

PEOPLE MORE OR LESS TALKED ABOUT



ONE of the handsomest women in Ottawa, the wife of Lt.-Col. F. McKelvey Bell, Acting D.D.G. of Medical Services for Canada. Mrs. Bell is petite, a brunette, with French-inherited vivacity; daughter of Mons. Henri Casgrain, of Ottawa, a cousin of our Postmaster-General. Spent several months in France. Her husband has just completed a novel, called "The First Canadians in France," now running serially in The Canadian Magazine.

HON. WALTER SCOTT hands over the Premiership of Saskatchewan to Hon. W. M. Martin. The ex-Premier is on the right. He is not sorry to relinquish a distracting job which he has



had ever since Saskatchewan became a Province. Neither is W. M. Martin sorry to get it, even though he has a good idea of how tough a contract it is. The new Premier is under forty, a man of good education, serious ideals, a radical, democrat, sanely a socialist, and a man of rigorous system in living. Saskatchewan therefore sets her house in order.

MISS BESSIE McKENNA, M.A., has been appointed Supervisor of Female Labour in Canada. No longer, chatelaine in hand, does she go shopping. With thousands of women workers in Canada under her educated eye she travels free on all trains everywhere that women are employed, either in making munitions or whitewear or anything else.



Miss McKenna is a thoroughly new woman who knows the needs of women and naturally will accumulate knowledge of her parishioners enough to write one of the best books of the times, if she ever finds leisure to make it. She was born in St. Thomas, the home town of the Minister of Labour, and educated at Toronto University.

MUSIC AND PLAYS

(Continued from page 21.)

is to be decorated by the French government. On Tuesday, Oct. 3, the dancer, in his guide monoplane, led a flight of seven other aeroplanes over the German lines, located Genemont and Boville Farms for the French artillery, and returned to the allied aerodrome in safety.

Leginska Going Strong.

Ethel Leginska, who spent two seasons in Canada, is still strong in the foreground of American music in New York. Her recital at Carnegie Hall, on the afternoon of November 2nd, was not merely a repetition of her great triumphs at Chicago, Boston and Detroit. In spite of the counter attraction of President Wilson, at Madison Square, the great auditorium was packed with an enthusiastic crowd in which prominent pianists, violinists and vocalists were numerous.

For some time a wild-eyed gentleman has been following Ethel Leginska around the country waiting at hotels and concert halls for an interview that would assist him into a musical career. Leginska finally gave him a hearing. In reply to his question as to what particular style, or what instrument would suit him, the brilliant young English pianist, after a close study of his hands, his head, and a sample of his vocal attainments, replied: "I think you might do well at whistling."

Viggo Kihl's Recital.

MR. VIGGO KIHl gave the first recital for this season last week at the Toronto Conservatory. Concerning this there is nothing to write but music. Mr. Kihl deliberately chose a good standard programme, which he played intentionally well and let it go at that. There was no glamour about the performance. The audience were invited to adjudge Beethoven, Mendelssohn, Schumann, Chopin and Liszt on their merits as expounded honestly by Mr. Kihl.

It is no small feat to step virtually out of a studio, where one plugs at teaching all day long to give a recital covering much of the best literature of the piano. Mr. Kihl has, however, plenty of bodily vigour, a fresh original outlook upon his work, and a gift for imparting it to other people. His Beethoven shows him in some respects at his best, as the

legitimizing respecter of melodic and rhythmic form. The Sonata which he chose as the second number on his programme was that in C Major, one which the unmethodical Pachmann once chose at a rehearsal of the Toronto Symphony Orchestra to show the members the difference between Beethoven and Chopin,—it was Chopin he wished to illustrate. The idea was that Beethoven pays implicit respect to 1-2-3 in a measure, and the player must do likewise; in Chopin 1-2-3 are only a beginning.

Mr. Kihl got very much more than 1-2-3 out of this Sonata—I did not hear the variations—and don't care for that sort of variety anyhow. He did, in fact, play the work with diligent mastery of its exceedingly variegated contents. He played it as a tutor should. Lovingly, strictly and with intellectual enthusiasm unspoiled by abandon.

The rest of his program fell into two groups, the first of which was Mendelssohn's Capriccioso, Schumann's Nachstuck and Allegro in A Major by Scarlatti. The last named was the first played; one of those unswerving bits of virtuosity that start a jig or a dervish going and never stop it till the dervish runs down like a clock. A most exacting piece of work which the player did with remarkable skill and power of sustained effort in one direction. His Nachstuck was an agreeable contrast. Here the player showed great power of insight and not enough of what sometimes becomes the one great quality in a piece, the strict value of smooth sustained singing tone. His Mendelssohn Rondo Capriccioso was a fine bit of show work, full of good tone and fireworks.

The Chopin group was his most ambitious number. If some players play the feminizing side of Chopin, Mr. Kihl does not. He prefers the drier, more technical, in some respects more masculine side of the great sentimental player. I think he played the etude for the sake of the students. One may always expect that concession. On the whole he gave a good legitimate rendering of the three Chopin numbers, but no thrills. He played to the understanding rather than to the heart, except in the ballad, which he gave with great tenderness. This kind of pre-

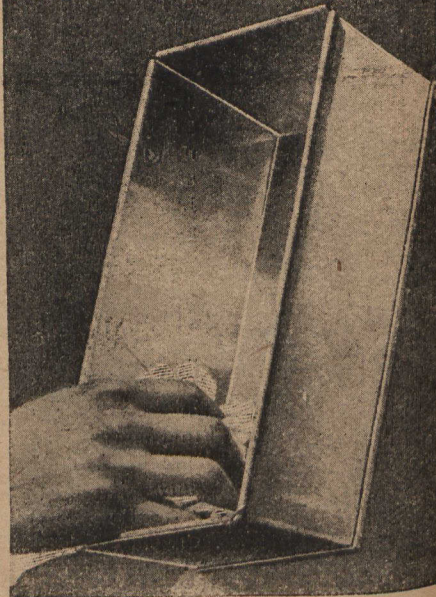
ference or limitation means much more in the case of Chopin than it does in Beethoven. I think Mr. Kihl could give a very good illustrated lecture on this theme of Chopin vs. Beethoven. He wound up the evening with a fine big rendering of Liszt's Hungarian Rhapsody No. 2. He seemed to have reserved considerable energy for this which he gave with true Magyar abandon, considering that Mr. Kihl is anything but a Magyar himself. I think he enjoyed doing that number, because it did not bother him with too many bits of point lace or sustained spider webs of caressing legato. The whole recital was most illuminative and enjoyable.

BADGE FOR WOMEN MUNITION WORKERS

THIS is the badge now worn by women workers of Canada who are now engaged in the making of munitions. The badge is issued by the Imperial Munitions Board, of which Mr. J. W. Flavell is chairman, and Mr. Mark Irish, M. P. P. Director of Labour. As there are thousands of Canadian women engaged in the manufacture of munitions it was thought to be an encouraging thing that women so engaged should be recognized as army workers. These has been a splendid response to the call for women to engage in this work. The pay is considerably better than obtains in offices, other factories and in domestic service. But apart from the pay it is considered a necessary thing to stimulate "recruiting" for women workers by giving them some distinctive badge of national service. The badge is given after 30 days' employment and a service bar is added for each six months' continuous work at one plant.



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