

IGNORE THE SCENERY

THESE has recently come into the theatre what people call "the new art," says Robert Edmond Jones in *The Theatre*. European influence on various "Little Theatres" throughout the country was largely responsible for its foundation, and as a vogue this "new art" swept the theatrical world and became popular with all classes of playgoers. Its appeal, while supposed to come from the stage as a whole, really came from the scenery, and has been the means of the establishment of a school of painters whose work is mostly known by their employment of great masses of colour, blended in a manner to hold the eye and to dazzle the brain.

Ten years from now this "new art," as it is known to-day will have disappeared, and in its place will be seen a work that is at present starting in a very humble manner. . . . There have been instances in the past few seasons where the idea of the play did not "get over" with the scenic artist. We have all seen bits of stage pictures that were supposed to be cold and dismal spoiled by a bank of too red roses. . . . The trouble is, that when any play reaches the hand of the artist who is to make the backgrounds for its action, it is a dead thing—something that contains words and directions for action. The artist has to visualize, to see, every movement and colour, and frequently his conception of a scene is different from the original idea of the playwright.

My idea of the correct production of a play is to start from the author's original idea and make it something truly alive, organic. Let producers read plots and suggestions as they now read plays. . . . While the scenery of a play is truly important, it should be so important that the audience should forget that it is painted. There should be a fusion between the play and its scenery. Scenery isn't there to be looked at, it is really there to be forgotten. The drama is the fire, the scenery is the air that lifts the fire and makes it bright. If a scene is properly done it should unconsciously "get" the audience.

I think that the Russians' idea of the ideal stage picture comes nearer to my own picture of the ideal than any other. They believe that when they look at a stage picture they should see something that is entirely the handiwork of the artist responsible. They believe that an artist should personally—with his own hands—be responsible for every bit of colour on the stage.

YOUNG PIANISTS RECITE.

A PIANO recital of exceptional merit was given by two of Mr. F. S. Welsman's pupils, Miss Lilly Timmins and Master Bert Proctor, at the Toronto Conservatory on Monday evening, May 7th.

Both of these young pianists gave an excellent account of themselves in a programme that was interesting, and by no means easy.

Miss Timmins was successful in the first movements of the Brahms C major Sonata and the Grieg concerto, displaying a genuine musical talent, a large tone of excellent quality, and a technic that was always adequate. She further proved her ability and versatility by her charming interpretations of the Smetana "By the Sea Shore," Moszkowski's *Gondoliera*, Leschetizky's *La Piccola* and the Chopin B flat minor Scherzo.

Master Proctor gave a well balanced reading of the Beethoven Gondo in G. In the Chopin E flat Nocturne he produced an appealing singing tone, while in the *Fantasié Impromptu* of the same composer he found a suitable medium for a display of his decidedly brilliant execution. His other numbers were Scriabine's Nocturne Op. 9, Carreno's Waltz "Mi Teresita" and the Schumann-Paganini Caprice.

MAY-TIME RECITALS.

AN important series of three Commencement Recitals will be given by graduates and undergraduates of the Toronto Conservatory of Music, in the Music Hall of the institution, on the evenings of Monday, Tuesday and Wednesday, May 28th, 29th, and 30th next. The programmes will bring to a hearing a number of brilliant young musicians, several of whom are already well established amongst the most successful of Canadian professional artists.

Pianoforte selections will include Concertos by Liszt, Tschaiakowsky, Mozart, Beethoven, MacDowell, Grieg, besides solo numbers by representative composers. Organ works by Bach, Rheinberger, Piérne, and Guilmant will be performed, also Violin solos by Wieniawski, Sarasate, Vieuxtemps, and other standard composers for the violin.

A Prairie School

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might be. Keen was the interest in this map! This part of the lesson revealed the interesting fact that youthful Western Canada was reading the newspapers—not sporadically but systematically!

The last half-hour was taken up with five-minute speeches. One pupil had a watch and held the orators to strict accountability. In these addresses there was nothing of "my father says" or "my mother thinks." Each child spoke on his own responsibility, and in an extempore manner. Sudden flashes of real eloquence were by no means missing. A young English lad caused a small riot of enthusiasm with his topic: The British Navy.

"Time's up," came the voice of the timekeeper, in the midst of the Battle of Jutland.

"Aw, let him finish!" cried the school en masse.

He finished—amid cheering.

A half-breed girl of twelve gravely spoke on Papa Joffre.

"Everybody kisses him," she wound up.

In any other school this remark would have raised a tumult of mirth.

The visitor harked back in memory to the lethargic calm of her Friday afternoons, when the last hour was one to be endured with what patience could be mustered!

The singing of the National Anthem

—including "God save our splendid men, Send them safe home again!"—closed the lesson.

After the dismissal gong and the scattering of the children some handicrafts work was examined and admired. The cleverest by far were the examples made by the fingers of our newest Canadians—hand-carved woodwork, pottery, lace and embroidery.

As the visitor went away she couldn't help wondering how many more mute inglorious pedagogues there were all over this great land of ours who were performing their part so very effectively in cementing the bonds of empire. There must be many of whom we never will hear—little, timid teachers in remote spots who are not seeking publicity but only quietly doing what they conceive to be their duty, in forming from our polyglot population the new Canadian citizenship.

Art in the Garden

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so congenially disposed by a common profession to work out the ideas and experiences of both. They came to Canada.

Concerning conditions and prospects in this country for the art of the landscape gardener, Mrs. Grubb admitted that her first two or three years here were somewhat discouraging. However, recently, there has been a marked change in the general attitude of the public towards the exterior beautification of city and country homes. Many are beginning to realize, she says, not only that such beautification is a necessity, but that for its successful achievement the services of a trained expert must be secured. The man who tells you with pride that he dispensed with the services of an architect when he built his house, is not likely to recognize the profession of Landscape Architecture, nor to observe the desirability of planning the garden to harmonize with the building. But fortunately men of this mental attitude are rapidly on the decrease in Canada and to offset this lack of appreciation of the fitness of things, we have an ever-growing class of genuine garden enthusiasts.

One of the ambitions of these two landscape architects is to introduce and extend the growing of many plants and trees not as yet tried in Canada.

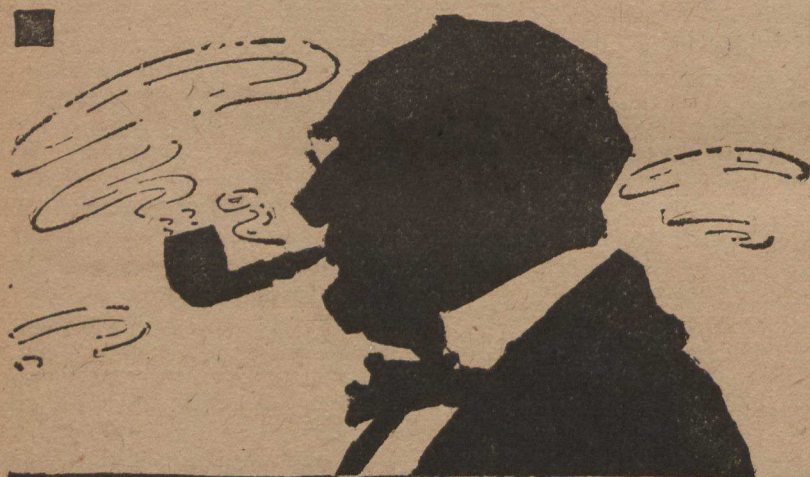
For All Canada

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there is a strong culture aspect to the I.O.D.E. and the President herself embodies it. Her active interest in music, for instance, is not exceeded by any practical woman musician in Canada. Her association with the management of the Canadian Academy of Music is one of her most useful activities. And as she says herself:

"Music is one of the working activities that I need for a recreation. I don't regard it so much a work as a way to offset the drudgery of work. We are all busy women to-day. Good music helps to keep us from becoming disgruntled and officious."

These are not her exact words, but they carry her meaning. As a practical worker in the cause of music, the President of the I.O.D.E. has made herself a reputation worthy of being followed by the Regent of any Chapter in the Dominion.



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smokers, than any other
tobacco smoked
in Canada.

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