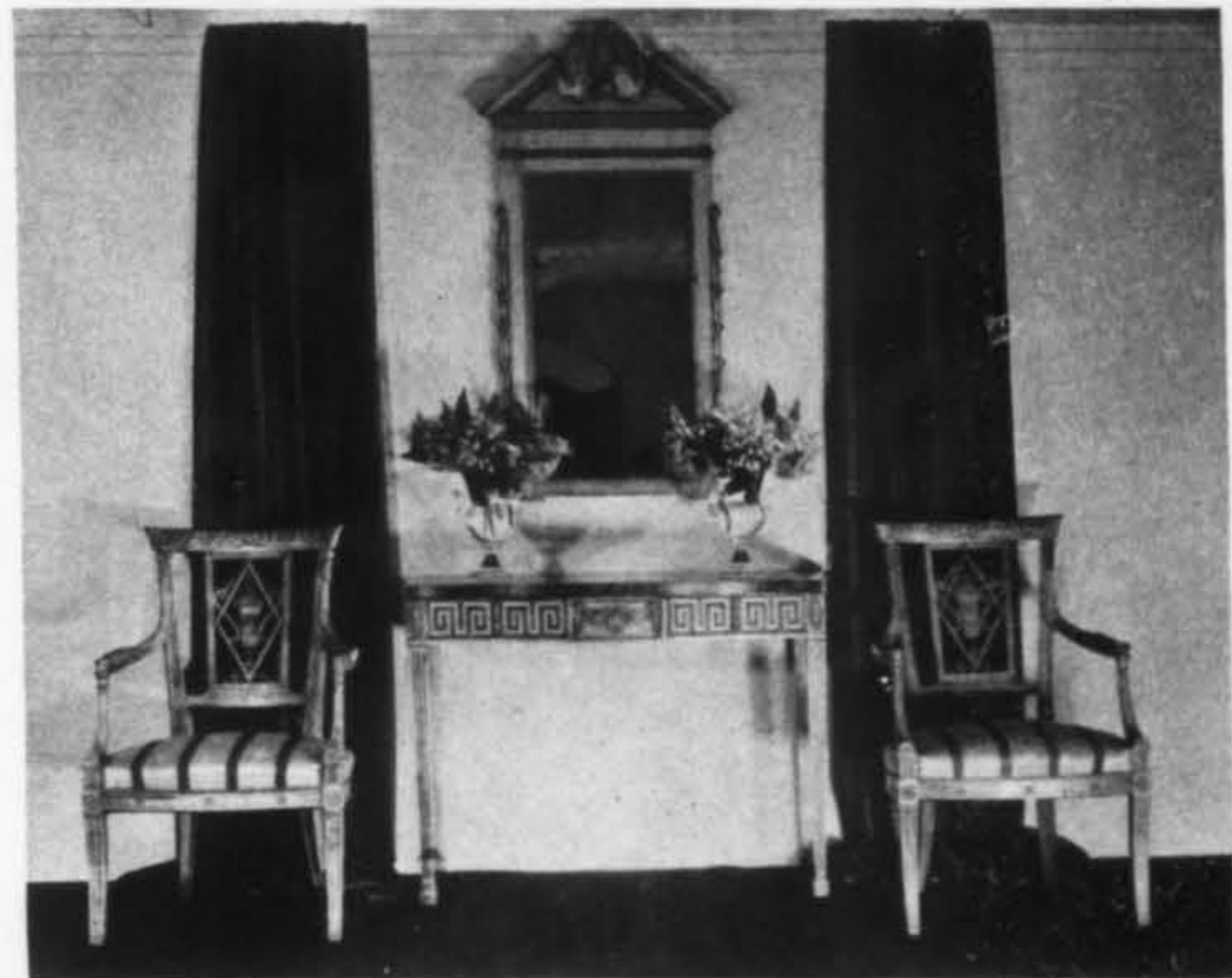
There is one thing however, that has done more to put the legitimate stage back on its feet, and keep it there, than any other factor and that is the summer theater.

In spite of the fact that the cost of living in New York is cheaper today than for many a year, it still is an expensive proposition to produce a play of any size. Six to seven weeks of solid rehearsal must usually be given to bring forth the finished article, and even though everybody from the stage director down has sufficient faith in the future of the play to work through those weeks for little or no salary, the cast must eat and pay rent,

(Continued on Page 27)

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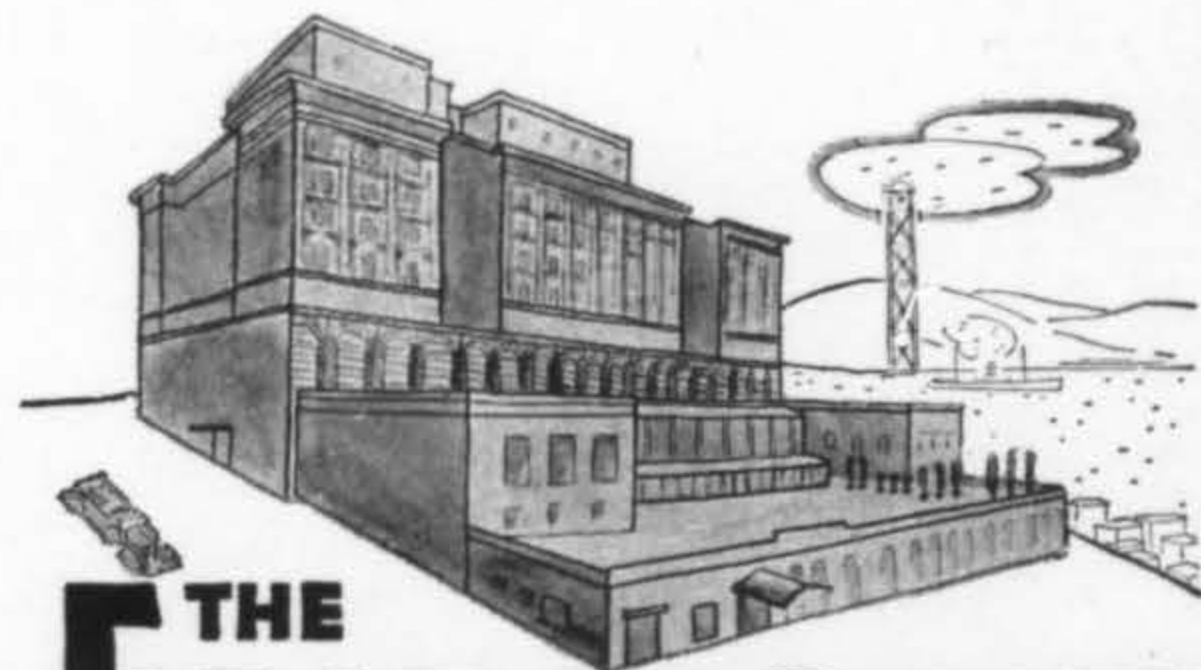


Graciously Influenced by the Federal Period

The entrance hall which this console group graces will be the more inviting for its presence.

The mirror of deal wood and the table of deal wood with Circasian walnut top, \$150. The chairs exquisitely fashioned, \$115 each. Steuben urns, \$19.50 each.

Selected from a large collection of individually designed pieces in the Robinson Galleries on the Seventh floor.



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CARMEL ART ASSOCIATION: Paintings, sculptures and prints by members.

CORONADO

AINSLIE GALLERIES, Hotel del Coronado: Paintings by American artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by California artists.

GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: September 9 to 23, work by students in the art school conducted by Hesse Galleries. Fall term of the school starts September 15. September 24 to October 10, paintings and water colors by Joseph Weisman.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: September 3 to 14, water colors by Olive Barker.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American and European artists.

PRINT ROOMS, 1748 North Sycamore Ave.: Fine prints, old and contemporary.

LAGUNA BEACH

DAVIS-HOLT GALLERIES, 1516 Coast Blvd.: Works by Laguna Beach artists.

LAGUNA BEACH ART GALLERY: Works by artist members of the Laguna Beach Art Association. Officers of the Association for 1935-36, elected at the annual meeting held August 10, are as follows: President, George K. Brandriff; first vice-president, William A. Griffith; second vice-president, Virginia Woolley, treasurer, Maud Robertson, recording secretary, Roy M. Ropp; corresponding secretary, William Riddell; directors, R. F. Heckman, Tom E. Lewis, Mrs. E. B. Gould. Awards in the August-September Anniversary Exhibit of the Laguna Beach Art Association: First, Clarence Hinkle's painting, "Composite"; second, Phil Dike's "Elysian Park", and honorable mention to Ruth Peabody for a sculptured torso.

LOS ANGELES

FOUNDATION OF WESTERN ART, 627 S. Carondelet Street: Starting September 3, third annual exhibition of new etchings and other prints by well known etchers and print-makers from all parts of California.

LOS ANGELES MUSEUM, Exposition Park: To September 15, paintings of Mexico by Grace Spaulding John; paintings and sculptures from the collection of Josef von Sternberg. To September 30, water colors by Rene Lopez. Opening October 5, annual exhibition of the California Water Color Society.

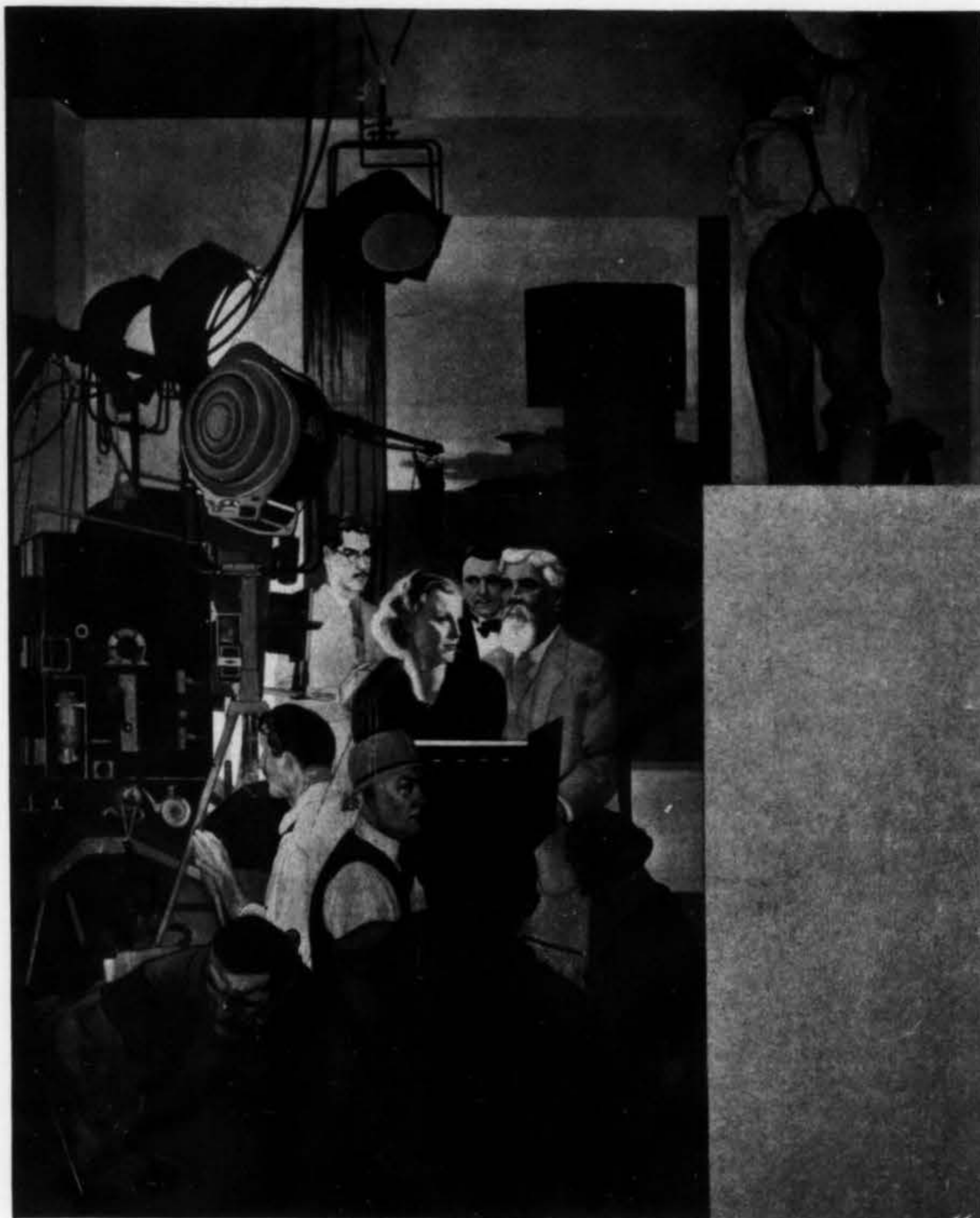
LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: Throughout September, international exhibit of theater art, from 1535 to 1935, arranged under auspices of the Los Angeles Art Association, in co-operation with the Museum of Modern Art, New York. Open Monday to Friday, 11 to 5. J. Belmar Hall, instructor in the art of the cinema at the University of Southern California, will give a series of Tuesday morning lectures at 11 o'clock, in connection with this showing.

MUNICIPAL ART COMMISSION, Room 351, City Hall: Fifteen paintings by Tibor Jankai.

SOUTHWEST MUSEUM, Highland Park: American Indian arts and crafts. Oriental art. Near the museum, at 5605 North Figueroa Street, is the Casa Adobe, a replica of an early California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Sundays, 2 to 5.

STATE BUILDING, Exposition Park: August 4 to September 30, third annual "Echo of the Olympics", an exhibition of paintings by the Women Painters of the West.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To September 15, twenty-five masterpieces of European painting, lent by Wildenstein and Company. Paintings by Edward Biberman. From September 16, African Negro art from the Ratton collection.



CINEMA SYMBOLIZES TECHNICAL AND IMAGINATIVE ACHIEVEMENT

Subject matter of the Macdonald-Wright murals at the Santa Monica Public Library depicts the two streams of human development, one technical and the other imaginative. They coalesce and fuse in what perhaps holds the greatest potentialities for art expression invented by man—the motion picture. In this studio scene the central figure is Gloria Stuart, a native of Santa Monica. Behind her, left to right, are Director Frank Tuttle, Leo Carrillo and his father, Judge John J. Carrillo. The Carrillo family is one of the oldest of resident Santa Monicans. Photograph by George Baxter.

TRANSIGRAM SOUND STUDIOS, 729 South Western Ave.: September 3 to 21, figure paintings by Lorser Feitelson, Natalie Newking, Helen Lundeberg, Lucien Labaudt, Knud Merrild, Grace Clements and Arthur Durston.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Opening September 15, paintings by Belinda Sarah Tebbs.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: September 1 to 29, paintings by Paul Klee; works by members of the Bay Region Art Association. October 6 to November 3, annual exhibition of water colors, pastels, prints and drawings. Last receiving date for entries in the latter show is September 28.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To September 27, Women Painters of the West.

PASADENA

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European painters.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Paintings and prints by American and European artists. Oriental art.

POMONA

LOS ANGELES COUNTY FAIR: September 13 to 29, Fourteenth Annual Art Exhibition.

SACRAMENTO

CALIFORNIA STATE FAIR: To September 9, annual exhibition of paintings by California artists.

by Puccinelli, Sheridan, Schnier, Graham. American contemporary prints, including etchings by A. Ray Burrell until September 17.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Throughout September, loan exhibition of drawings by Rosa Bonheur; creative art by children in the Berkeley Public Schools; porcelains from the collection of Mrs. A. B. Spreckels; old master paintings. Changing September 21, monthly art exhibition by Californians.

SAN FRANCISCO MUSEUM OF ART, War Memorial Building, Civic Center: To September 8, African Negro art. To September 28, Thirty Years of Sculpture in San Francisco. To September 29, paintings and drawings by Maurice Sterne. September 6 to October 6, British printing. September 13 to October 13, first graphic arts exhibition of the San Francisco Art Association.

SOWERS PRINT ROOMS, 451 Post Street: September 3 to 17, exhibition of the work of the Grab horn Press.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Eighteenth Century English portraits. Flemish and Italian primitives. Open daily from 1:30 to 5:30 except Mondays and second and fourth Sundays. Cards of admission in advance by telephoning WAKEFIELD 6141.

The current special exhibition in the Library illustrates the development of English and American constitutional law from Magna Charta to the first constitution of California. This special exhibition will be on view until December 30, except for the month of October, when all exhibitions are closed.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Paintings and sculpture by artists of Santa Barbara city and county. Exhibitions change every six weeks. Hours 9 to 5 except Sundays. Saturdays 9 to 12.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Old masters and Toulouse-Lautrec lithographs.

WHITTIER

WHITTIER ART ASSOCIATION, 201 E. Philadelphia Street: Second annual fall art exhibit.

MISCELLANY

MODJESKA STATUE, by Eugene Maier-Krieg, last of the monuments begun under the Public Works of Art Project in southern California, will be unveiled September 15 in Santa Ana City Park.

ALEXANDER ARCHIPENKO has established a studio at 130 1/2 South La Brea Avenue, Los Angeles, where he is offering courses in sculpture, painting and drawing,—fundamentals and creative study for beginners, professionals and laymen.

MERCED POST OFFICE mural decoration contract has been awarded to Helen Forbes and Dorothy Puccinelli, San Francisco artists, by the Section of Painting and Sculpture, Treasury Department. Charles Kassler will begin work this month on the two murals which the Section of Painting and Sculpture has commissioned him to create for the Beverly Hills Post Office.

JUNIUS CRAVENS, known in New York and San Francisco for his skill as a designer of stage sets and costumes, is giving a course in practical design for the stage at 25 Joice Street, San Francisco, beginning September 2 and ending December 2. In San Francisco, where he is art critic of the San Francisco News, Cravens has designed the settings and costumes for a number of the famous Grove Plays of the Bohemian Club, as well as for other pageants and theatrical productions.

KEITH BIOGRAPHY: An exhaustive biography of the late William Keith, regarded by many as California's foremost landscape painter, is in preparation by his friend and confidant, Brother Cornelius, head of St. Mary's College Art Department. Illustrations from Keith originals and from photographs of Keith scenes made personally by Brother Cornelius will be included in the book. The St. Mary's galleries possess many fine Keith originals, as well as a bust of the noted artist made by Douglas Tilden, Oakland sculptor whose tragic death occurred recently.

CALIFORNIA STATE LIBRARY: Throughout September, ships and ports from the library's print collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Official art exhibition of the California Pacific International Exposition. On view are the finest of the gallery's permanent collections, together with "Eighty-five Years of Southwestern Art". Illustrated catalogues 50 cents each.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Functional handicrafts and modern interiors.

ART CENTER, 730 Montgomery Street: September 9 to 21, water colors by Edith Hamlin. September 23 to October 5, drawings by Marguerite Blasingame, a Honolulu sculptor.

COURVOISIER GALLERY, 480 Post Street: To September 6, old masters.


M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through September 17, Guatemalan textiles and peasant costumes. Throughout September, textile arts through the ages. Opening September 20, international prints from A Century of Progress, 1934.

PAUL ELDER GALLERY, 239 Post Street: To September 7, photographs by Ansel Adams, Nacio Bravo, Dorothea Langa, Sonya Noskowiak, Sherrill Scheil, Peter Stackpole, Roger Sturtevant, Brett Weston and Edward Weston.


GUMP GALLERY, 250 Post Street: Sculpture


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CALIFORNIA
Arts & Architecture

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By ALICE R. ROLLINS



The Popular American Windsor

VERY few can resist the appeal of Early American furniture and especially Windsor chairs. They have a charm of line, a simplicity and delicacy of form and construction that makes them general favorites. In addition they have a sentimental value because so closely connected with notable historical events in our early history. It is said Thomas Jefferson signed the Declaration of Independence while seated on a Windsor chair, and at George Washington's home at Mount Vernon were a number of these chairs for the use of his guests. The Windsor chair is popular not only from the collector's standpoint but is recognized as a useful and appropriate chair for the home of today.

Early Windsors are eagerly sought by collectors who are willing to pay high prices for chairs which are so clearly an American product. Wallace Nutting comes to mind as a collector and his book on Windsor chairs is in the library of most collectors. It is a singular thing that these humble chairs of native woods such as hickory, white-oak, maple and ash, should command prices running into three figures and that dignified banking institutions should vie with one another for examples for their offices. Naturally this demand has necessitated reproductions and there are firms making them at the present day who pride themselves on their fidelity in copying the originals. Windsor chairs are particularly appropriate for the Early California house or for any type of furnishing in which simplicity is desired. They are comfortable, graceful and useful.

It is said the Windsor chair was so named by King George I of England, who while resting at an English farmhouse was attracted by some chairs there and ordered a

set made for his use at Windsor Castle. While many give England as their origin, there are features about some of the early examples which show a Dutch influence. The American designers, however, developed their own styles which are characterized by a certain delicacy and grace lacking in the English examples.

The date of the first Windsor chairs in America is about 1725 and Philadelphia is given as the place of manufacture. New England was manufacturing them about 1750 and by the end of the Revolution the industry was flourishing. Usually two or more kinds of wood are used in the same chair: the loop of the back of hickory, spindles and arms of hickory, legs of oak or maple and the seats of pine or beech. The chairs were nearly always painted and were never made of mahogany. While they vary in form there are certain characteristics which belong to them. In the early chairs the backs were more often of hoop shape, with slender, round, upright spindles. The seats were made of a solid piece of wood hollowed out in what is known as the saddle-seat. The best type has the legs sharply raked or spread.

In the Shops

IF A visitor from a London establishment called at your shop and remarked that a pair of Bristol vases you showed him were as fine examples of this English glass as he had seen, you would be justified in feeling proud of the fact. The vases are shown above and are to be seen at Earle's Antique Shop, 1952 N. Cahuenga Boulevard, Hollywood. Twenty inches high, they are a true apple-green, a beautiful color, rarely found, and are decorated in gold and mounted in bronze. It so happens this shop has acquired some fine pieces of Bristol glass. We admired a number of small pieces and especially a pair

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EARLE'S

1952 N. Cahuenga Ave., Hollywood

of white vases that would make beautiful lamps. In addition the shop has some exceptionally attractive furniture. A maple bed with tall slender posts, chests and desks, mirrors and chairs that are well worth having.

Then drive over to Katherine D. Bishop's shop at 2900 Los Feliz Boulevard, Glendale, where you will find every cupboard and chest in the shop full of lovely old American glass. If you are matching up a set of this delightful glass you will no doubt find your particular pattern here. Mrs. Bishop has been wise in purchasing so much of this glass for it is not likely in many years to come will there be another such opportunity. This depression has brought to the market many fine antiques that otherwise would not have been given up. It is a wise buyer who is obtaining all he can while so many rare things are being offered, and this applies to all those interested in antiques.

RUNNING FIRE

By MARK DANIELS, A.I.A.

WILL ROGERS

FROM the high bank of Rustic Canyon my home looked over the broad acres of Will Rogers' country place which he called the ranch. On the boundary line between our places he built a strong wire fence,—“To keep my polo rabbits out of your garden,” he said, with his diffident chuckle.

I do not live there now and the beauty of the place comes back hazily, but the memory of that chuckle rings clearly in my heart, as it warms the heart of a world in sorrow.

IN EXTENUATION

SEVERAL comments on the item “The Beauty of Good Lying,” in last month's *RUNNING FIRE*, have come to hand. Some thought that the paragraph was a little harsh for the newer members of congress. Others thought that the theme should be elaborated and made more clear. Perhaps they are both right.

THE BEAUTY OF GOOD LYING

(Continued from the August issue)

GOOD lying is an art. It ceases to be an art only when it becomes a habit, as is evident amongst so many golfers who play for medal score. A better illustration of the monotony of habitual lying may be found in the visitors' gallery of the House of Representatives. Good, artistic lying is quite another thing and we should go about it honestly that the world may be a better place to live in. You can make people laugh with a lie but it is notorious that the truth always hurts.

According to that compilation of lies known as history, the liars have been the laughter makers. When Luther pulled down the corners of the mouth Rabelais turned them up again. When Cervantes heard that Calvin had burned Servetus at the stake, he sent Don Quixote around stabbing windmills until everybody was laughing again. If Cromwell furrowed a pair of vertical wrinkles in our foreheads, Raspe sent our Baron Munchausen to shift those wrinkles to the corners of the eyes. The list of beautiful liars is a long one and now science tells us that certain preachers whom we have been taking quite seriously, are a bunch of liars. Let us hope so.

The trouble is that we do not get the fun out of lying that kept our forbears happy. We should abandon haphazard lying and get down to a diligent study of that artistic form used in political conventions. If we don't, what will become of all our beautiful bill boards? Will the corset, the bathing suit, and the hosiery manufacturers depict on them things as they really are? If they do they will go out of business—and I shall go to France.

Mark Twain wrote, “Why shouldn't we be honest and honorable, and lie every time we get a chance?” Well, why not? After all, the truth is only the truth, but a good lie is a joke.

SING A SONG OF SEX PENS

THE school of pornographic literature still holds the stage. The persistent methods of accomplishing a broader circulation have been amplified by experts to reach the freshmen in college and it will not be long before distribution will be accomplished amongst the high school students. With a little training any subject can be given that sexy twist that brings in royalties. Physical culture is a good medium; call it Sex and the Healthy Life. In botany, name it “How to Determine the Sex of a Plant” and write nearly all of it about the human race. “Rape or Rabies?” wouldn't be a bad title. To sell your literary work easily here is one formula.

Sing a song of sex pens, belly full of rye.

ELEPHANTIASIS OF THE EGO

SOME time ago I had occasion to look up definite data concerning the pancreas. In a small dictionary close to hand, I discovered that the pancreas were the organs that secreted pancreatic acid. Turning to “pancreatic acid” I learned to my utter amazement that pancreatic acid was a fluid secreted by the pancreas. Not being sufficiently informed to question or dispute these statements I dropped my research for the moment. At this writing I find myself in a similar bewilderment.

The statement that the bite of a tsetse fly causes elephantiasis is so common that few laymen have checked it in the books of learning. But I have a definite reason for wanting to know the truth about this statement. In the discussion of elephantiasis the Encyclopedia Britannica makes no mention of the tsetse fly. This was discouraging to the particular theory I wanted to prove. Under “Tsetse” I read that the disease “n'gana” amongst dogs, rats and hyenas resulted from the bite of the tsetse fly. This got me all excited again, but further research only developed the statement that “in the tsetse disease there may be found a flagellated haematozoön closely resembling the Trypanosoma Evansii.”

What I am trying to run down is this. If the bite of the tsetse fly can cause elephantiasis, is it not possible that some misguided tsetse fly has an insatiable appetite for the ego of Senators and such-like.

OUR PEASANTRY

THEY were holding rehearsals at the Bohemian Club in preparation for the annual Grove Play, “The Quest,” written by Wilbur Hall. From a distant room came the beautiful harmonies of the peasants' chorus, composed by Rodrick White. These choruses take a lot of rehearsing but the “Peasants' chorus” of Mr. White's music, called for, and justified, as I learned when I heard it at the Grove later, a great deal of rehearsing.

I stood by the switchboard awaiting an opportunity to place a long distance telephone call. The operator was busy trying to learn the name of the person someone was calling. “What name?” he asked. “Again, please.” “Spell it, please.” And finally, “Oh, oh, I shall try.” Removing his ear piece the operator called into the cloak room in a loud, exasperated voice, “Is peasant number six in the club? Some one is calling peasant number six.”

—A bold peasantry, their country's pride,
When once destroyed, can never be supplied.”

FORGETFULNESS REWARDED

EDWARD F. O'DAY, editor of the San Francisco Recorder, had the distinguished honor to hold the office of president of the alumni of his college for two years. One of the factors in securing this honor to him undoubtedly was the fact that he succeeded in collecting \$7.50 per plate for the annual dinner, accompanied by a large attendance. He wanted champagne served at that dinner and he had it. In those days when a five course French dinner, with wine, could be had for fifty cents, securing \$7.50 was a feat.

Pridefully he continued through his second term, feeling that his success with his first dinner was being rewarded by a second term, and he concluded that he was being recognized as a financial wizard and a man who could be looked upon as one who would carry out the duties of any office with honor. But “Pride goeth before a fall.”

At the close of his second term Ed. learned that he was holding it only because he had forgotten to call the annual meeting to elect his successor.

INDUSTRY

WE have come to look upon “An Industry” as an activity that men occupy themselves with when they do not feel like playing golf or going to a movie. In many instances this is true, but not always. There are a few manufacturers who look upon their work in the light of industry in the true sense. The Pacific Portland Cement Company is one of these.

In seeking out the sources of supply for chemical fertilizer and soil conditioners, I was amazed to find that this company had a large, well organized department for the treatment of soils, headed by a well known agriculturist. We think of a cement company as one that ships carloads of cement here and there, paying little attention to the needs and wants of anyone who is not building a bridge or a skyscraper. I bought from them one sack of gypsum and a sack of soil corrective, both wrapped up in a cellophane of courtesy. That is industry.

CUSSING

I LOVE a good cusser. Not the humph, pshaw kind, but the unequivocal, decisive kind who leaves no loophole to admit a doubt of his meaning. Words, at best, are feeble media for the interpretation of thought. But the word “Hell” has become anathema to most people. It has been used so much by preachers and prostitutes, in pulpits and pot-houses, that it has lost most of its punch in both places.

Most of us think of cussing as exclusively American. As usual, most of us are wrong. In the eighteenth century a law was passed in England assessing fines for swearing. These fines were graded according to the social standing of the cusser. They were one shilling per cuss for workmen and sailors, (why the distinction I do not know), two shillings for any class below gentleman and above workman, and five shillings for gentlemen and up.

In a very short time periwigs, shoe buckles, snuff boxes and all such trappings by which gentlemen of those times were distinguished from their fellow men disappeared from the streets. The law did not work, for the shop keepers took a hand in affairs to keep trade alive.

About a hundred years later, which is fast time for the British, another law was passed imposing a fine of forty shillings for swearing in the streets. Nothing was said about swearing behind closed doors but the air of the streets must be kept unpolluted by stray “bli'mes,” “ballys” and “bloom-in's.” During those trying days a man might be seen, calmly walking along Throgmorton Street, suddenly to increase his pace to running and finally to clap his hand over his mouth as if he had got a fly in his ale, and then to dart into the nearest doorway. Once behind protecting doors he could remain, safe from police, until he had gone over his entire vocabulary several times. Within a month the vacant streets were again too much for the shopkeepers and the law was ignored and forgotten.

Conditions in this country during the past five years have encouraged cussing to such extremes that some persons are studying these old English laws with the thought of reviving them here, but you can no more stop cussing by law than you can stop drinking, for good cussing is also an art.

KNOWLEDGE AND PREJUDICE

A LITTLE knowledge may result in prejudice, but the converse is not true. In acquiring knowledge we must be thorough and avoid smattering learning, for that way lies prejudice. The college student who steals up on his degree by a crafty avoidance of all but the necessary work usually comes out with a very distorted conception of what life really is, plus the conviction that life owes him a living and will pay the bill for the asking.

Knowledge is a platform upon which to predicate opinions. Habitual ignorance is a foundation upon which prejudice usually is built.



LUNETTE IN MURALS BY S. MACDONALD-WRIGHT FOR SANTA MONICA LIBRARY
 A vast conception, rendered in gorgeous colors and with superb draughtsmanship. Such are the thirty-eight panels—two thousand square feet in all—painted single-handed in eighteen months by S. Macdonald-Wright for the Santa Monica Public Library. They were formally presented before a large gathering on August 25 by Merle Armitage, southern California director of the Public Works of Art Project, under which the murals were begun. They were accepted for the city of Santa Monica by Mayor William H. Carter. Photograph by George Baxter.

CALIFORNIA ARTS & ARCHITECTURE

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NEW schools to take care of increased enrollment as a result of continued increase in population have kept California school authorities constantly at work on school building programs. Added to this is the serious need of rehabilitation of old school buildings in the Los Angeles district damaged by the 1933 earthquake. Educators, architects, engineers have given the subject of school planning more intensive study during the past three years than ever before. In the smaller school districts the problems have not been so complex, but in the larger communities the proper administration of a large building program (new and rehabilitated) has been a difficult task.

Personalities, prejudices, politics, season the pot of discord. It is apparent that the successful solution of the problem does not lie with the architect or engineer alone. It is our opinion that whatever faults may be found in the school building programs are due to a compilation of causes and our political system. Many competent and well intentioned public officials are "hamstrung" by promises made in the exigencies of an election campaign. It is the public's responsibility to sift the chaff from the wheat.

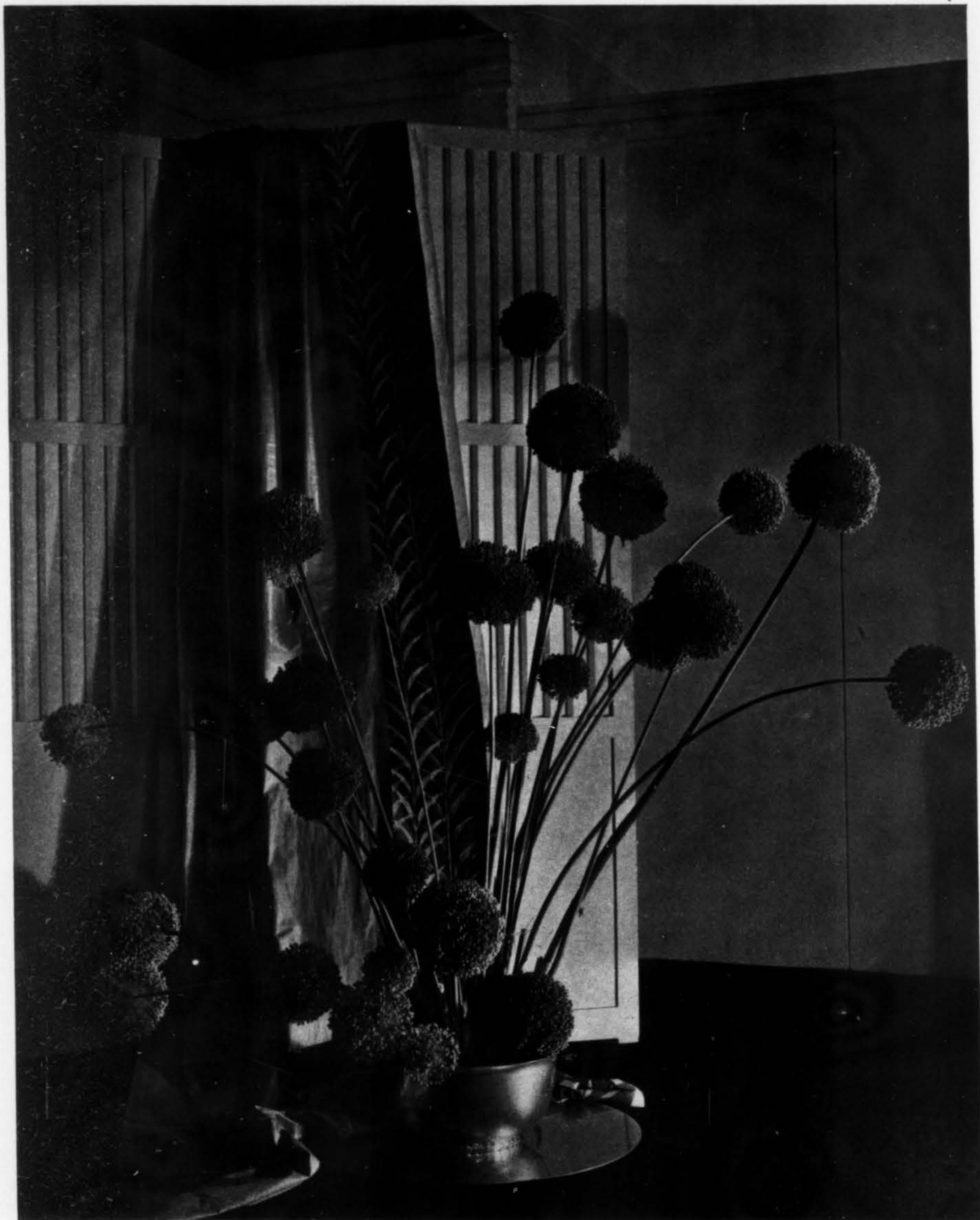
Under the present program of the Los Angeles Board of Education there are 137 projects (costing approximately \$11,000,000), representing 224 buildings, new and rehabilitated. On August 22 there were 59 projects completed, and 57 more under construction. There are 8 projects awarded by the Board, which will start construction within a few weeks. The whole program will be completed, and the buildings ready for occupancy by February of next year. A new program, which it is hoped will start this fall and be completed in 1937, will affect 162 schools, about 240 buildings. The total cost of this project will be approximately \$22,500,000, of which \$12,000,000 will be furnished by the Los Angeles Board of Education, and the balance by the Government. This new program depends upon the success of a school bond election. The Government grant has been made and the responsibility therefore now lies entirely in the hands of the voters of Los Angeles. And so, on to the wars.

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Glorifying the Onion

Photograph by Bob Humphreys
Accessories from J. W. Robinson Company

Symmetrical globes of grey-green blending with the mellow silveriness of the Kensington ware bowl and plate. Onions in full bloom have been posed against a shutter screen of white by Clare Cronenwett at the last demonstration-lecture at J. W. Robinson Company, Los Angeles.

NOW I'VE GOT A GATE TO SWING ON

By DICK POWELL

Here's a home that sings the song of welcome without a sour note. Perhaps the chauffeur's quarters were placed in the tower so that he could turn the vanes to tell which way the winds blew. With the master's suite, the dining room and game room on the ground floor, anyone should be willing to perform this little service in return for the tower room.



AFTER living in hotels for several years and touring all over the country—trying to sleep on trains, in buses, or wherever I found a place to lay my head, I decided that if the gods smiled on my motion picture career I would build a home. At the end of a year in a leased house the time came when everything pointed to my becoming a permanent resident of California. I went shopping for

acreage and found the spot that met my requirements. It overlooks the Lakeside Country Club in the Toluca Lake district. There is a wonderful view of the hills that encircle the San Fernando Valley.

For weeks after I bought the property I used to drive to it and visualize the sort of home I wanted. I had been approached by many architects, and some of them had very interesting ideas. But I finally decided on a young chap, Richard Frederick King. He was about my age, and somehow I felt that I wanted a man who had something in common with me and who would have patience in working out some of my own ideas. Fortunately, in Dick King, I found an architect with plenty of enthusiasm and one who did not mind coming over to the "set," when I happened to be working, to talk over the plans with me between shots.

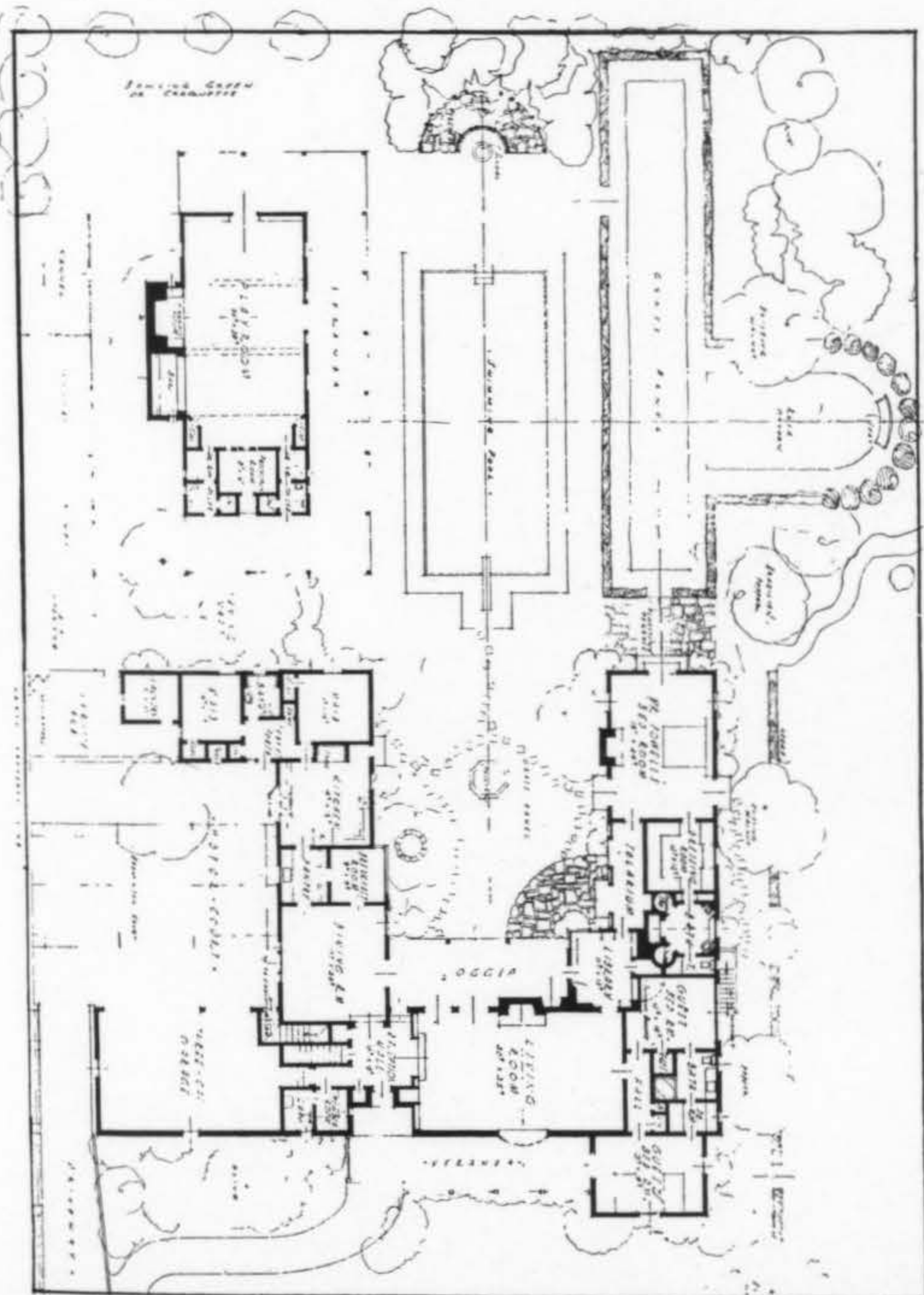
One incident that occurred during one of these visits was laughable. Leo Forbstein was making a recording for a scene in "Dames." His men were assembled—Leo was all ready, baton raised. But just as he was about to start he realized I was not there. I'd become so interested in looking over some plans my architect had just brought me that I had completely forgotten Forbstein and the "take." This happened a couple of times, I am ashamed to say. I would hear poor Leo shouting, "Somebody get a grappling hook and go after Powell—he's gone 'housey' again."

Finally we were ready to start building. I shall never forget the thrill of watching my neighbor, Mary Brian, turning the first shovelful of earth preparatory to digging the foundations.

After the foundations were constructed the carpenters arrived to lay the planking. I thought I'd like to drive the first nail—well, I think I'll stick to singing. I missed the nail and gave my thumb a whack. While I was trying to be a man about that and laugh it off, the carpenter had driven the nail and my house was on its way.

Shortly after the building was started I had to leave on a personal appearance tour. I'm afraid the house was on my mind much more than the entertaining I was supposed to be doing. Every night I'd send a wire to ask about the house, and I was so glad when the time came for my return. I dashed straight to the house from the airport and was quite thrilled to see the place nearing completion.

Naturally I was eager to show friends though the place. One Sunday I was dining with Bill Powell and Jean Harlow. Bill's house was just about at the finishing point. After dinner he said, "Let's take a run over to my house. We'll look through it and then go over and look at yours." So off we went. When we reached Bill's house a burly-looking chap met us. "Sorry, Mr. Powell," he advised. "I can't let you in. We're finishing the floors, and no one will be allowed on them for three days." He couldn't be budged,





The fireplace of Mr. Powell's bedroom is made of roof tile, an idea that will probably find its way to many a drafting board. The bed was especially designed by Mr. Powell. Perhaps Warner Brothers are not unmindful of their embryonic art director. One might reasonably suspect that Mr. Powell also had a finger in the blending of buff plaster walls with knotty pine and open rafters.



The guest room, as originally done, was carpeted with a white rug and was quite formal. Miss Joan Blondell disagreed, so Mr. Powell compromised by letting Miss Blondell do the room her way. We wish she would come over and do ours.

The dining room is in knotty pine with walnut furnishings. The game room is detached. The door to the left of the picture leads to the dressing rooms. Here also is the projection room with a screen that drops from a window valance.



The same combination of plaster and knotty pine in the walls continues the feeling of unity which has not been disturbed by the interior decorators, Cannell and Chaffin. A living room like this brings peace to the visitor.

These six views tell a story of continued and thoughtful planning to accomplish what discriminating people call a home. There is sufficient of culture to support intelligent interest, sufficient simplicity to avoid the accusation of affectation.

and Bill had to retire—quite chagrined at his reception.

"Come on over to my place," I suggested. I proudly took them up the driveway. Just as I was about to enter my home, however, a foreman stopped me—"Sorry, Mr. Powell, you can't come in. We're just finishing the floors." Naturally, Bill Powell and Miss Harlow relished my embarrassment.

Another incident that might have been serious happened at the swimming pool. One of the workmen had warned me about an uncovered manhole—after he had shown me some mechanism that controlled the filtering apparatus. I noted the spot and was walking

back to the house when I heard a cry. I saw the workman disappearing. He had turned without looking and down he went. But he wasn't hurt. We hauled him to safety, and he enjoyed a good laugh at his own expense.

It's now about six months since I moved into the house, and I still have the same thrill when I enter the gate that I did the first night I moved in. Wherever I look, some memory of the building days brings a smile. It was a lot of fun—so much fun, in fact, that I am actually looking forward to adding a top story in the near future.

There is a quiet, restful charm about this house that eludes description. One thing certain, only close co-operation between architect and owner can accomplish it. To the right of the picture is a large flower garden which will eventually embrace a tennis court.



Photographs by W. P. Woodcock



The rear of the property borders the Lakeside Country Club. From there this view is had through the pergola. The detached building to the right is the game room.

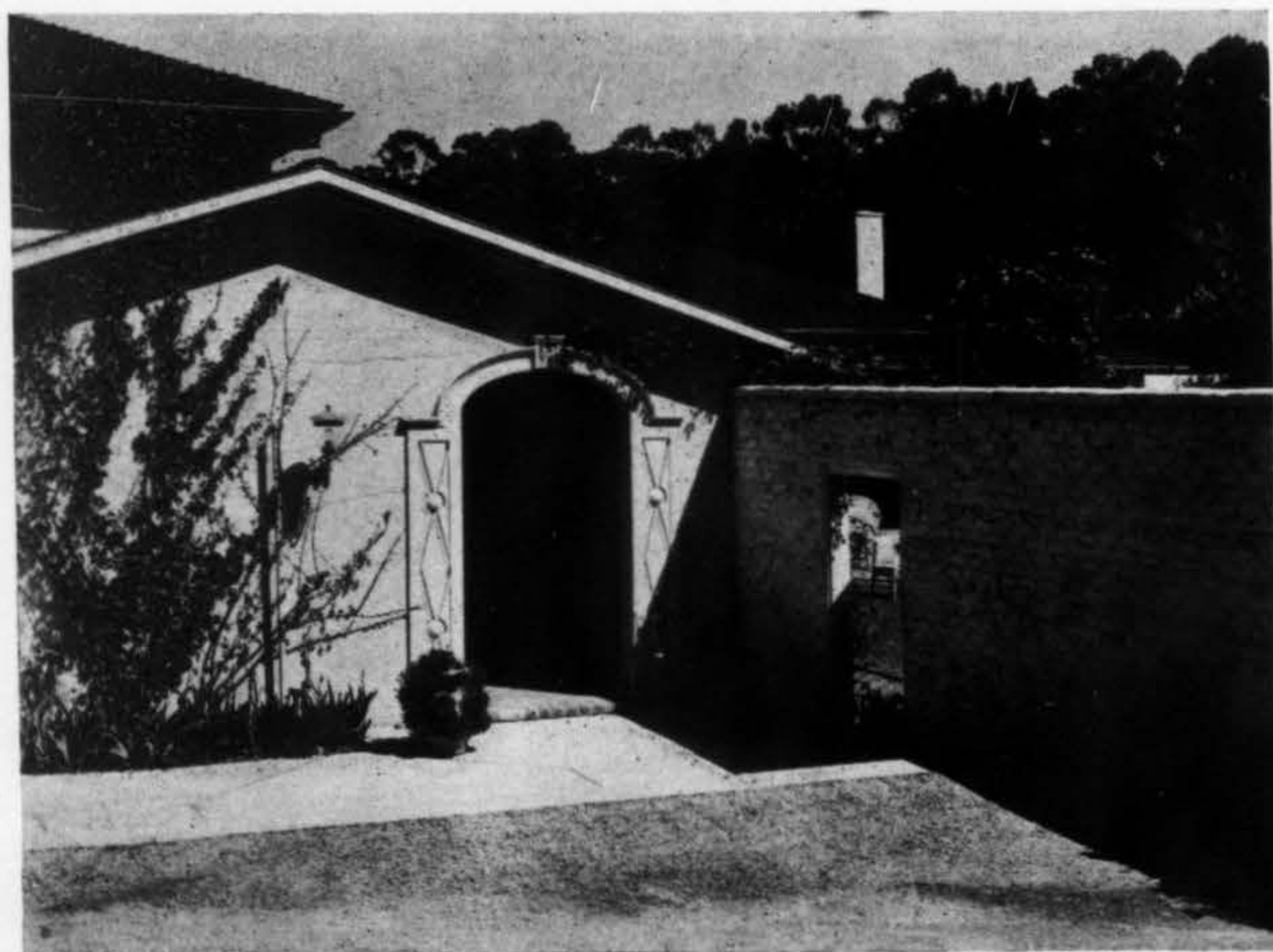


RESIDENCE OF MRS. GEORGE B. ROBBINS

Hillsborough, California

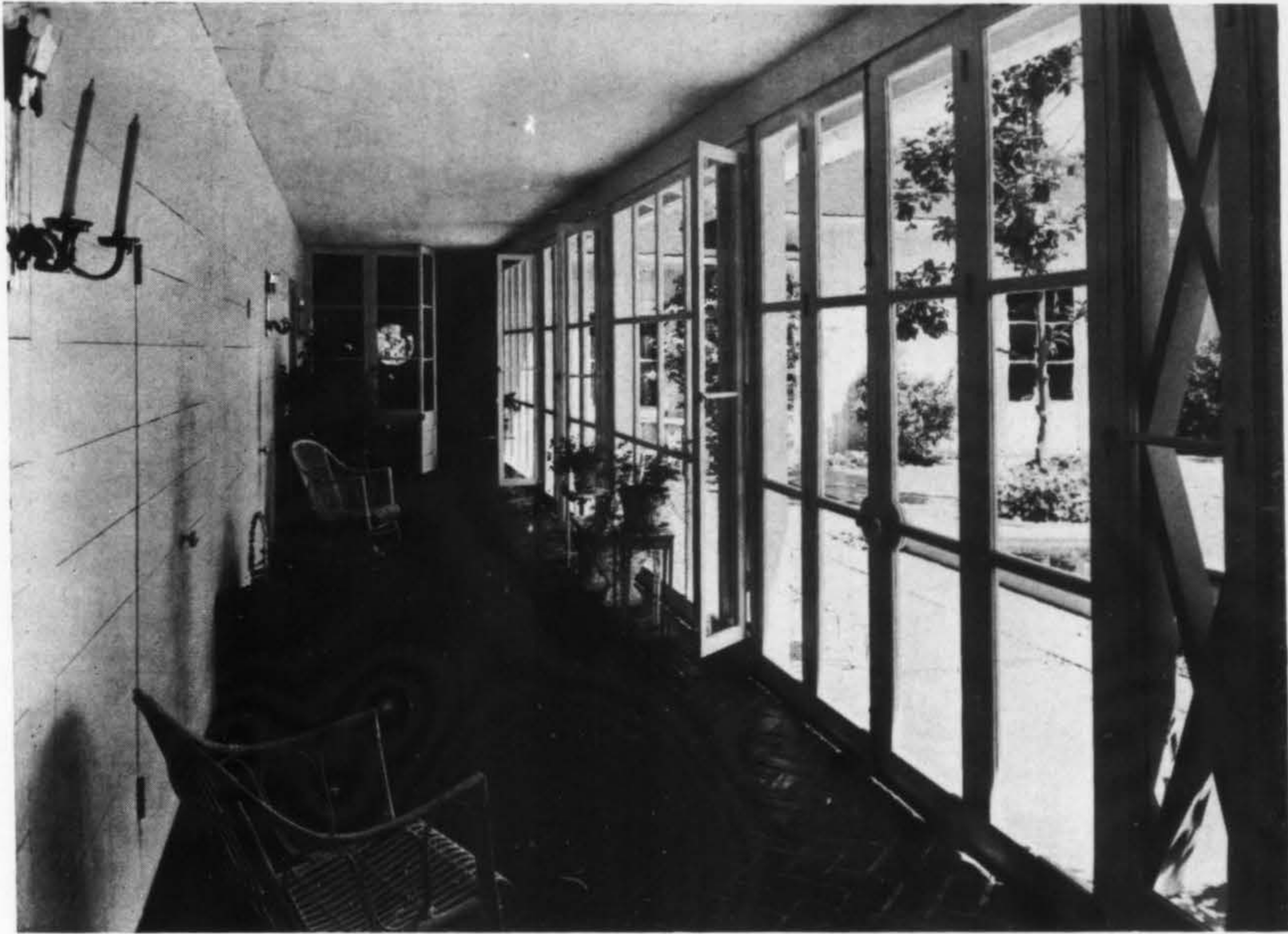
WILLIAM WILSON WURSTER, ARCHITECT

Photographs by Roger Sturtevant

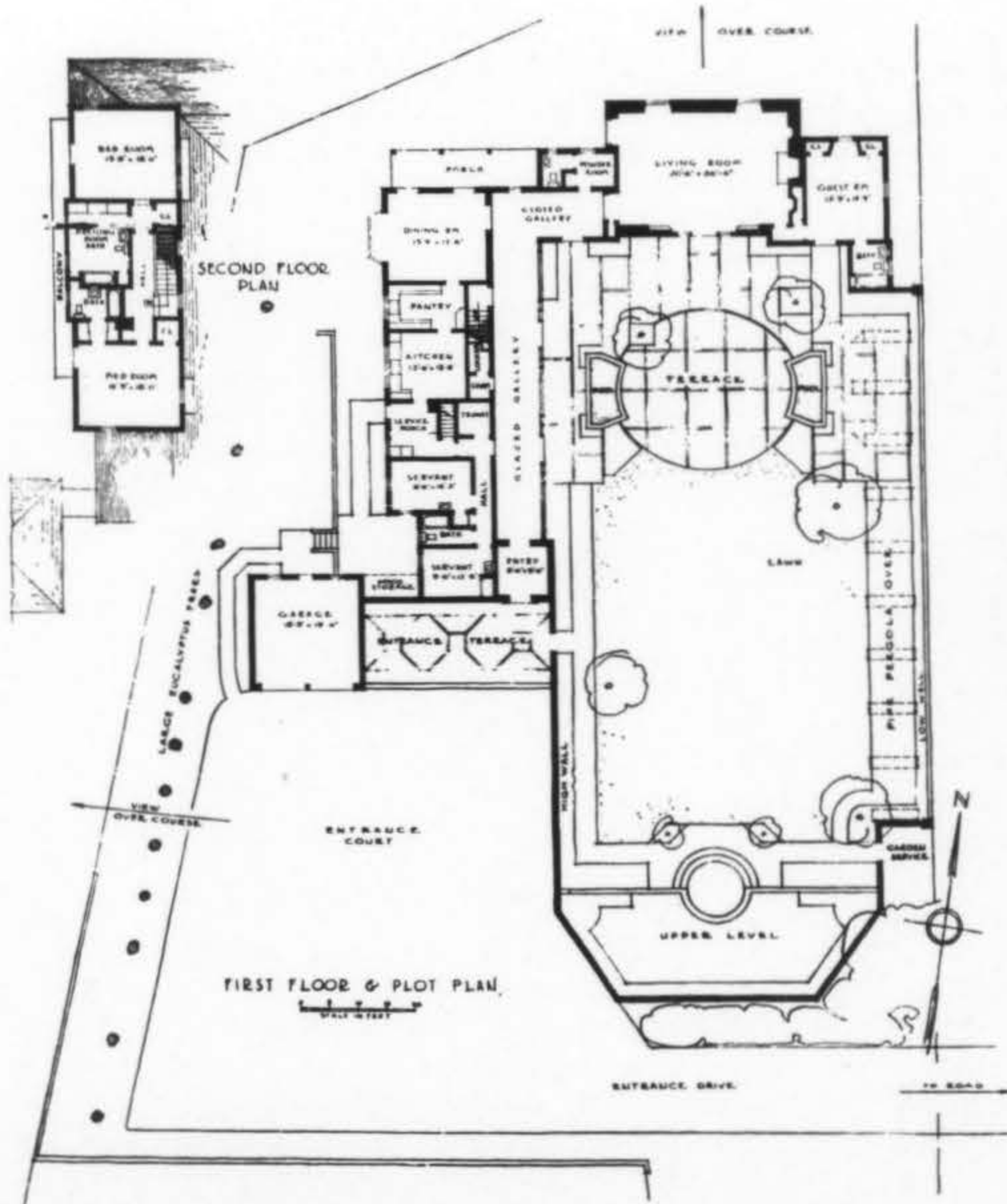


You can't have your cake and eat it, too. If you want an open, free, uncluttered arrangement of the rooms of your house you must be reconciled to a considerable increase of exterior walls. If you want a generous, healthy, sun-embracing group of the rooms you will live in, sufficiently separated to assure privacy and quiet, you may expect more roof than would be needed if you piled one room over another. All you need is the room AND an architect like Mr. Wurster. The room is not so hard to find.

These exterior views present a picture of restful culture that drives away the memory of crashing markets and screaming headlines, which must have been no small factor in gaining for this house the A. I. A. gold medal.



The glazed gallery to the living room entrance is a gallery indeed, with its framed views of the garden at every step.



From every window and French door the garden beckons and pleads for company and meets the reply of comfort within. The straight lines and restrained decoration of the living room would resist the competition of most gardens.

The "L" shaped plan lends itself to a variety of arrangements that has been overlooked too much of late. Here the semi-isolation of the guest and living rooms is happily accomplished. Lockwood DeForest, landscape architect.



AN OPPORTUNITY OFFERS

By JOHN J. DONOVAN, A. I. A.

Author of "School Architecture"
published by Macmillan, and
"Planning School Buildings" pub-
lished by Bruce Publishing Co.

Simple treatment of structural members and honest use of materials combine in creation of the Grover Cleveland Elementary School, Pasadena. Robert H. Ainsworth, architect.

IT WAS the Architect and the Elementary Classroom Teacher who developed the plan and equipment for the Activity Alcove Classroom that has paved the way for the finer development of the child in the first six grades of the present educational system. It was the teacher who first found fault with the lockstep methods of Elementary Education, and Secondary Education as well, and who recognized that if educational and human progress was to be made by the child, freedom rather than restraint should be the fundamental motive in teaching and learning.

It was Lancaster of England who first introduced the stiffening and stifling methods back in 1801, (which carried on for more than sixty years in American Education), by advocating mass teaching to the tune of 150 to 250 in a single room by a single teacher. And it is due Boston to receive recognition for first introducing the graded rooms, or what became known as the grade school, when it built the Quincy and Bowditch Grammar Schools in 1848.

This type of Elementary School with fixed desks prevailed until about ten years ago, when revulsion prompted the teacher to urge the substitution of movable tables and chairs. That step gained, the next was to add to the

freedom by advocating a change in the method of teaching, namely, that of learning by experience rather than by rote and repetition, or memorizing. Dewey and Cubberly sided with the teacher in her efforts to train the child to think for itself and to continue endeavoring to think its way out of problems, to learn to talk without diffidence before its own classmates, to reason why things are so, to develop its powers of observation and to learn unconsciously while doing things.

It was the teacher who realized that the child's creativeness should be given its rightful opportunity. Naturally, the room had to be made adaptable, and it was the architect who solved the problem; and it is the architect who will further develop the room so that both child and teacher may function to the fullness of this freedom from the lockstep of only drill and more drill. All three—child, teacher and architect, are on their way to higher achievements for the benefits of human nature and society in its sociological welfare.

And it is the architect in collaboration with the educator who is seeing the way to reduce cost of educational buildings and make them more adaptable to the functions of secondary and collegiate education. It is through his thorough familiarity with planning and his



sense of economies in buildings and equipment that the finer and better school will be evolved. His training, and his ability because of that training, will find the way out of the present dilemma of congestion and over-crowding of school plants, resulting from the Depression, which has returned boys and girls to the classroom because of non-employment. And this is a serious matter for the moment and probably for the next two or three decades, until this hard ridden world has adjusted itself to conditions, many of which we know little about at this time.

Youth no longer lies between the ages of 14 to 19, but rather between the ages of 17 and 27. I quote Mr. Vierling Kersey as he speaks in the August issue of California Schools:

"Youth is a period which fifteen years ago meant chronological ages between fourteen and nineteen and now means a period between eighteen and twenty-six or seven! . . . Let us recognize that this youth group in our state comprises some 125,000 out-of-regular school, out-of-regular employment young men and women, nineteen to twenty-five years of age, who need help. This group to be considered in the youth program involves 80,000 youths in third and fourth years of high school, in the junior college, and in colleges and uni-

The design of the buildings for the reconstructed Jefferson High School in Los Angeles is modern and functional in plan treatment, exterior design, structure and mechanical equipment. The building includes three units: administration, academic and cafeteria. Morgan, Walls and Clements, architects. Below at the left is the new Canoga Park School by architect Sumner M. Spaulding and at the right, the Chatsworth Park School by architect Frank P. Allen.

versities, who, within two years, will drop out, be graduated, or complete present offerings of an educational nature,—and do what?"

What does this mean? A warning that secondary and college education has to find a way for these thousands to find themselves, and look hopefully towards the future as those before them have, that opportunities for achievement and family life may await them after they have learned how and why.

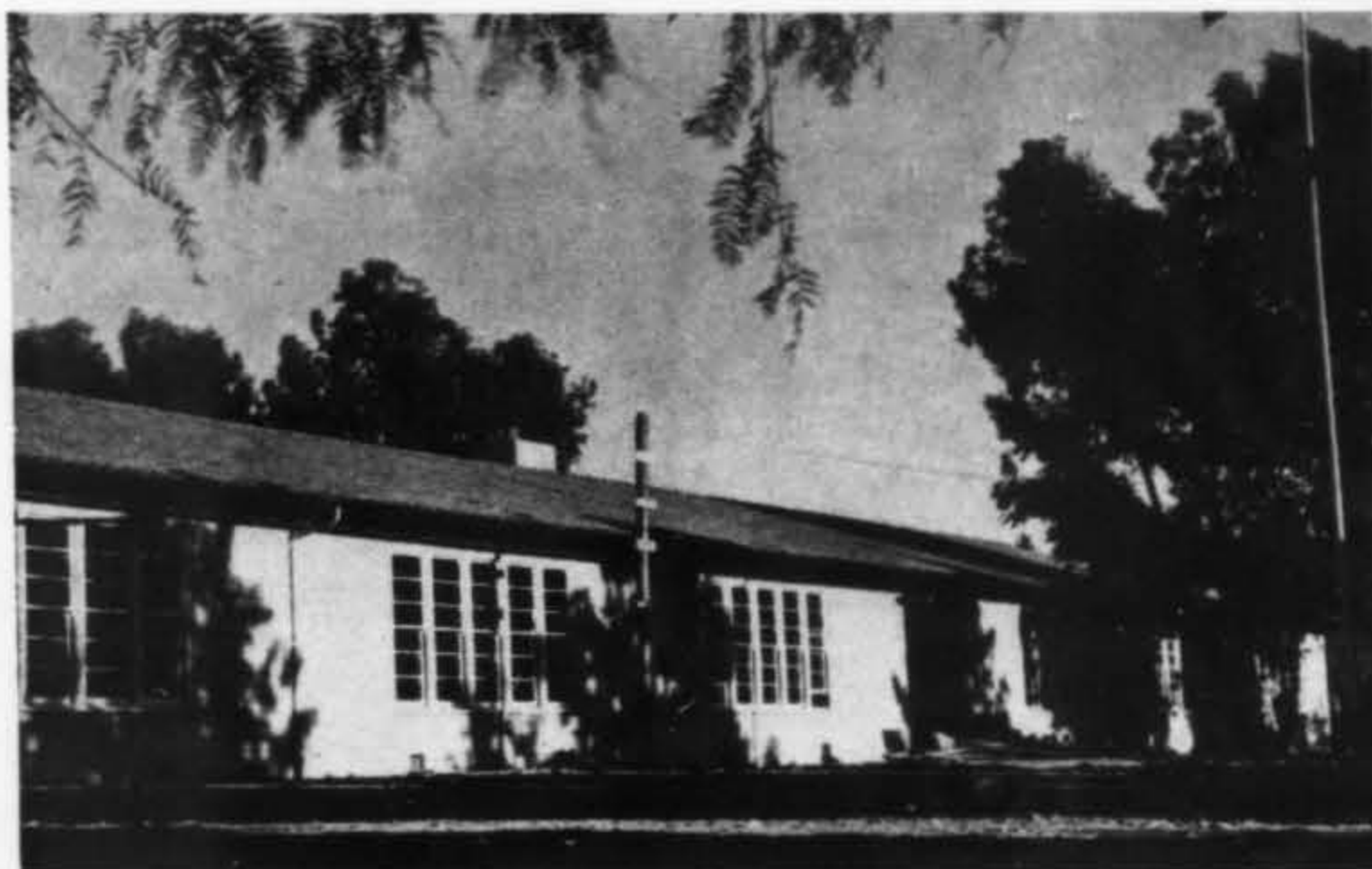
It means that secondary education must be broadened to train these older youths to learn how to do for themselves. That those not preparing for the professions must be given opportunities to learn. That more emphasis shall be given to vocational studies so that academic and scientific courses shall be

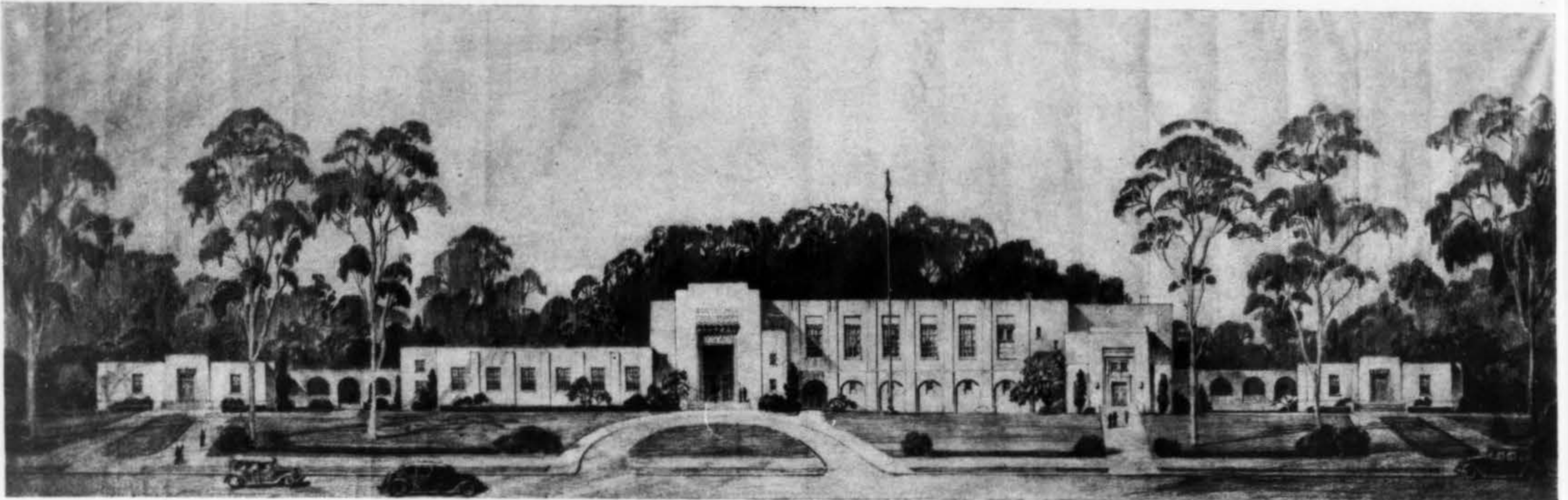
more applied to the everyday problems of business and industry. That culture shall not be relegated to any lesser station, but rather that it shall keep step with intensive development of the applied arts of industry.

A revulsion of feeling is prevalent with the college youth, and almost more so with the high school graduate, that he has been so many years in school without having acquired facilities to earn a living. And now the high school boy and girl are losing out to the college graduate, for the latter is no longer looking for the white collar job. He has seen his father, his brothers and his neighbors helpless because of business circumstances, while the plumber and the plumber's helper have ridden the waves of the Depression because they knew how to do something that was needful. Not that clerical work isn't needful, but it is not needful until the plumber and the plumber's helper start to work.

And this leads to the question—what is the answer? First of all our planning and building of schools, and the design and arrangement of the equipment, must be revamped and simplified in order that the cost of both building and equipment may be reduced. This accomplished, money will be available for enlarging the vocational facilities of the

(Continued on Page 30)





SCHOOLS EARTHQUAKES AND PROGRESS

In presenting photographs of some of the new school buildings we want to pass on to our readers answers to questions we have put to architects in various discussions concerning the school building problem. We publish here the first of two letters from Mr. Ralph C. Flewelling, architect of Beverly Hills and Los Angeles.

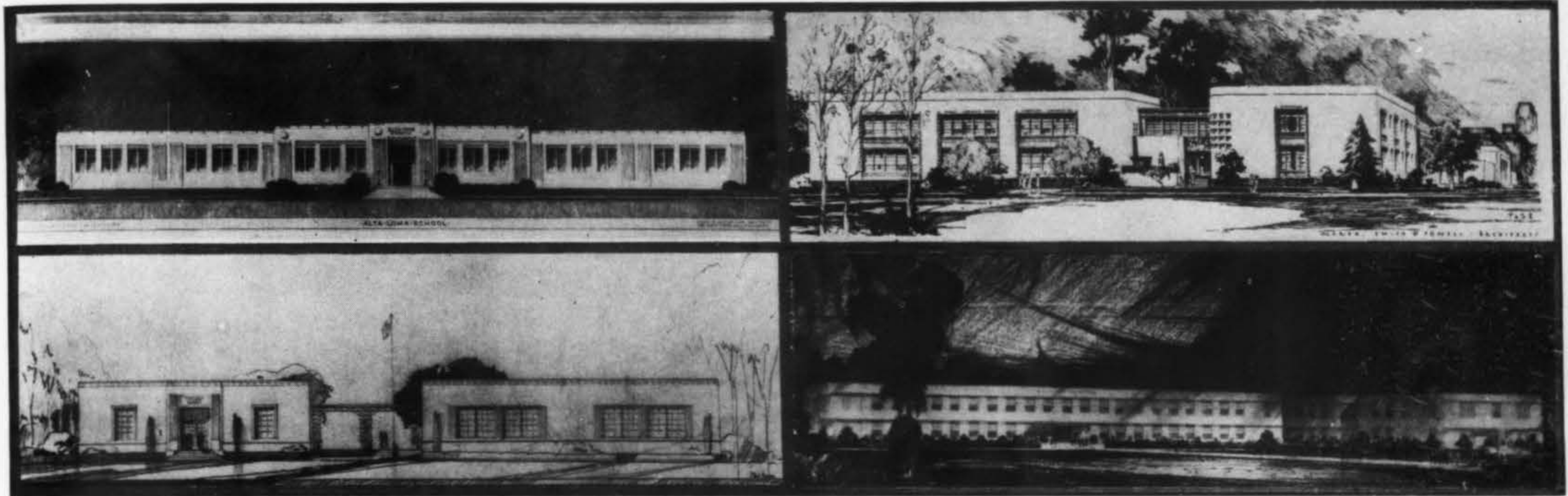
IT was an earthquake which really produced a plan of school rehabilitation. The real aim of that plan was to prevent loss of lives in case of earthquakes in the future—and the seismologists seem quite generally agreed that we shall have “more and perhaps better” earthquakes in the future. In the face of that fact it is patent that something had to be done about it, and if you and I and Tom Jones are reasoning people, something should continue to be done about it in the future. Therefore the only possible point

of disagreement seems to be over how much should be done about it or to what degree earthquake resistance should be built into our school buildings.

You see the point I shall try to make in our discussion is that when an individual comes right down to a question of the life safety of his own children he is usually ready to go the limit, but when others than his own are involved he is usually willing, unless he is unusually public-spirited, to be satisfied with only a degree of safety. All the engineers in the city, county, or state cannot agree upon what constitutes absolute safety in structures against earthquake, nor will all seismologists in the state agree upon the maximum intensity of earthquakes possible in this area. It therefore would appear to me that the most, and at the same time the least, that you and I and Tom Jones can do is to see that our schools are made as earthquake resistant as modern engineering science and modern con-

The sketch above is the new Santa Ana High School designed by architects Allison and Allison. The two end buildings were formerly two-story structures that have been rehabilitated. Grant Union High School at North Sacramento, California, completed this year, segregates the school activities entirely. Built of reinforced concrete, the structure is basically three separate units, connected by wide halls and arcades. Harry Devine, architect.





struction methods can make them. And right here is where we strike the big snag. Modern science can and will produce buildings which can withstand a shock of considerable intensity, but in doing so it is necessary that safety take precedence over price and that proper engineering construction methods take precedence over the question of the use of "whose" materials. If the little pig who built his house of straw happens to be in the straw business and is a member of the proper "grunt club," human nature seems to indicate that the public should keep the "little pig" in the straw business even though there may be two other little pigs with more suitable materials for sale.

In this business of achieving what you and I and Tom Jones believe is the safety of our children, the question of *safety* becomes the master and that fine old fellow, Bill Smith, who lives next door and who used to go fishing with you, but who also happens to manufacture something which modern *safety* methods cannot condone, is liable to take one on the chin in the process, or if he is also modern in his ideas he may change the character of

Shown above are sketches of four school buildings, now under construction, in the City of Los Angeles. Note the absence of useless ornament and the simplification of detail. Upper left: the Alta Loma Elementary School by architect Charles M. Hutchison. Lower left: Western Avenue School by architects Myron Hunt and H. C. Chambers. Upper right: the new Science building at Hollywood High School by architects Marsh, Smith and Powell. Lower right: Manual Arts High School by architects John Parkinson and Donald B. Parkinson.

Below: the new Roosevelt Elementary School at Santa Monica, California. Marsh, Smith and Powell, architects. Of one-story wood-frame construction, the flexible facilities allow a versatile instruction. Each room is provided with exits directly to the outside of the building, one to the outside corridor and one to a shielded terrace, 27' x 18', designed for open-air instruction. A plan of this school is shown on page 31.

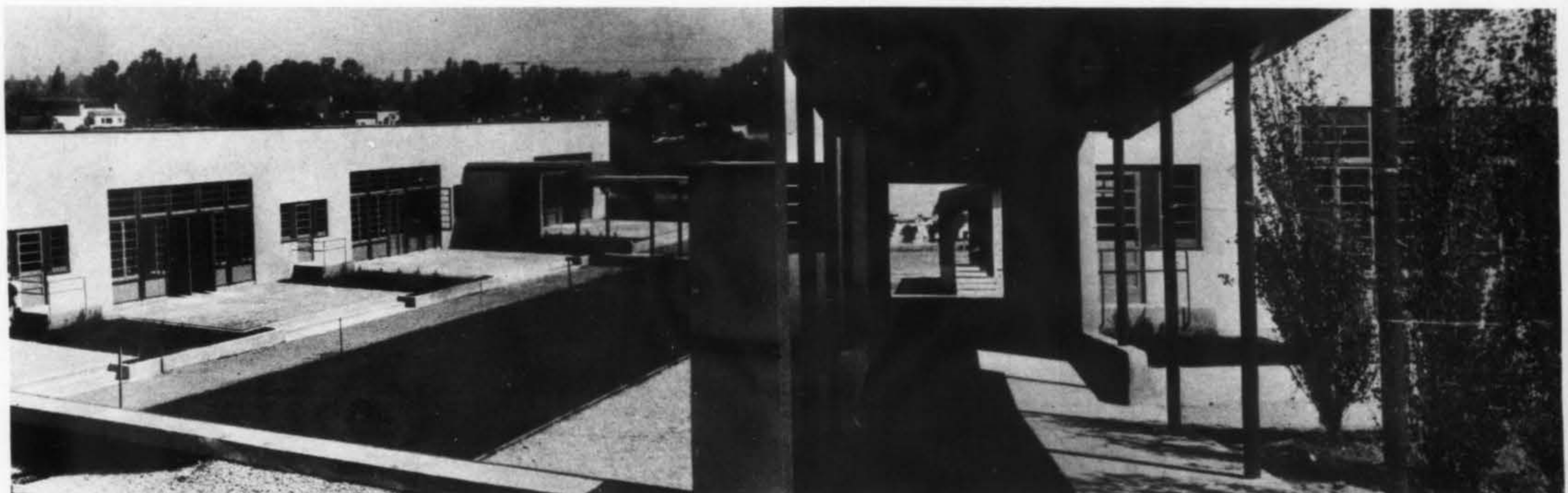
his product to meet the demand of the times.

Added to the question of Bill Smith's livelihood there is also injected the problem of how many other voters go fishing with Bill Smith. Under our "Democratic" system it becomes a rather important issue as to what length our public officials should go in order to maintain the political and economic happiness of all the Bill Smiths by using a great

variety of materials some of which our engineers refuse to recognize as being conducive to structural safety and many of which can not be reconciled to each other for use on the same building. The latter point is one which seems to have arisen repeatedly in the program of school reconstruction.

But speaking of our Democratic system, do you not think that a *truly* Democratic order would consider first, always and only the matter of *safety* rather than the question of private convenience or individual gain. When reduced to such simple terms the question seems rather simple and quite undebatable, but it has many ramifications and as a rule the Bill Smiths are those individuals who are capable of raising election funds and financing campaigns for bond issues. To a large extent it is a matter of personal viewpoint and public apathy. If every voter could be stirred to see the possibilities, he would soon learn that a vote for public safety would not jeopardize his job even though his living was gained by sorting staves for Bill Smith. No doubt it has occurred to you that the old fellows who

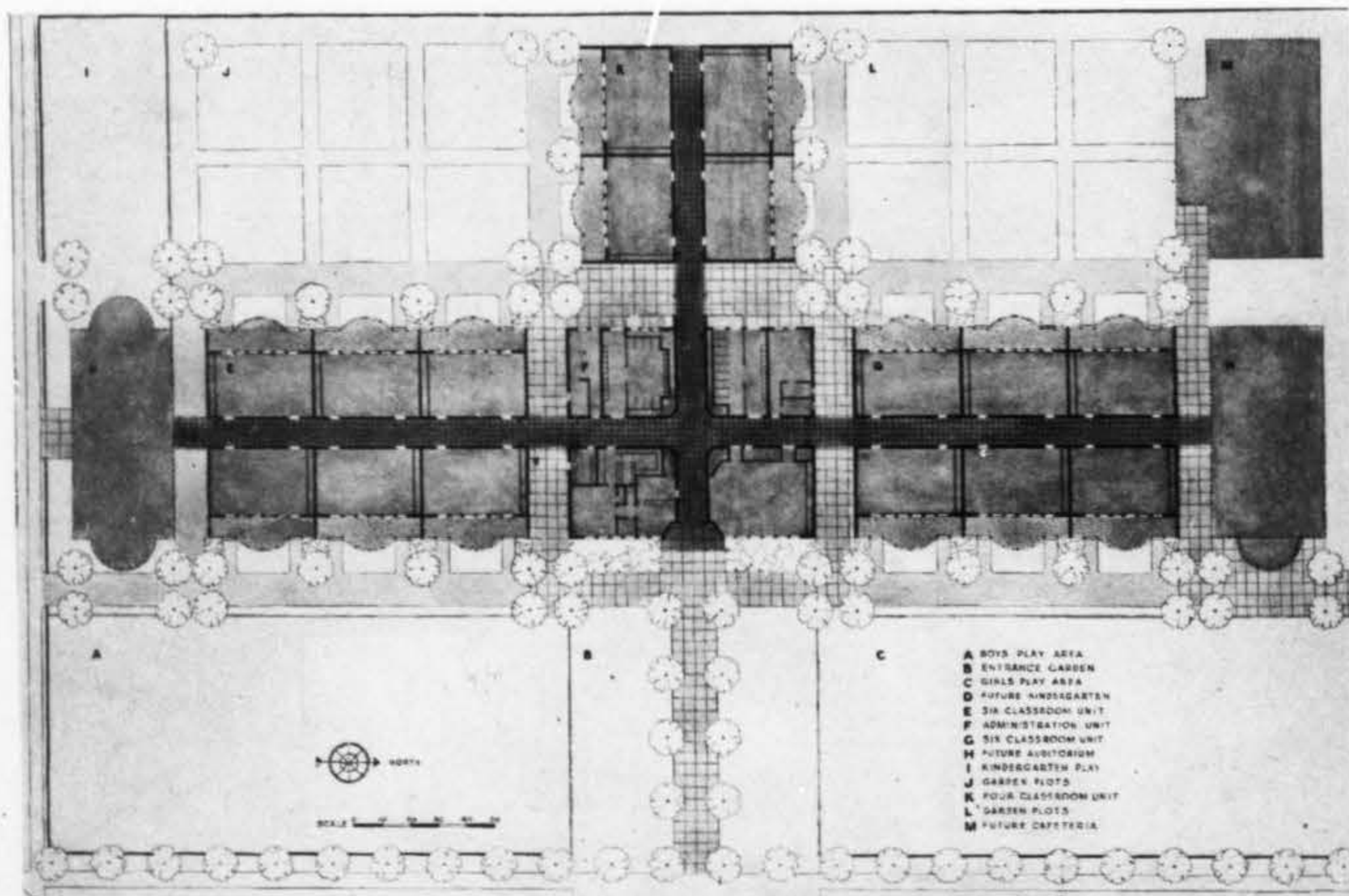
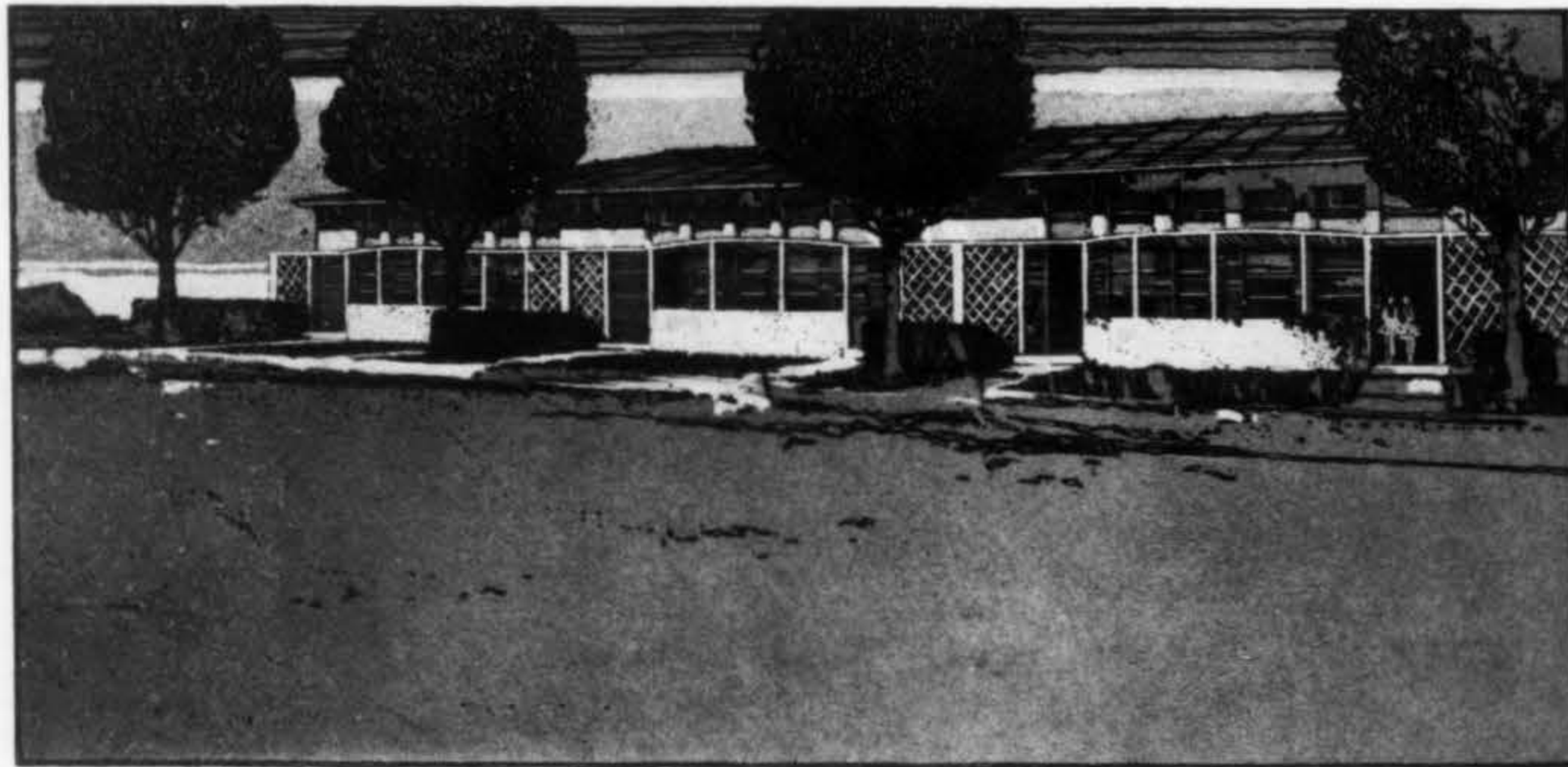
(Continued on Page 29)



MORE SHOCK TROOPS NEEDED

By EUGENE WESTON, JR., A. I. A.

Proposed elementary school designed by architect Eugene Weston, Jr. The type of classroom unit contemplated in this plan has a covered study porch with direct garden contact. Adjacent classroom porches have dividing partitions to prevent interference between class groups. The windows above the porch roof supply direct light to the classroom in addition to the tempered light from across the porch below the roof.



THE fundamental reason for rehabilitating old school buildings and erecting new ones in this state is that we live in a locality that is subject to earthquakes, and that we as a people did not accept that fact in the past nor build to resist these phenomena.

Earthquakes have occurred in the past, and history indicates a continuance of them. In the southern coastal area particularly severe earthquakes occurred in 1769, 1812 and 1857, interspersed with others of varying intensity and destructiveness. The three dated shocks were of less intensity than those that have occurred in other sections of the world, but were of far greater intensity than the much touted earthquake at Long Beach in 1933.

As we have no way of pre-determining the destructiveness of an earthquake, it is naturally difficult to claim that any area is necessarily immune from damage to property and loss of life in event of seismic disturbance. Further, due to our knowledge and geologic

and historic evidence of existing faults, we must come to the absolute conclusion that from time to time we will be subject to earthquakes of varying intensity and magnitude.

It should be evident that, as a result of these well-established facts, the public must be periodically reminded of the natural hazards of the locality in which they live so that the necessary precautions will be taken to insure, so far as possible, safety to the people in the various structures they occupy.

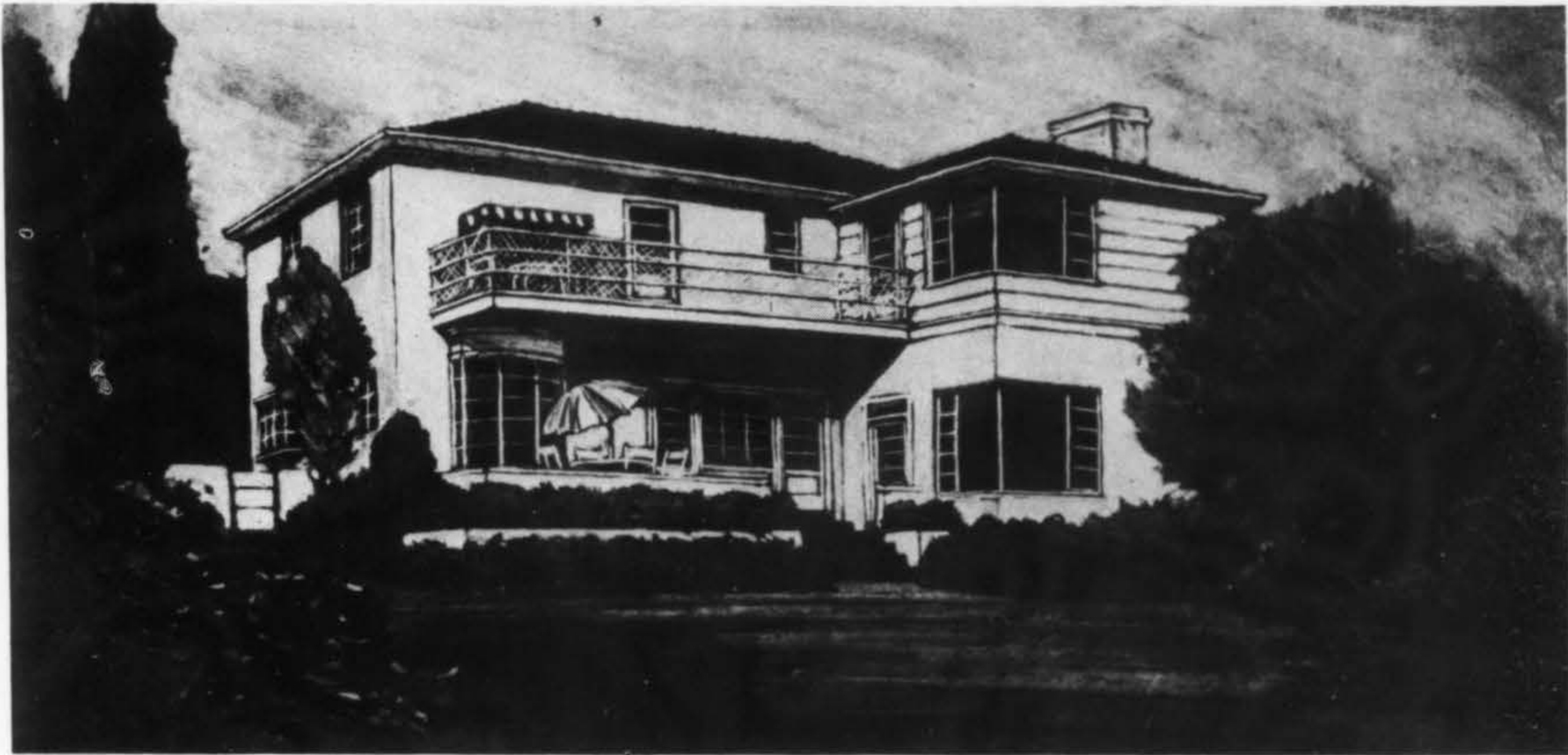
Many laymen have questioned the advisability of spending money for the strengthening or rebuilding of their school plants and wonder why these original buildings were not built to withstand earthquake shocks. The answer is that, as a people, we have only inhabited California for a little over one hundred years and we are only gradually coming to a realization of the hazards that we may be subject to, such as, flood, fire, lack of water, and earthquakes. In the past it was not considered good manners in California to speak of such things as earthquakes, but we must do so. It certainly will not be to our credit if we let this discussion again die down only to become victims of that false sense of security which grew upon us after the San Francisco earthquake and fire.

Our schools have been selected as one of the first groups of buildings to be brought up to the structural standards that have been adopted as the minimum by the architectural and engineering professions in this state.

Work is well under way at many school sites, but there are still a great number of school buildings that have not been strengthened. As a result of study and research during the past two years, many controversial technical problems have been clarified, and any future program will be more easily accomplished thereby.

The rebuilding of our schools is insufficient, however, since the potential hazard in the business sections of our cities is not to be overlooked. Every effort should be made gradually to strengthen obviously weak structures and to condemn and remove those buildings that are beyond the possibility of rehabilitation. Any tendency towards the weakening of the laws governing the minimum standards of earthquake design, must be intelligently and actively discouraged.

Out of all this effort and thought much good is resulting, and particularly the quality of architectural design is changing. Under the new limitations the historic stylist cannot design as easily as in the past and as a result the new structures are simpler, cleaner, stronger, more economical, and exhibit a refreshing quality of modernism. In fact, in the short space of a few years there is evidence of an awakening as to what our indigenous style may be, considering the physical handicaps we must overcome. When we in California have successfully adapted ourselves to the many existing, natural conditions, then real true architecture will result.

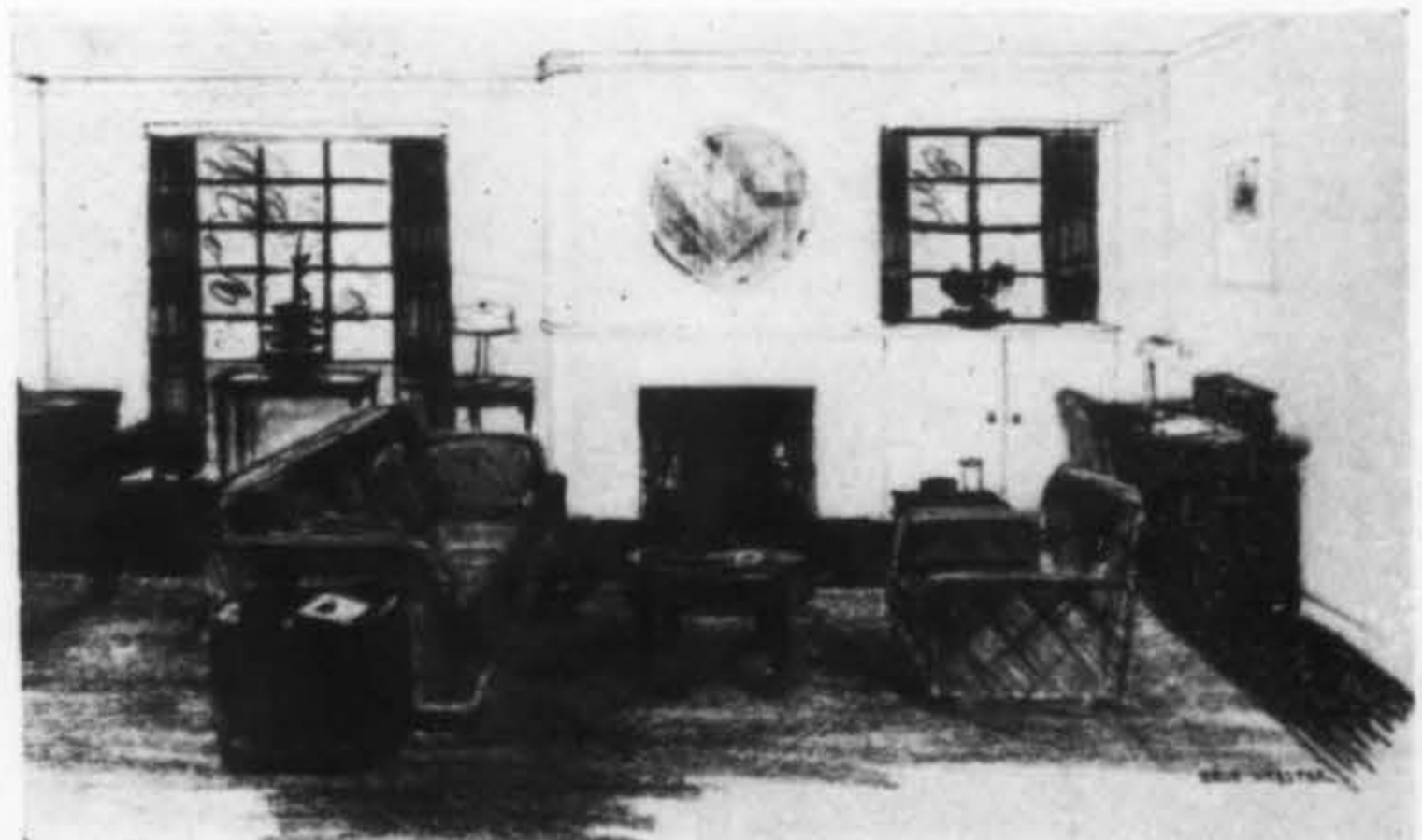
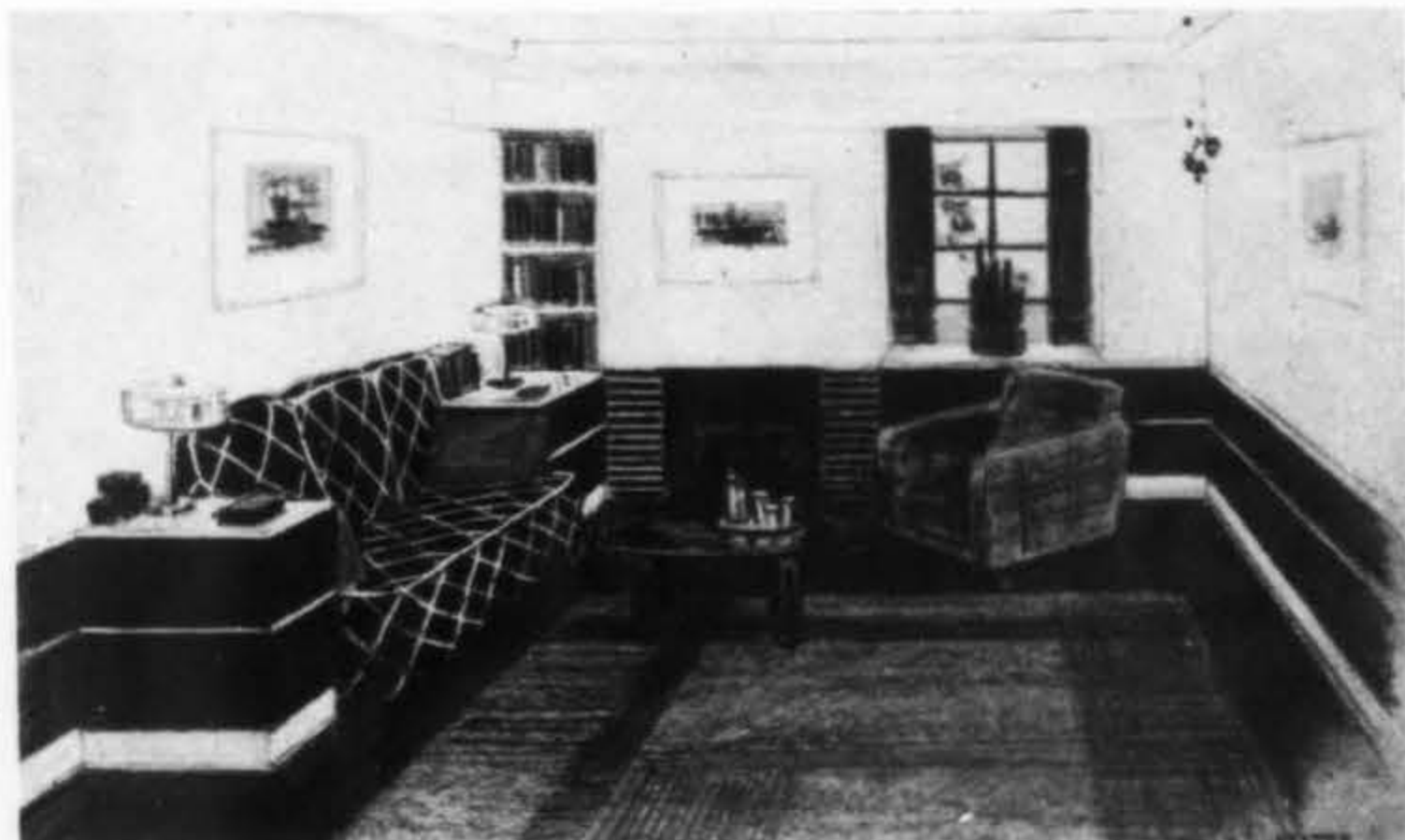
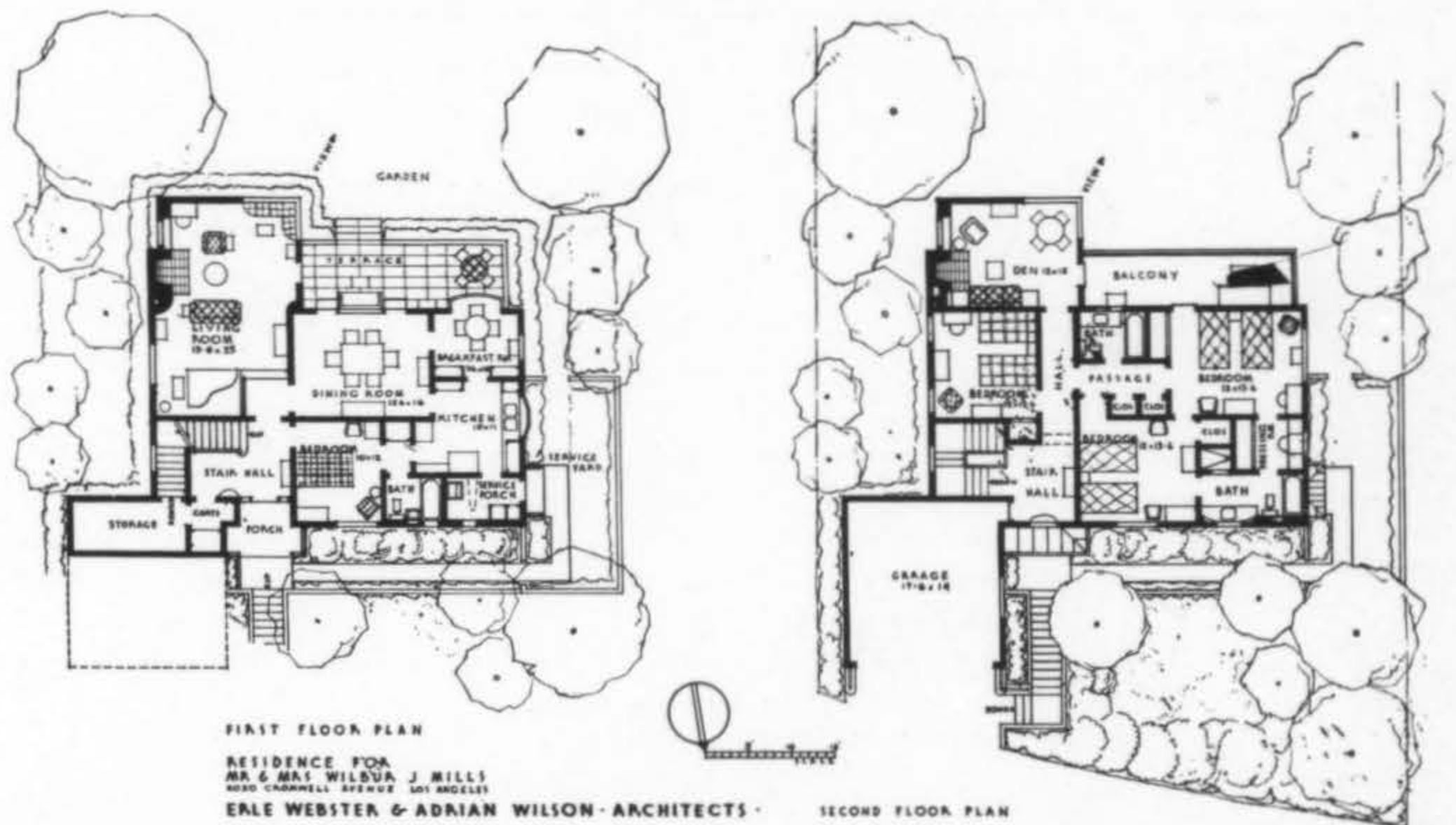


A HILLSIDE HOUSE IN LOS FELIZ HILLS

Los Angeles, California.

ERLE WEBSTER & ADRIAN WILSON, ARCHITECTS

Not all modern houses are modernistic but many, like this one, are commencing to convey the atmosphere of the modern HOME. Frame construction, shingle roof, steel windows, are combined in a structure that is essentially domestic. All woodwork and furniture are in natural redwood. How effectively this is done is shown in the sketch of the den, lower left. The grand piano should not have the straight side out, but that can be changed with an eraser.





IN THE OASIS OF BISKRA

DRAWING BY RALPH B. OWEN

IMPRESSIONS OF ALGERIA

The Sahara is not a sea of drifting sand. As a matter of fact, the sand desert occupies a comparatively small portion of the Sahara. Desert does not necessarily mean sand in North Africa any more than it does in North America.

The Sahara, with an area greater than that of the United States and Alaska, includes mountain ranges, great plateaus, several seas of shifting sands, and considerable arable land. For color, variety of landscape, fascination, traditional and historical background, few parts of the globe can equal it.

Biskra is on its northern border at the foot of the Atlas mountains, but a few miles from one of the great sand deserts. From Tunis and old Carthage the road to Biskra parallels the southern shore of the Mediterranean, past Bone to a point near Philippeville, where it meets the road to Constantine. Over the Atlas Mountains, crossing great fertile plateaus, through Constantine, city of bloody history, past the stark, ruined Roman city of Timgad, down a long deep canyon the road plunges through the oasis of El Kantara and flows peacefully on to the oasis of Biskra.

Here amid the cries of camel drivers, the guttural chatter of Berbers, Bedouins, Nomads and Arabs, the mysterious notes of a far-off reed flute, the rustle of the wind in the date palms, the day ends in sudden silence at the muezzin's call to prayer.

NO FREE BITE

A Short Short Story of Algeria

By MARK DANIELS

O'BRIEN was a small man but his mustache was Gargantuan. Like a great maroon curtain screening an oval proscenium, it permitted him to yawn without detection. By thrusting his nether lip upward behind his upper lip he could raise and wave the huge mustache like a great antenna. If he withdrew his lower lip suddenly the hairy curtain would drop like a portcullis.

O'Brien was a free lance. At times he acted as a secret agent for the Bureau Arabe. At other times he courtered for tourists, occasionally bringing a party as far south as Touggourt. This dual role made him doubly valuable to the Bureau. He was known to the camel drivers and nomad tribes as a courier, to the department as the most courageous and resourceful little rascal from Timbuktu to Alger.

Captain Clobert had come down from Constantine. At Biskra he heard rumors of Tuareg raids in the south. At Touggourt he not only learned that the Tuaregs were on the loose but that O'Brien was in the oasis. He sent for O'Brien and greeted him with a sigh of relief when he arrived.

"Nom d'un nom, it is good to see you," the captain said.

"I suppose that means you want me to run down those damned Tuaregs again." O'Brien

spoke French and Arabic with less accent than he did English.

"You are quick, but for the next few days you must be quicker." They spent the next half-hour planning.

"Old Ben-Ali-Mouhk is an Imajeghan, a noble, a man of his word. The rules of hospitality will protect you if you do nothing to justify their using force. They will try your temper. No physical contact, remember. If you strike out as you did in Fezzan you will be in a hole that would tax a cat with twice your whiskers."

"You're telling me," said O'Brien. His last job had been guiding four American tourists.

O'Brien crossed the market place and slipped along a dirt lane, pausing, now and then at a distant sound, to let his shadow form a trunk to the tracery cast by the date palms that overhung the moonlit, wattled walls. At the edge of the oasis he found the fast camel, mounted it and disappeared, unseen, among the dunes of the desert.

Three days later he saw what he was seeking—the round tops of nomad tents. It was not enough merely to see them. It was necessary to know whether they were the main group, how many they numbered, how they were equipped. The chief's tent, large and

rectangular, was in the center. O'Brien rode boldly up.

"Greetings on your head, O Caid," O'Brien said.

"On your head, greetings." The chief eyed him suspiciously but received him courteously. During the rest of the morning they smoked together and talked. After a lunch of dates and boiled rice the chief said to O'Brien, "I will retire for a short sleep. Later we shall smoke and talk again." Then he turned O'Brien over to a six-foot-six giant, with the significant remark, "Be ever at his side, Khali, and leave instructions to prepare the kouskous with especial care for the guest tonight."

They set off toward the camels. Several men joined them, a mixed lot of Khoumirs, Tuaregs, Bedouins. From the first they began taunting O'Brien about his mustache. "Has he who rides a fast white camel swallowed his red one, all but the lip?" "The strength to grow has remained in his beard."

They jostled him, trod upon his toes, but O'Brien curbed his temper. When he had gained the information he sought he turned to the tall Tuareg. "Your conduct tells me that I am unwelcome. I shall leave you to the more appropriate company of your camels."

"And ignore the Caid's command for din-

(Continued on Page 29)

B O O K S

By EDWIN TURNBLADH

"NORTH TO THE ORIENT," by Anne Morrow Lindbergh. Harcourt, Brace and Company. \$2.50

Anne Morrow Lindbergh's entirely excellent book could well serve as a text and model for all future travel accounts. "North to the Orient" is, from a literary standpoint, an object lesson in the strength of honest, straight forward writing. I hardly expected that exploratory travel could be recounted so modestly—yet so vividly, so detailed and accurate—yet so swiftly and broadly moving, or that a spirit of high adventure could be transferred to the listener so effortlessly—yet so completely. Perhaps a major part of the magic of "North to the Orient" consists in the style of the book, which contains undesigned beauty of expression, unaffected profundity of observation, and a native sweep of vision. One feels that the book is very much like Mrs. Lindbergh herself.

The preface, a notable feature of "North to the Orient," is distinguished by writing that is exceedingly pleasing—setting the personality of the narrative. One catches, at the start, the distinct notes of cool logic and quiet fire that mark the book to the end.

A further enhancing characteristic of "North to the Orient"—of the preface and closing chapters especially—is the poetic philosophy of Anne Lindbergh that gives light and meaning to what, in blinder eyes, might be less truly important. To her the air voyage across the Arctic to Japan was magic—in the sense that all life is that. And "magic, unless it is written down, escapes one," she writes in the preface. "Who would know if it were not for Hans Andersen, that three enormous dogs, each bigger than the other, with eyes like saucers, lay hidden in a tinder box. . ."

She draws the story to a close with the thought that, apart from practical purposes, flying "is a magic that has more kinship with what one experiences standing in front of serene madonnas or listening to cool chorals, or even reading one of those clear passages in a book—so clear and so illuminating that one feels the writer has given the reader a glass-bottomed bucket with which to look through the ruffled surface of life far down to that still permanent world below."

The main part of the book is a light, informal, untechnical recollection of the voyage—a circle course from New York to Tokyo, pointing a straight line through Canada, and along the shores of the Arctic Sea—north to the Orient.

The interest of the story and the details alone make the book eminently desirable, yet beyond that is the questing spirit of the writer which will carry you north to the Orient not only on the "Sirius" but on a magic carpet from which life beneath assumes order and beauty—and is always fairyland.

"THE STORY OF CIVILIZATION: I. OUR ORIENTAL HERITAGE," by Will Durant. Simon and Schuster. \$5.00.

Introducing the first tome in a contemplated five-volume history of civilization, Will Durant attempts to dismiss adverse criticism by anticipating and partly listening to it—a method which, being half an apology and half not, is merely provoking and simply invites a heavier storm. In a word, he announces that I know you're going to say this and that about my work—and you're right. But I am more right—and here's why. I have always liked

to see a man offer only a valiant, wholesouled defense of what he thinks worth doing, whether in letters or life—and let opponents make their own mud.

The arrows which Durant hopes to stop in mid-air are, of course, the ones that come to mind at once and which are, after all, not the sharpest ones he will get. The offhand shots will doubtless pertain mostly to the apparent presumptuousness of trying to compress the story of civilization into five volumes. Durant dismisses you here by admitting the absurdity of the effort. But is it absurd? The Encyclopedia Britannica does a superb job on the story in twenty-four volumes and lets you do your own thinking. Twenty-four or five—is the difference significant in recording about twice-twenty centuries?

The initial volume in Durant's project deals with "our Oriental heritage" and is a prodigious, magnificently managed store of data. The book is termed "a history of civilization in Egypt and the Near East to the death of Alexander, and in India, China, and Japan from the beginning to our own day—with an introduction on the nature and foundations of civilization." Deciding that the eight "elements" of civilization are labor, government, morality, religion, science, philosophy, letters, and art, Durant looks for what we have gained from the Orient in each of those fields. Naturally he finds a vast heritage.

In prefatory defense of the book, Durant chiefly argues that our division of history into political and other sections is out of tune with the unity of life. But surely there is a considerable distinction between the unity of life, fundamentally and totally regarded, and the unity of man's varied daily history. Is there, for example, any connection between letters and government?

I hesitate to treat cavalierly the hard work of any man, either at good or mischief, yet I wish to take the stand of a weary public. Most of us, already, are walking encyclopedias—even if we only read the newspapers and listen to the radio. The speed and bustle of living have been drawing enough from our power to concentrate and to cover one subject with any thoroughness at all.

I am sure that most Americans prefer to go back to the old fashioned way—of studying one "element" at a time—and then gradually unifying them. I think my grandfather looked at life with a far more abiding and true perspective than I ever have.

"FELICIANA," by Stark Young. Charles Scribner's Sons. \$2.50.

Much of the charm of the Old South, of which Stark Young writes, and which we find in a wistful Stephen Foster song like "Carry Me Back to Old Virginny" is, we know, not inherent alone in the life and people of that time and place, but rather in the age-old human response the picture awakens. The same kind of charm rests upon Charles Lamb's enchanting reverie, "Dream Children." Both Lamb's essay and Stark Young's narratives of the Old South carry a tender grace from expressing, in sincere language, a longing common now and again to the hearts of us all—a wanting for yesterdays that can never come back or for some cherished dream that was never fulfilled. There is a dominant quality of lyricism in the mood.

I spoke of "Dream Children" and I speak of it again and particularly in reference to Stark Young's beginning chapter—on Cousin Micajah. Each essay is composed of that superior species of prose where the music almost confuses and subordinates the wording. Like poetry, which it really is, the memory of Cousin Micajah is something to read after a today that's pressed you too closely.

The rest of "Feliciana" is a collection of sketches and short stories of life and people in the South now and years ago—although two chapters of the book take you to Italy. All the Southern photographs are dipped in colors which the author knows from long acquaintance. The local vernacular, the local flavor—and the local charm, all are captured into print.

No one can care greatly for a certain past era, whether the ancient Greek civilization or the Old South, and not find some quarrel with life today. I am sure Stark Young feels that, in many of the graces of living, we have widely departed from ideals revered in phases of Southern life. I presume there are times when we all think so.

"VALLEY PEOPLE," by Frances Marion. Published by John Day in association with Reynal & Hitchcock. \$2.00.

By a parallel of theme, "Valley People" is reminiscent of "Feliciana"—although there are geographical and other deeper distances of difference. Both books are built about a return to scenes of yesterday, but, due partly to varying local history, the likeness ends there. Briefly, one is the poetry of remembering—the other the prose of returning. Both books, especially "Valley People," confirm, in separate ways, the wisdom of keeping yesterday a memory.

"Valley People" describes the surface and inner experiences of a woman returning to her childhood home in a valley village of California. The schoolhouse and many of the old homes remain hardly unchanged. Some of the people of her childhood world are still living in the village, and, through their own language and outlooks, she learns what happened to the others—how life touched each of them in ways she never guessed when years ago from the schoolhouse windows she looked out across the valley and saw a glad, free April upon everything—even within everyone.

Frances Marion's book is not a pretty, rural picture of people all gentle and kindly. Thank heaven, it isn't. It could not then have the authentic echo of life that sounds through it. There is kindness in that valley community, yes, but there is also merciless cruelty—of the sorts that, unfortunately, cannot be defined and punished by statute law. There is knowledge and understanding, but there is also obtuse ignorance—loud and positive.

If, to conclude, we do go back, as in "Valley People," and seek an idyllic picture of long ago—whether childhood or otherwise—and find disillusionment, perhaps we come upon an understanding that is infinitely better, as you will observe in reading Frances Marion's thoughtful book. If not all people are good, as they were through childhood eyes, there are some people more good than ever a child could know. And the "baddest" people in the world are not only the kind who didn't want us to steal apples from their orchard.

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BON VOYAGE

By THE WORLD TRAVELER

AN ORIENT HOLIDAY

THE gaiety and verve of Paris in a medley of Oriental color was our impression of Shanghai at night, as the farewell parties were given and the last good-byes said. Considerably past midnight, our stately ship left the muddy Whangpoo and headed for the open sea on its 800 mile voyage to Hong Kong. In all the dark immensity of night, there was only our ship, the murmuring sea and the star-lit sky—lonely watches of the night.

An aggressive rain greeted our late evening arrival two days later at Kowloon on the mainland of China, the peninsula opposite Hong Kong Island. Most picturesque were the rain coats worn by the coolies at the pier. They were of straw, woven in two circular garments, one a short skirt, the other, a cape that, jutting from the shoulders, were strangely reminiscent of the Paris fashions of recent months. These straw raincoats are a rich red-brown, streaked with darker colors as the rain soaks into them. One dock-worker, owning a cape but lacking a skirt, tucked a straw mat under his belt behind. As he bent forward, sweeping the dock with his straw broom, the mat stuck out like a turtle's shell, and presumably kept him dry.

The hoods of the rickshaws were raised, and waterproof aprons were let down in front. Some aprons covered the passenger entirely so he could only see through the cracks at the sides; others were dropped to the level of the chin, leaving two eyes, sometimes bespectacled, peering owlishly from the shadows. Like flowers opening after the drought umbrellas spread their rounds of orange, yellow or patterned green. Men and women, soberly dressed, and children in the juvenile gaiety of violet, red or fuschia robes bobbed up and down the streets beneath these glowing shelters, basket carriers and wheelbarrow men found a substitute for parasols or straw raincoats in broad-brimmed hats, roughly woven like baskets and balanced on top of their sunny weather headgear. Many looked like elevated haystacks with their straw hats, capes and skirts.

Kowloon and the Island of Hong Kong were ceded to the British crown in 1861 and in 1898 England secured a 99 year lease to the adjacent area of 400 square miles known as the New Territories. All are now ruled as the Crown Colony of Hong Kong. Its total population is estimated at about 850,000 including some 28,000 non-Chinese. The Star Ferry service operates every ten minutes conveying passengers from Kowloon across the harbor to Hong Kong.

The inclement weather encouraged our group to remain at Kowloon that evening and shop for carved chests in the stores adjacent to the dock. Assorted sizes of magnificently carved chests were purchased ranging from 75 cents to \$15 which at home would sell for several times as much.

The visitors spending some days here will find the 60 mile drive on the Kowloon peninsula well worthwhile. The trip takes one along the coast and inland to many fascinating Chinese villages and vies with the Hong Kong Island drive in beauty and interest. Hong Kong, "Port of Fragrance," is one of the world's great meeting places and worthy of the great nation which sentinels the China Sea from its vidette-post on Victoria Peak. It is an island-mountain, 30 square miles in area and some 27 miles in circumference raising to a height of 1825 feet. A cable tramway, a very interesting piece of engineering, leads to the Peak which overlooks one of the most magnificent harbors of the world and affords a panorama that you may see with closed eyes twenty years afterward—a vast harbor ten square miles wide and deep dotted with steamers with the mainland of China and the roof tops of the city at your feet.

Repulse Bay on the opposite side of the Island is a beauty spot which should not be overlooked. Its crescent beach is reminiscent of Waikiki in the tropical beaches of the South Seas where the water is never too cold or tepid for enjoyable bathing. The highly



terraced highlands of Hong Kong with gardens and beautiful homes will ever remain a pleasant memory affording a fairyland aspect by day but spectacularly so at night when myriad lights twinkle by thousands along the hillsides.

Canton, that strange and terrible town of two million souls lies 111 miles west of Hong Kong by rail or 78 miles by steamer up the Pearl River. More than 100,000 of its population are "tanmin" or boat dwellers who are born, live and die on house boats which are so numerous that they fairly choke the rivers and canals of the city. This phase of life offers an interesting pageantry of domestic and commercial activity. The Portuguese first came to Canton in 1511 but the foreign trade of the city far antedates their visit. Evidence of this is found in the tall minaret known as the Plain Pagoda, which is a Moslem Mosque built by Arabian voyagers more than a thousand years ago. The Arabian trade has vanished but the Moslem religion remains.

The city is intersected by a myriad of twisting narrow passageways scarcely six feet wide decked with gay banners and gargoyles-like signs. Tiny shops are passed where are displayed in full view the arts and crafts for which Canton is famous the world over. Houses with projecting eaves and balconies crowd in on both sides of the street shutting out the sky. Sunless and dim these alleys have an unearthly appearance which is accentuated by the shops with brilliantly gilded fronts of red paint and lacquer fantastically carved. Swarms of people clad in dark colors or naked except for a loin cloth rush through these crowded trenches of streets. Coolies carrying endless baskets of fish, sugar cane, stoves and rice jostle past food shops displaying hideous crushed fowl, dried fish and loathsome looking food of every description. The acrid stench of the street is indescribable and more terrible than all is the memory of the cruelty of existence of the shallow ghastly inhabitants in the filth and tumble down houses along the subterranean streets of this diseased city.

Among the several hundred temples the fantastic column of Flowery Pagoda and the Five Story Pagoda claim attention. Among the strange sights seen during our stay were the Calamity Bell which never sounds except to herald calamity to the city, and the Temple of the Five Hundred Genii, a dimly lighted building with five hundred statues, among which we discerned the figure of Marco Polo who is still revered as a god in China. The "City of the Dead" consisted of a long low building with many rooms wherein were placed coffins before altars containing articles of food, the chambers varying in size and appointment depending upon the wealth of the patron. This "hotel" of the dead permits the veneration of departed ones as the

cemetery is a great distance from the town. A fixed monthly charge is made for maintenance.

Yet in spite of the strange scenes of evolving humanity, Canton has many beautiful buildings and memorials such as the large Memorial Hall dedicated to Sun Yat-sen, the immense octagonal building with curving roofs of purple tile suggestive of the Temple of Heaven at Peiping, nearby is the Sun Yat-sen obelisk. Both structures were erected with funds subscribed by Chinese all over the world in memory of the Father of the Chinese Revolution. Another unique edifice is the massive memorial built to commemorate the heroism of the 72 revolutionists who died for the cause of liberty.

The Pearl River presents a unique and wonderful panorama of river life as it was in primitive days. In sampans, small as they may be, live whole families with their pets, fowl and other equipment of a home. The boat is propelled by a long oar and the woman is apparently the gondolier, cook, washwoman, housewife and general utility "man," dressed in loose trousers and dark jacket, she earns a living for the whole family carrying passengers or freight and possibly taking boarders at night.

The many temples and monuments of Canton may pass into forgetfulness; but the sampans on the river and the curious life of the ancient city will leave an impression that years cannot efface.

THE DRAMA IN CALIFORNIA

(Continued from Page 7)

and in these lean days who is to foot the bills if not the producers?

There is a queer psychology about stage folk. In spite of the many, sometimes bitter, lessons that they have had to the contrary, to them, the producer is still something of a superman. What if production money is running short? There must be plenty more where that came from. If not, the producer can, with a wave of the hand, produce an "angel"—he is the producer is he not?

Even in the golden era, that was stretching things more than a little—today, more often than not, the producer has to be a combination of banker and magician to get the play on at all with the money at his command, and to give each and every one of the cast sufficient money for living expenses, is, in nine cases out of ten, a matter of sheer impossibility.

They solved the problem by moving into the country—lock, stock and barrel.

White Plains and Pawling, New York; Guilford, Connecticut; Stockbridge and Martha's Vineyard, Massachusetts, these and dozens of such places suddenly woke up to find contingents of actors and actresses, chorines and "hoofers" descending upon them in a gurgulous, enthusiastic flood. Throughout all the eastern states the same thing was happening. The various units formed their own communities, each self-contained, each with its own commissary, its own kitchen, its own pleasures—a life more simple perhaps, than these people had ever known—and they loved it.

That fact showed very plainly in their work. No longer were rehearsals a grind, they were a pleasure. And when they opened in the theater of the nearest town, there was a freshness and keenness about the whole cast that was delightful to behold. That was a result that the summer theater community idea had achieved more by accident than design, but it was a tremendously important one. The primal thought had been to cut down expenses and this was done far beyond the most optimistic expectations.

Scouts from New York City began to make the rounds and play after play that had had its birth in some small country town, came to Broadway to stay for what, in these days, was an incredible run.

During their provincial showing, the cast in most instances, was on a commonwealth, profit sharing basis—another factor that made economical production possible.

A great institution this summer theater. Why then, should it not be the answer to the theater problems of California?

The climate is perfect; the people are begging for worthwhile productions; Hollywood alone is filled to overflowing with people that are well qualified to write the plays, and with the people to play them.

A production that had its opening success in San Francisco or Los Angeles would be just as acceptable to Broadway as one that achieved that distinction in, for instance, Martha's Vineyard.

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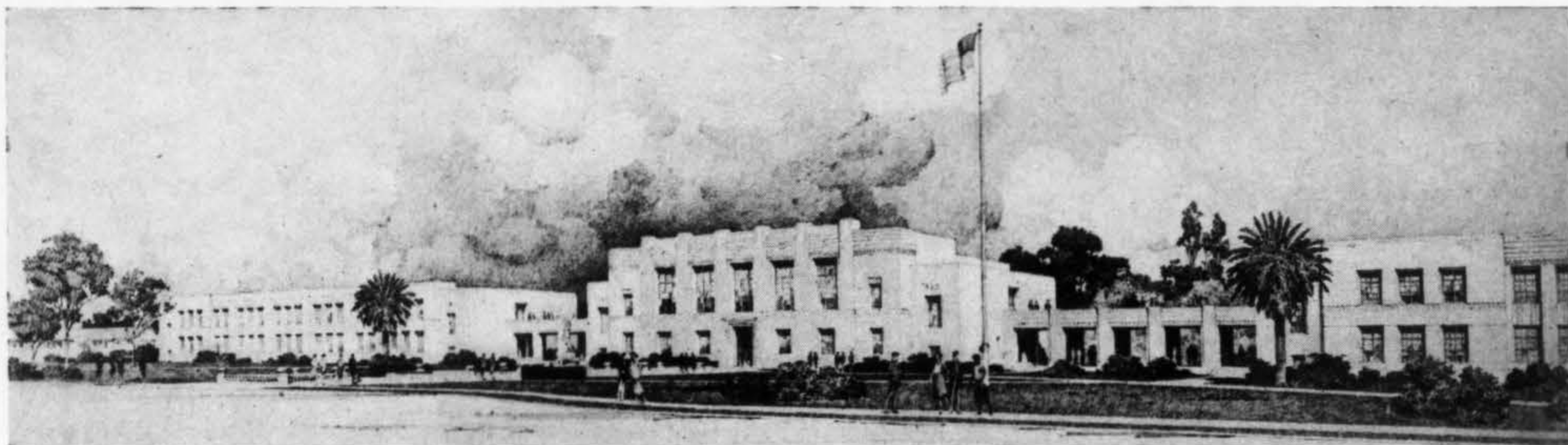
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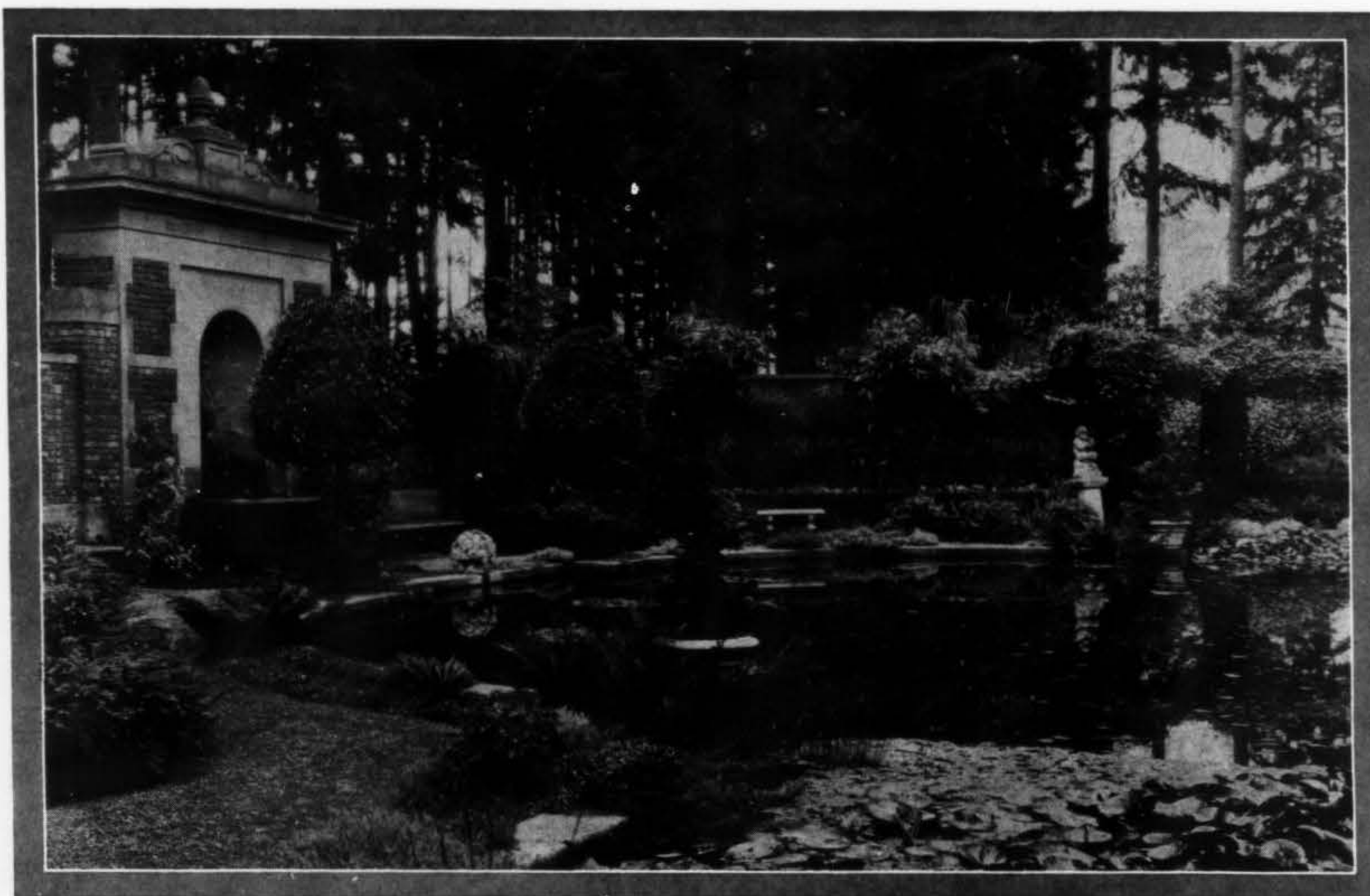
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NO FREE BITE

(Continued from Page 24)

ner? Hardly, sir, hardly."

"The Caid said nothing to me about dining."

"Ah, the mustache also hides the home of lies," said Khali. "Let us see what else it hides."

O'Brien had about reached the limit of his patience. As the Tuareg's hand reached the mustache O'Brien's head shot forward and his teeth sank deeply into the fleshy part of the Tuareg's thumb.

With a howl of rage the giant hurled O'Brien to the ground. In a flash there was a circle of turbaned and veiled faces leaning over the extended, bleeding hand.

"I knew the unbelievers were dogs but I did not know they would bite."

"Dogs should be chained."

"To the Caid, quickly, before the blood flow stops."

O'Brien had given cause for forcible detention. Now he was in for it.

Half dragged, half carried, he was taken to the chief's tent. The Caid was seated on a pile of alpha-grass mats; before him, on a large, carved tabourette inlaid with ivory, was a water pipe.

"Your men are trained in battle better than in courtesy," O'Brien said.

"I will hear my soldiers first." The tall one advanced.

"Dogs that may not be shot should be chained, O Caid," he said, significantly. "This one has bitten me."

To O'Brien's statement that the tall fellow had tried to pull his precious mustache the Tuareg replied that hidden behind it were lies. The chief puffed thoughtfully at his hookah. Finally he laid the tube across his lap and addressed O'Brien who stood tugging nervously at the cause of his predicament.

"I had hoped that I might find in you one unbeliever who, like myself, was a vegetarian. Now I find that you are not only carnivorous but inclined to cannibalism. It saddens me." The chief paused and continued. "There are two alternatives. First, that you may learn the delights of a vegetable diet, ten days on boiled rice, in chained confinement." A murmur of approval came from the men within the tent. In ten days their raid would be over.

O'Brien jerked violently at his mustache. "And the other alternative?" he asked.

"If you cannot spare the time to acquire a taste for fruits and vegetables there is one condition upon which I will let you depart. I cannot subject true believers to further danger. In this country we do not give the dog one free bite." The chief suddenly leaned forward. His heavy brows were drawn into a straight line, his piercing black eyes intent on O'Brien.

"I will let you go when all your teeth have been taken out."

Amid the uncontrolled laughter of the men O'Brien stepped forward, his eyes flashing.

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SKILL — KNOWLEDGE — EXPERIENCE

DO YOU KNOW--

That the full title under which Haile Selassie was crowned King of Shoa is "King of Kings of Ethiopia, the Conquering Lion of Judah and the Elect of God?"

That Ethiopia was the only country in Africa that remained neutral during the World War?

That "Uncle Tom's Cabin" was written in Brunswick, Maine?

That calcium chloride, dissolved in water will kill weeds and grass between bricks or stones in pavements or paths?

That the fastest running animal known is the horse?

That, up to October, 1934, the amateur long run record for regulation skeet targets exceeded the professional long run record by 169 targets broken? Amateur, J. O. Bates, 398 consecutive hits. Professional, Ed Lindsay, 229 consecutive hits.

That New York is the only state in the union that has a greater number of automobile registrations than California?

"And when my teeth are taken out I may go unmolested?"

"Thou hast said it," quoted the Caid, smiling.

Swinging both hands outward O'Brien brought them together at his forehead in a profound salaam. As he slowly rose, his hands slipped affectionately to his great mustache. Erect again and alert he stepped forward and, with another bow and sweep, he leaned over, resting his hands for an instant on the tabourette. Then, without a word he turned and strode to the door of the tent. Astounded, the Caid glanced down.

By the side of the hookah reposed the upper and lower cases of O'Brien's last set of false teeth.

**SCHOOLS
EARTHQUAKES
AND PROGRESS**

(Continued from Page 21)

used to make sun-baked adobe bricks in the little pueblo of Los Angeles were quite crestfallen when they saw the first fire-burned clay brick plant being erected. Of course in those days they were a little less articulate than they would be today. Perhaps much the same feeling has been experienced by the operators of soft coal mines when the first streamlined Diesel powered locomotive was set on the rails—provided of course said operators did not own stock in the Diesel plant. It would appear then that progress and change are as much a part of human nature as individual retrenchment. In fact we have been told many times and have come to regard it as a truth that change is the essence of human life,—that without change there can be no life. This truth applies not only to the evolution of human society but is particularly applicable to the development of materials of construction in their adaptation to the needs of that society. This in turn continues to affect, whether we as individuals desire it or not, the kind of material we shall use and the architectural character of our school buildings. Of course we may, in the initial steps of a rapid progress eventuated by a period of stress or marked disaster, partially patch up the old system. In other words, if we find heavy tile roofs slipping off with the coincident danger to life, we may proceed to nail the tile back on, and if a wood frame structure built along former approved methods does not offer sufficient resistance to lateral stress, we may for a time appease Bill Smith by continuing to build a wood frame structure and Bill Smith Jr. as well by using the son's steel rods to tie his dad's woodwork together. The fact that Bill Smith Jr.'s product may and can be used to make the structure built of Smith Sr.'s material earthquake resistant and that likewise Smith Jr.'s material can be used for a com-

(Continued on Next Page)



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plete building is often overlooked either through ignorance of a sympathetic use of materials or a desire on the part of those in authority to satisfy the manufacturers of as many *different* materials as possible all on the same job. This tendency to mix materials of a different basic character may be neither sound engineering practice nor economical, but it may often be considered good political strategy. However, many engineers will tell you that it produces the structural equivalent of boarding house hash. Such a scheme is not without its good points, however, as it is likely to become such a complicated mixture as to preclude the prescription in the future. And this brings up the question of so-called composite construction, which method or methods,

as you certainly know, are called by other names not nearly as polite by most of the modern engineers of your acquaintance. The question of composite structural design is one which will have to be left for our next letter.

The rapid changes in the exterior or architectural character of our school buildings, which are being caused primarily by the needs of a more exacting structural design, are such as to warrant the interest of the general public as they are likely to become the forerunner of marked changes in educational methods—changes which will be combatted with considerable vigor by some of our educators and yet changes which others of our educators have long foreseen and as eagerly hoped for.

After all is not our society constructed

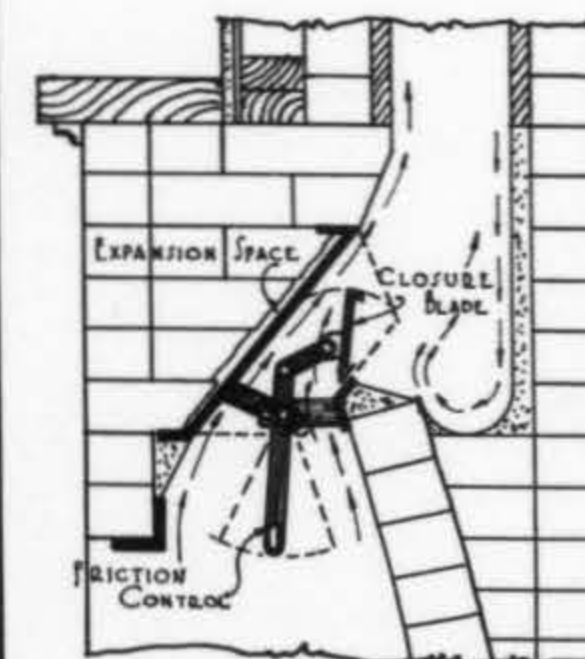
much as the electric dynamo? One part of the dynamo remains static while another part is in constant movement. If the moving part stops, the dynamo "dies" and all energy ceases, and yet the static portion is also necessary for the completion of the whole. The stator in human society no doubt contributes a share by his very inactivity, but it would seem to many of us that the experience of being the coil should be much more interesting and offer more means of excitement. Certainly if you and Tom Jones and your friends can stir up enough energy to get behind the scenes of the situation, enough of the public apathy may be removed that the voters will favor safety over taxes and modern quality methods over political expediency and the engineer's bugbear of construction compromise. We may all discover also in the process of investigation that not all so-called modern design is the nightmare of an irrational and eccentric architect, but that much of it is an honest expression of structural necessity which when finally developed will in its chaste simplicity and lack of affectation be called beautiful.

AN OPPORTUNITY OFFERS

(Continued from Page 19)

plant. This can be done without any sacrifice to the academic, science, art and other departments,—if one knows how. And it is the architect who will lead the way, collaborating with the educator.

Space herein precludes a lengthy description as to how this can be accomplished, but let me say now that at least 20% of the academic area occupied by the present high school can be reduced, without any sacrifice to the teaching within that department. At least 15% reduction can take place with the science department. With the six period day, we can get along without the Study Hall. Mechanical drawing can be enhanced by tying it closer to the Industrial Arts Depart-



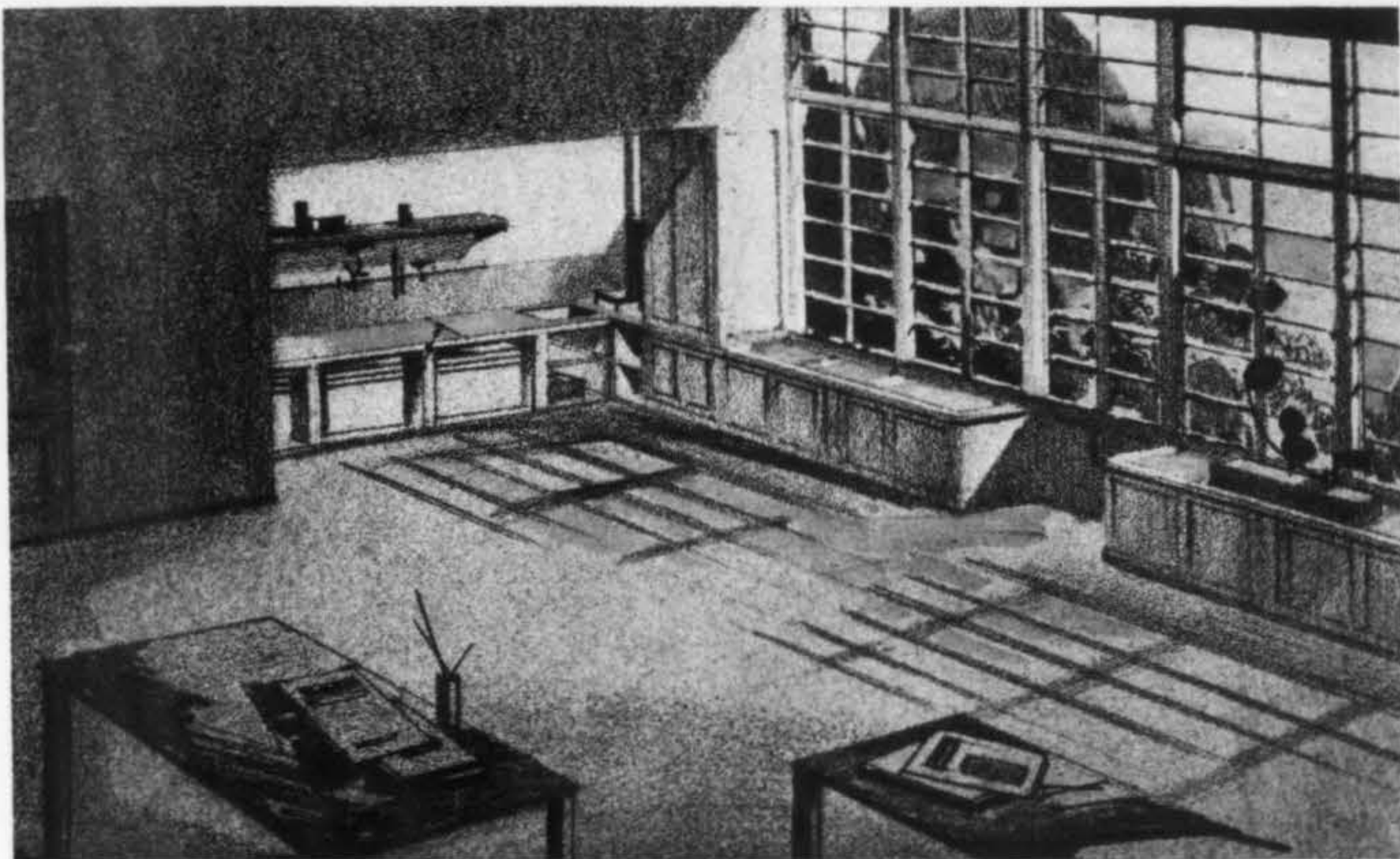
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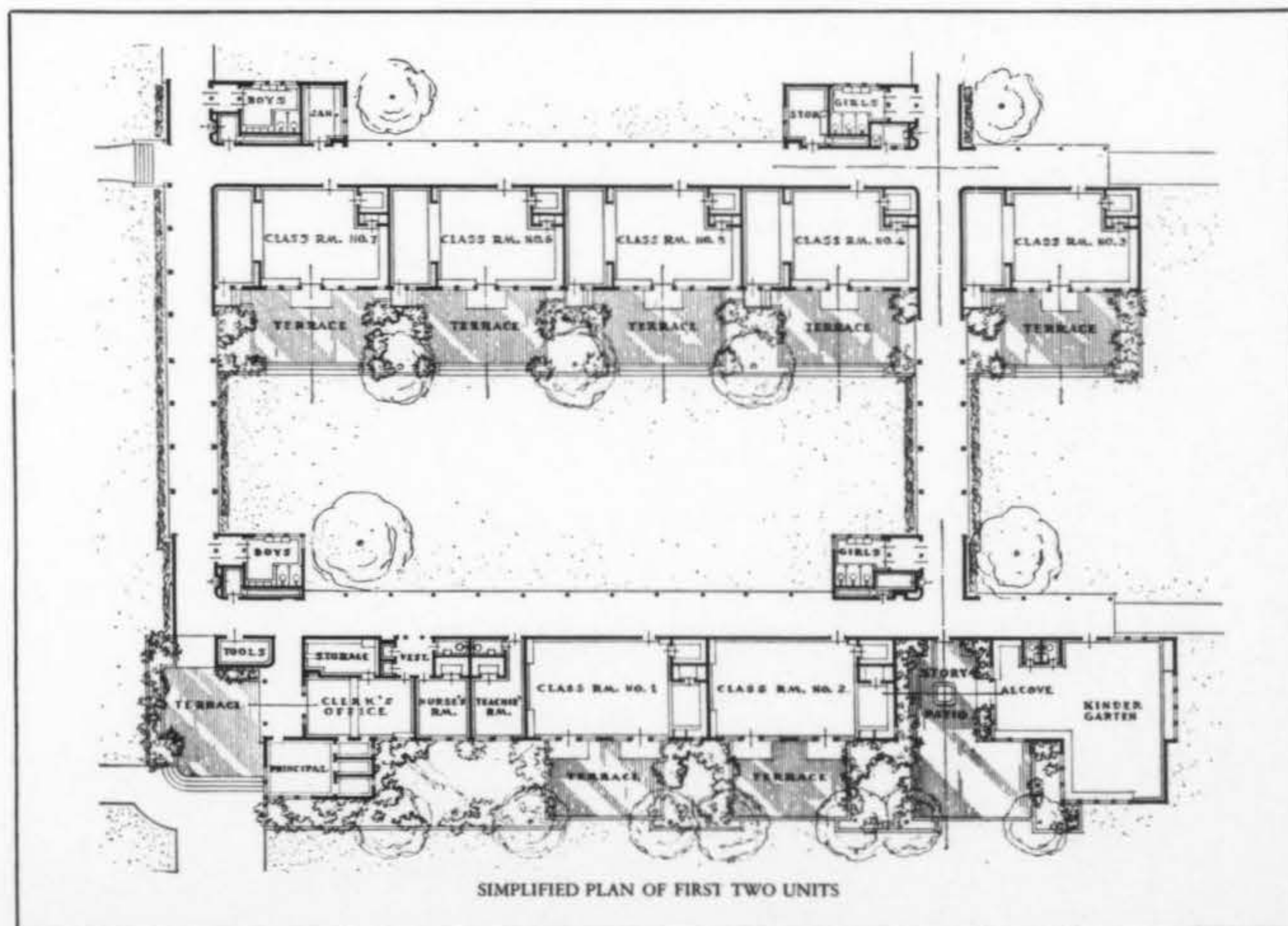
What a far cry from the old red brick school house. Here is a typical classroom in the Roosevelt Elementary School in Santa Monica designed by architects Marsh, Smith and Powell. Plan of this thoroughly modern school is shown below.

ment, and the Arts Department can be put to more and better usage by the shift.

These are only a few of the steps that have been before our eyes, and what a glorious opportunity for exercising this revamping and re-alignment has arisen during the last two years of school rehabilitation! Millions have been spent without a single thought of this possibility. As much as 70% to 80% of the original cost of an obsolete plant has been spent, apparently for little more than making permanent an obsolescence. And millions more are on their way for the same purpose.

California, stop for a moment and take stock. Are you going to drain present and future resources, and leave nothing for the immediate needs of those who are knocking at the door asking for admission that they

may be given a chance to learn and find their way? Or are you going to review the semi-wreck, and see if in the salvaging a better ship cannot be made of the hulk? The stresses and strains of youth cry louder than those of materials. They demand more attention, their appeal is higher, and response to them nobler. Boards of Education and other authorities, investigate, and see if this scramble for rehabilitation has been money well spent; and then ask the question if it couldn't have been better spent if, during the process of making the building safe, it could have been made *fit*, as well. Hindsight sees more than foresight, and it costs more—but not as much as blindness. The manufacturer who started the slogan, "Consult your Architect," was not wrong—but wise.



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(Lower Left) Gas-fired unit for duct systems.

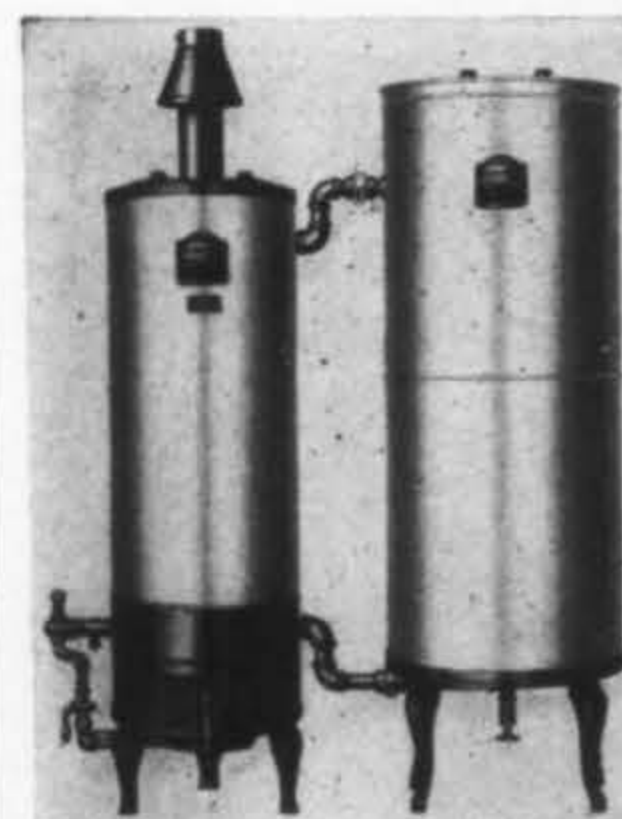


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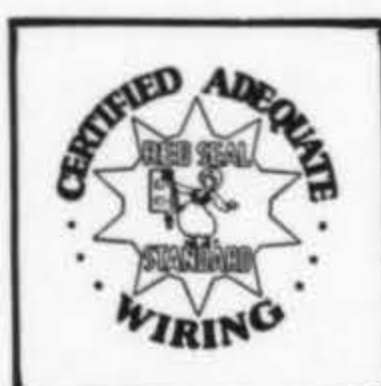
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ON THE RADIO

(Continued from Page 7)

Here's the answer to the question, "How do they do it?" . . . meaning the preparation of the new "March of Time" series in which they give a nightly dramatization of news events of the day. Three shifts of script writers pound their typewriters under the direction of William D. Goer, radio editor of Time Magazine. News "tickers" bring the latest word of world events directly into the office. Special wires are always open between writing quarters and the magazine office where research workers await eleventh-hour calls for them to dig into the files for background material. There are three rehearsals, the last extending until five minutes before "air-time".

It's a big job and if you knew the work put in on a script written a week ahead you could appreciate how intensely everyone works by a radio editor's wearily cryptic remark when asked the 'steenth time how a last minute coast-to-coast production could be so finished, "D'unt know—guess they use pocket mirrors".

A lot of remarkably big programs coming up soon so don't let's miss getting together this time next month.

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