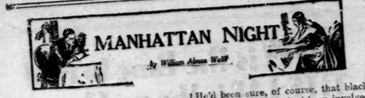
MANHATTAN NIGHT



By William Almon Wolff

SYNOPSIS.

Peter Wayne and Tack Thayer had been college mates at Yale. Thayer was shot to death in his penthouse. After being questioned by Inspector Connolly, Peter's wife, Martha, goes to the home of Wayne's sister Carol, Mrs. Steve Wentworth, although Connolly suspects Martha and Evan Ross. Peter had gone West after graduation to do chemical research for a big corporation until he stumbled on an alloy. He had his pate for cash and headed for Manhattan. He met Martha at Emma's night club and fell hopelessly in love. He knows Martha is innocent. Ross disappeared immediately after the murder, but next day Connolly says Ross is in custody and has made a statement. He demands to see Martha, but Dr. Jimmy Watson and Arthur Benson, her counsel, succeed in bluffing him off until the next day. Peter went to Martha's room to see if he could get a lead from her.

CHAPTER XIX.

"So they've found Evan?" Martha said. "Mr. Bouton says he's made a statement, and he seems to be worried about it. But why, Peter? Evan can't have told them anything about how Tack was killed. He doesn't know. Mr. Bouton's afraid they'll use something Evan has said, to trap me into saying something foolish. But he hasn't, he couldn't believe anything like that, no matter what Inspector Connolly told him."

"Martha—" Peter didn't find it very easy to go on.

"You know—there's something you ought to take into account. There was —wasn't there—an hour last night, after I went home from Sanborn's, when Ross wasn't with you?"

The look in her eyes hurt him.

"Yes," she said. "There was."

"Well—you'll have to know this sooner or later. Mitchell says Ross might have gone to your house then."

"I see," said Martha, quietly. Then she lifted her eyes to Peter's. "He didn't," he said, quietly. "He was with Rita Gould."

"Do you know that, Martha?"

"I couldn't prove it," she said, "if that's what you mean. But I'm sure of it. I'm as sure as I am that you're sitting beside me now." Suddenly, as she went on, there was an extraordinary bitterness in her voice. "Oh, Peter—yes, yes, I'm sure—I know it! You—you must have seen how I looked when Evan and I came in, at Ted's born's. I'd been rude to you—there'd been that awful row at the Fantome with poor Tack—and I didn't care! Nothing mattered!"

He looked at her. And he remembered. It was true. She had been radiant. He had never seen her look quite as she had then, as, defiantly, she kept Ross with her, off in their corner, refusing to share him with any one. The bitterness of that memory had been wiped out of his mind by all that had happened since, but he had carried it home with him; it had sharpened his anger with jealousy; steeled him in that abortive resolution of his to be done with her.

Oh, yes—he remembered!

"You see—Peter—oh, my dear, I hate to tell you these things—I hate to hurt you! But I think it was for the first time in weeks that I'd been sure of Evan—sure that he really did care for me—sure that, somehow, sooner or later, things would come right. And then—he made some excuse—he went off. And I knew why, of course—he went off. And I knew where he was going. I mean, I knew where he was going."

"Yes," said Peter. "Yes—you'd know. I see. Well—he can account for that hour, then, I suppose, with her to back him up."

"Yes," said Martha. She sighed, wearily. "I don't understand, Peter —I don't understand."

"What, Martha, dear?"

"Anything," she said. "Everything. Why—why Evan should have lied to me. Why—why he tried to make me think he cared when all the time—"

"Hold on," said Peter. "I—Martha, I don't like the chap. But—you're fond of him. I'm with you about one thing—I'm damned sure he had nothing to do with Tack's—Tack's death. And—this Rita Gould—that sort of thing's queer. A woman like that gets hold of a chap. She makes him do things he wouldn't do if he were in his right senses. I mean—"

Martha shook her head.

"I don't understand," she said again. "I know what you're trying to tell me, Peter. You're sweet. But I just don't understand."

Peter left that go. There was nothing more that he could say. He didn't, after all, understand it all so well himself that he was especially qualified to enlighten her. And, anyway, something else was on his mind.

"Martha, I think you'll have to tell me, now, about that business with Benny, at Emma's. About the brace- you wanted me to give him, I mean."

"That hasn't anything to do with all this, Peter," she said quietly.

"We can't be sure of that, Martha. Don't you see that there must be something we don't understand, there's a clew to this thing somewhere." He hesitated. "I told Bouton about it. I thought I ought to. And he says it may be very important. He thinks Benny's a crook."

"Oh, of course!" said Martha, almost smiling. She lay still, thinking for a moment. "All right," she said. "I'll tell you. But it won't help."

Peter leaned forward.

"Benny knew something about Tack," said Martha. Peter started. He'd been sure, of course, that blackmail, in some form, had been involved, but he'd been equally sure that whatever Benny knew, and had been using, had involved either Ross or Martha herself. "Tack got tight, one night, and got into a crap game, and lost a lot of money. He didn't have enough to pay, and they turned ugly—they wouldn't take his cheque. If he hadn't been drunk he wouldn't have done it, but he let them have a certified cheque thing he was supposed to have turned in at the office.

"He got the money the next day—his mother was over here, then, and he managed it, somehow. But, when he gave them the money they wouldn't give up the cheque. I think they lied at first, and pretended it was lost—but, of course, they kept it so that they'd have something on him. Benny was in that—that—racket, you know, too, and lost some money—not as much as Tack; it was before Tack began hating Evan so, you know.

"Well, Tack didn't take that very seriously, apparently. He'd paid them the money, and he got payment stopped on the cheque—he put in the money at the office, first, to cover it, and then explained that it was lost, and he had to put up a bond of some sort, it seems to me, because the cheque had been certified. I don't know just how all that was, but Tack seemed to think it was all right."

"He told you all about it, did he?"

"Oh, yes! Tack and I were always good friends, Peter, really. We'd started rowing a lot about Evan by the time you came along, but in between we were all right. Well Tack seemed to forget it, and so did I. Benny got hold of me, one night, at Emma's, and said Tack still owed money for that crap game, and then he owed it to were tired of waiting, and if they didn't get it they were going to the firm and take the cheque and tell the whole story.

"By that time Tack was in very wrong with his mother, and they didn't like him at the office, you see —oh, I mean, they like him, all right, but Tack was tight all the time, and he wasn't doing any work. It would have made a frightful mess. Benny said he liked Tack, and he'd tried to help him—he pretended, you see, that he was just acting for these other men, and that it made it better for Tack for him to be mixed up in it. And he said he was afraid that if he put it up to Tack Tack would do something silly.

"I was, too, Peter. You got to know a lot about me, but I don't think you ever realized what a frightful temper Tack had. He was perfectly capable of killing some one. That was why I was always so careful about keeping him and Evan apart, late at night, when Tack was tight. And I was terribly afraid that if he really thought any one was trying to blackmail him he'd shoot them—he'd have thought he had a right to do it, I think. So—so—well, I agreed to find the money myself, somehow.

"And, of course, once I'd started, there wasn't any end to it. That night I'd promised to pay five hundred dollars, and I simply hadn't been able to get it—they insisted on cash, always, of course. I knew I was going to have it the next day, but Benny wouldn't wait. He was the one who suggested that I should give him the bracelet—he said he'd give it back as soon as I gave him the money, but he wouldn't have, I suppose."

"Not a chance," said Peter. "He was disappointed when I gave him the cash, I thought."

"So—that's the story, Peter. You can see it hasn't anything to do with —with Tack's being killed."

"I'm not so sure," said Peter. "I'm going to tell Mitchell and Bouton, anyway. It can't do Tack any harm now for them to know."

"No, I suppose not," said Martha, with a sigh.

Peter left her then; the drug seemed to be regaining its power over her, and she was yawning.

Peter went out, after a dinner eaten hurriedly, with all three of them, he and Carol and Steve, trying, pretty obviously, to talk of anything but the murder of Tack Thayer, and to think of any one rather than the girl who lay—asleep, they all hoped—in Carla's guest room, and the boy who, by this time, the law being done with him, lay—somewhere else, forever still.

He couldn't fit what Martha had told him into the crazy pattern of this crime. Nor could he see why Connelly was so viciously sure of the strength of his case against Martha; or, only of his case against Martha, as, only too plainly, he was. Everything the police themselves believed, it seemed to Peter, tended to clear her, rather than to implicate her; the evidence, or lack of evidence, rather, about the pistol; their certainty that the murderer could have reached the roof without Axel's knowledge; her movements the night before. By Connolly's own showing Koss was no longer suspected of firing the shot.

(To be continued.)

In the ninth century, the Emperor Charlemagne commanded his people to grow certain herbs and vegetables in their gardens.

Pithy Anecdotes Of the Famous

In the days when William Butler Yeats, Irish poet and playwright, was living in the celebrated rooms over a small bootmaker's shop in Woburn Buildings—a somewhat dingy part of London, not far from Euston Station —John Drinkwater called on him one day to be warned that the poet was expecting A. H. Bullen, the Elizabethan scholar and publisher, and that when Bullen arrived, Drinkwater would have to make himself scarce as they had some private business to transact. Bullen was publishing Yeats at the time.

* * *

Presently the doorbell rang. Drinkwater went downstairs with Yeats," relates Drinkwater (in "Discovery," the second volume of his fine autobiography) —the first volume was "Inheritance," and there is more to come). "He opened the door and Bullen was standing there, the cape of his ulster draped over a bundle of papers under one arm and two or three folios under the other. Yeats greeted him in rich Irish tones, 'Ah, Bullen, will you go round the corner and get threepence worth of cream,' offering coppers which there was no hand free to take.

* * *

Prior to that visit, and when John Drinkwater was one of the leading lights of the Birmingham Repertory Company, Yeats had visited Drinkwater at his lodgings in Birmingham.

"He stayed with me, and at night I was anxious to see that he was warm enough in his room, there being a heavy frost outside," reminisces John. "I lighted his gas-stove, and left him. I returned later to find he had donned a thick white sweater over his nightshirt, which stood out in consequence like a ballet skirt, and when in my solicitude I ventured a third call he was in bed covered by a large pony-skin hearthrug from the floor. The next day I left him in my room to himself, and at lunch time he told me he had done an excellent morning's work, having written four lines and destroyed them."

* * *

A story of Figaro, French poodle—told by his master, Colonel A. A. Anderson, noted American artist and sportsman (in "Experiences and Impressions"):

"Not feeling very well one day, I was lying on the lounge in my studio alone. Figaro seemer to realize my condition and appeared to be very anxious about me. A girl model whom I was painting at the time came into the studio and over to the lounge to shake hands with me. Figaro objected to her attentions, however, growled, and grabbed her by the wrist.

"From that time on he took a great dislike to this model, growling every time she came to the studio. Figaro never injured anything in the studio except on one occasion. I had painted a head of this model and just before going to lunch one day placed it against the wall with the face exposed. Figaro was left alone in the studio, and while I was gone he completely destroyed the picture with his claws."

Something of an art critic, eh!

* * *

To extract the essential soul and flavor of certain books one should endeavor to read them in the exact surroundings in which they were conceived, as in surroundings as nearly as similar as may be, holds Edwin Valentine Mitchell (in "Strange News of Books"—a jolly, useful little booklet.) For example:

Shakespeare: One would naturally read Shakespeare in Warwickshire meadow in buttercup time; or else in Norfolk Chapel at Arundel.

Arlen (Michael, Mr.): The words of this ingenious author will most agreeably, I think, be read in the butler's private bar at the "Running Footman" public house off Berkeley Square, during the London season.

* * *

Some more:

Kipling (Mr.): The words of this famous author are most profitably read in the Crystal Palace on Empire Day, during a massed Brass Band Contest, if that can be arranged.

Chekhov: To extract the best from this author and his English imitators, their work should be read in a dimly-lit dissecting room—the corpse rather damp and the surgeon and his assistants rather sick of it, in a moody, gaga sort of way.

Quite so.

* * *

The first rule to be observed in caring for one's personal library is to weed it frequently, advises Mr. Mitchell. Charles Lamb had perhaps the simplest method for disposing of his superfluous books. He treated them in precisely the same manner in which he treated the copy of Dr. Becky Sharp treated the copy of Dr. Johnson's Dictionary which had been given her as a grudging gift. Lamb threw his unwanted volumes out the window. Even books which had been inscribed to Lamb by their authors were found by Lamb's neighbors on his lawn at Hampstead. It was the contents and not the bindings of books which he revered.

* * *

At a Chinese theatre in Pekin—from "Once Upon a Time and Today," by Maud Nathan:

"I watched with interest and amazement a unique custom. Up and down the aisles went the ushers, the boys bearing trays piled high with towels which had been wrung out in hot water. These were presented to individuals in the audience, who would take one, mop the brow, wipe the hands, and return it to the boy, who put it in a bag. When this bag was full, he tossed it over the heads of the audience to another boy on the opposite side of the theatre, who returned the compliment by throwing back a pack of towels which had been freshly wrung out in hot water. It was an astonishing sight to see these packages of towels hurtling over the heads of the audience.

Girl Doesn't Know if She's Hired or Fired

Washington—There's a young miss at the Recovery Administration who wants to know if she's hired or fired:

Anyway, she has worked three weeks and there's been no pay.

It happened this way:

The young lady completed typing her application for a clerical job with the NRA. In hustled an executive.

"Take this letter," he commanded. She did, and several more.

A second executive sent her on an errand. Thus began three weeks' work, 10 hours a day.

Now the NRA finds no record she was hired.

"Government has not any too rosy a record in running itself thus far."—Henry Ford.

Set New Long-Distance Record

Maurice Rossi and Paul Codos, French aviators, set their silver monoplane down at Rayak Syria after tacking 560 miles on te long hop record. They are shown at New York just before leaving.

Buy Quality

SALADA TEA

History of Old England Told in Coloured Scenes

London.—A fascinating way of learning about the people who lived in England from the earliest known times up to the nineteenth century has been made possible by an artist, Mr. T. Ivester Lloyd, who has modeled in color a series of seven scenes, so realistic, and so exquisite in detail, that as you look at them in the strong artificial light you seem to be transported to those long-ago times, and to be living through the experience of the men, women and children who formed the British race.

These dioramas, as they are called, have already had quite an eventful history of their own, having been sent to Belgium for display in the Antwerp Exhibition, and later taken across the Atlantic to be shown in Buenos Aires. Now, however, they have found a permanent home in London, having been presented to the London Museum by their owner, Mr. E. S. Makower.

The first scene is of the sweeping downlands of Sussex, about the year 2000 B.C., and shows a prehistoric flint mine being worked by rough men, partly clothed in fur, who are getting flint for the making of tools and weapons for the making of tools and weapons from layers in the chalk. A strongly notched trunk of a fir tree acts as a ladder; the picks are made of deer horns; while a wicker basket has been woven to haul the flint to the surface. In the distance circular dwellings are seen with smoke rising from an open fire in the ground.

In the second scene is depicted prehistoric Britain, about 1500 B.C. Copper, with its alloy—bronze, has been discovered in the hilly banks of a pebble stream, and men, clothed in picturesque river, and men, clothed in skins, are busy obtaining the metal from surface workings and smelting it in simple furnaces, after which implements are cast by pouring the molten metal into moulds of stone, clay or bronze.

The women, whose hair hangs in two long plaits over their shoulders, are busy cooking food on an oven they have made, while children play games in the sunshine. A useful-looking boat is moored to the bank, and we feel that civilization is going on apace.

In the third scene is shown the Roman invasion of Britain under the Emperor Claudius in the year 43 A.D. The Emperor, who is seated on a wood pile on the banks of the Thames, is receiving the submission of British chieftains. In the background is seen a native village in flames, with a mounted Roman soldier driving a herd of long-horned cattle to safety. The Emperor's plumed helmet is placed at his feet, while a wreath of silver leaves encircles his head. He is attended by soldiers in scarlet, and by men wearing the skins of wolves and lions on their heads and shoulders.

Another invasion is depicted in the fourth scene, which shows London being sacked by the Saxons. The helpless longings of the inhabitants are being carried off through the fine Roman gateway of the city, while the buildings are in flames.

In the fifth scene the first recorded Viking invasion of Britain in 787 A.D. is shown. It is now the Saxons' turn to defend the shores, and one is seen endeavoring to summon aid by blowing a horn, while dogs dash down to the beach in an attempt to frighten off the Vikings who, having left their graceful sailing ships, are wading ashore.

Number six depicts the building of the Tower of London in 1078, with William the Conqueror seated on a white horse in the foreground. The famous white Tower, which William ordered to be built for the purpose of overawing the citizens, is going up, stage by stage, within a corner of the old Roman walls, and close to the Thames. The work of construction is being supervised by the Bishop of Rochester, also seated on a white horse, while, at his side, a monk is examining a scroll containing the plans of the building. The workmen must have done their job well, for the old White Tower still stands, and is visited by numbers of boys and girls every day.

And now we come to the last scene, which is not laid in England, but in Belgium. Here we see the emigration of the 70 Flemish weavers from Antwerp to England in 1331. Owing to heavy floods, about the year 1106, the people had been driven from their homes and had made their way to England, where they settled in Norfolk, carrying on their famous weaving industry. They must have proved themselves to be good neighbors for, in 1321, the King invited 70 more Flemish weavers to take up their abode in England under royal protection. The scene is laid on the quay, with a strong sailing boat waiting alongside. Peasants and their children are seen carrying their possessions, or driving them down to the ships in a three-wheeled cart, while in the distance is a fine view of the quaint old city, with its pointed roofs.—The Christian Science Monitor.

Victorian Fussiness To Be Replaced by Chinese "Placidity"

So Says Paris Designer Who Has Launched Models on Simple Lines Influenced by Oriental Art

Paris.—The first gun in a war against Victorian "fussiness" was fired at the fashion shows when Mme. Elsa Schiaparelli launched models of the extremest simplicity influenced by Chinese designs and art.

The designer, declaring she had been impressed by the "placidity of the Chinese" and desired to give the same influence to clothes, displayed coats simply cut like coolie and mandarin coats and frocks trimmed with Chinese designs. The collection was announced as based on the idea that simplicity followed the slender silhouette with normal waistline and skirt lengths and widened shoulders.

Fabrics included rich quilted taffetas, deeply crinkled crepes and wools in such colors as bright Peiping red, dark betel red, bright cathay blue, light celeste blue, gobi beige and Tibetan brown.

Many coats cut on the simplest lines had quilted or padded linings. Remniscent of Oriental dress, Paris crepe frocks had round necklines like Chinese women's coats.

Canadian Salmon Trade to Benefit

Paris.—As the first direct result of the recently signed Franco-Canadian trade treaty, France has granted Canada a tinned salmon quota for 13 months beginning next October of 74,000 quintals, with a value of 10,000,000 francs, as compared with the 1932 quota of 6,000 quintals, with a value of 1,628,000 francs.

The new Canadian quota will mean a big reduction in the quota fixed for Japan, which attempted to monopolize the market during the first 18 months when no trade treaty existed between France and Canada.

A quintal is about 110 pounds.

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Largest National Exhibition Celebrates 55th Anniversary

Horticultural Building, C.N.E. To Be "Mecca" For Flower Lovers

Exhibits to be More Striking and Colorful — Great Show Planned by Directors

There will be no decrease in entries, or attractiveness of Floral, Fruit and Vegetable displays at Horticultural Hall, Exhibition Park, this year. The "National" Show forthcoming will be as colorful and as educational in all departments as it has ever been. No efforts have been spared by the committee in charge to hold classifications comprehensively in accord with present day requirements, and prize money on a scale sufficiently high to well recompense exhibiting growers for the time and stress of competitive effort.

In the Floricultural Division, Class 216, "Plants and Groups," still holds a pivotal place of importance in the prize list. These large five-hundred square feet groups proved so outstandingly attractive in 1932 that they have been left unchanged as far as conditions are concerned. Section 1 will be for display of hardy trees, plants and flowers arranged in an informal garden, and section 2 will be for a display of formal design. Prize monies in these groups are, gold medal and two hundred dollars for first prize, one hundred and fifty dollars for second prize, and one hundred dollars for third prize. Entries for these groups close on August 1st; this early closing date being necessary owing to the large amount of space required for staging, and the importance of allowing contestants as much time as possible for designing and proper construction.

Cut flowers, Classes 315 and 316, are, as in prior years, required to make presentations the first and second week of Exhibition, and in the class for the second week the "Manton Challenge Trophy" is again offered by the "Gardeners and Florists Association of Ontario" for the best and most attractive display of hardy cut flowers. Competition is open to all, including private gardeners, but commercial florists and nurserymen are not eligible. A replica of the trophy is given annually to the winner. In the amateur floral sections Classes 317 and 318, very slight revisions have been made in conditions or prize money, splendid support having been given by amateur growers to these two classes for the past several years.

Special cash offerings of the Toronto Horticultural Society feature Classes 217A and 218A again this year, though these classes are open only to members of Horticultural Societies, competition nevertheless will be exceedingly keen for the major placings.

Fruit and Vegetable Divisions, as in prior years, will be attractively staged in the Eastern Wing. Vegetables the first week, and Fruit the second week. Classifications and prizes are well maintained throughout both groups, and a good entry representative of what Ontario can produce will be in competition. The Horticultural Committee, with T. W. Duggan at the helm, are not sparing in their efforts to make the 1933 show a most successful one, and the entries and applications for commercial space at present listed indicate taht much encouraging work is being done.

With the side-wall plan as in 1932 to be again used this year, practically the same amount of space for commercial displays will be available to trade interests.

Sheep, Swine and Goat Classifications Intact For 1933 Exhibition Breed Associations Make Grants

Freyseng Trophies and Splendid Prize Money Offered

The splendid and successful exhibit of sheep in 1932 had a great deal to do with the Directors' decision to maintain in the 1933 prize list the ten breeding classes of sheep of the medium and long wooled breeds, on the same extensive basis as in prior years.

The Ontario Sheep Breeders Association contribute $100 to the general list, and the prize money in the six ram sections for individual rams and pens in each of the ten classes is—$35; 2nd, $20; 3rd, $15; 4th, $10; 5th, $5.

To encourage exhibits of the highest quality the special championship medals of the C.N.E. are again offered for best ram and best ewe in each of the classes for Cotswolds, Leicesters, Lincolns, Shropshire Downs, Oxford Downs, Southdowns, Dorset Horned, Hampshires, Suffolk Downs, and Cheviots. The real outstanding awards in the Sheep Division, however, are the Freyseng Challenge and Reserve Challenge Trophies for the best pen, second best pen, consisting of four sheep, one ram and three ewe lambs, the same breed, bred, owned and exhibited by a resident in Canada. Competition is open to all breeds and classes of both trophies are given by the donor to the winners. No entry fee is charged to compete for these cups.

In the Swine Division classifications for Berkshires, Yorkshires, Tamworths, A.O.V. (comprising Chester Whites, Duroc Jerseys and Poland Chinas) stand unchanged. The prize money in the bacon breeds, in all sections for individuals, is on the same scale as in previous years, the only reductions made being in the sections for pens.

Car lots of market swine consisting of forty hogs with prize money totaling $800 still remains a feature offering in the Swine Division, and to this attractive and educational class the Ontario Department of Agriculture make a grant of $400.

Other special donations contributed to the Swine prize offering are $50 by the Ontario Berkshire Breeders Club; $50 by the Ontario Large Yorkshire Club; and $25 by the Ontario Tamworth Breeders Club. Bronze medals are also again offered for Grand Champion Boar and Grand Champion Sow in each class.

Milk Goat class and prize money stands as in 1932, with Bronze Medals for Champion Does in each of the classes for Toggenburgs, Saanens, Anglo Nubian, and Grades.

The Judges appointed, and the dates set for judging are as follows:

Sheep

John Miller, Claremont, Shropshires, Friday, September 1st; John F. Robertson, Acton, Dorsets, Friday, September 1st; W. J. Hampton, Champaign, Southdowns, Friday, September 1st; W. J. Hampton, Champaign, Ill., Cheviots, Saturday, September 2nd; A. Stanley Gardhouse, Weston, Cotswolds, Saturday, September 2nd; Stuart Hall, Little Britain, Suffolks, Saturday, September 2nd; J. M. Gardhouse, Weston, Leicesters, Saturday, September 2nd; D. J. McTaggart, Richmond Hill, Oxfords, Monday, September 4th; George L. Telfer, Paris, Hampshires Tuesday, September 5th; Chas. J. Shore, Glanworth, Lincolns, Tuesday, September 5th; H. Fraser, Weston, Fleece Wool, Wednesday, August 30th.

Swine

J. J. E. McCague, Alliston, Yorkshires, Thursday, August 31st; R. G. Knox, O.A.C., Guelph, Berkshires, Saturday, September 2nd; W. F. Wright, Glanworth, Tamworths, Friday, September 1st; Cecil Stobbs, Wheatley, A. O. V., Tuesday, September 5th; L. W. Pearsall, Toronto, Wm. Jones, Mt. Elgin, Car Lots and Bacon Hogs, Friday, September 1st.

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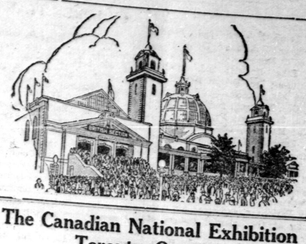


The Canadian National Exhibition Toronto, Ontario

By R. H. Judd

Oh, Toronto's in her glory at Exhibition time,
She is full of life and vigor, with folks from every clime;
And merchants by the thousand come, with their countless wares,
To help to swell prosperity that everybody shares.

'Tis here we find the engineer has wrought with wondrous skill,
To fashion into active power the products of his will.
The motor cars, like living forms, all in resplendent hue,
Throw radiant beams of shining light their pathway to pursue.

The aeroplanes soar high aoft, like purring monsters grey;
And motor boats go dashing by in clouds of sparkling spray.
The Radio, like mystic shrine, gathers with eerie wings,
The message of the human voice from whatever source it springs.

The wonders of the "magic eye" are manifold indeed.
It vies to wrest the honor from the "button" for its speed;
And if you wish to freeze your cream all ready for a treat,
The only thing you have to do is—"just turn on the heat."

And household needs are not forgot in woman's stately realm,
For marvels of electricity are always at her helm.
She washes by its hidden power, her "Hoover" rolls along,
And every act that she performs she does it with a song.

The farmer, too, goes out to plough, with pleasure and with pride
He need not walk the whole day long, he may with comfort ride.
His mower and his hayrake now control a swarth so broad,
That with little time and trouble a large hay crop may be stored.

His reaper does the binder's work, it also threshes grain;
Then drops the bags in handy piles for gathering up again.
His house is piped with water, fresh running like the brook,
And every kind of man's device is there with which to cook.

One cannot tell of all the things that herein may be found.
Here birds and beasts and fishes, and creeping things abound.
Here human crafts and human arts with nature's wonders vie,
To show forth the great majesty of Him who rules on high.

June, 1933. 111 Milverton Blvd., Toronto, Ont.

Over Half Century of Continuous Success

The world's largest annual exhibition will this year celebrate its 55th anniversary. The opening date this year is August 25th and the closing date September 9th.

Its history dates from 1879, when Toronto, the Capital of Ontario, was a hopeful centre with a population of about 95,000 compared with 856,618 at present; when the total population of all Canada was less than 4,000,000 as against 10,500,000 in 1933; when there was no trans-continental railway across the Dominion, when motor cars and aeroplanes were things merely dreamed of, and wireless telegraphy, the radio, and motion pictures had not even entered the most vivid imagination.

In 55 years the annual exhibition in Toronto has become the greatest in the world, for in the short space of two weeks it attracts about 2,000,000 persons to see displays of some of the most remarkable examples of human ingenuity, some of the best products in art, science, industry, agriculture, horticulture and other spheres that it is possible to gather together.

The exhibition site is within the limits of the city of Toronto and flanks Lake Ontario for one mile and a half. On it are 100 permanent buildings of attractive designs erected at a cost of millions of dollars. The total area of the grounds is 350 acres, in which there are 9½ miles of paved streets. The exhibition has its own telegraph, telephone, street lighting, street cleaning, transportation, customs, postal, police, fire and hospital systems, as well as its own administrative departments. The buildings provide over 2,000,000 square feet of space for exhibits. More than $100,000 is paid out annually in prize money. To stage this great enterprise every year involves an expenditure of about $1,000,000.

At the Art Gallery

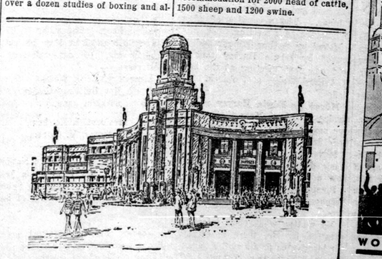
Sport at the Canadian National Exhibition is about to invade the Art Galleries. This year, the aesthetes and the intelligentsia viewing the masterpieces on show will be mingling with many a mill-run fan.

The cream of the celebrated art show in connection with the Xth Olympiad at Los Angeles will be shown, consisting of more than 50 outstanding canvasses which are among the best works of over 30 leading modern painters.

"The Manassa Mauler," by J. W. Golinkin, is one entry in the 1933 Art Gallery catalogue; "Schmeling Down," by Earl Purdy, another. There are over a dozen studies of boxing and almost as many turf paintings, including "Gallant Fox," by Jay Maddox. "Batter Up," by James Chapin, an action picture of baseball, is considered by art critics to be one of the finest things this painter has done. Chapin became famous for his realistic portrait of a negro boxer.

Polo, wrestling, racing, surf fishing, skating, field sports, swimming, yachting and small-boat sailing, golf, tennis and football, as well as boxing and baseball, are all represented in a collection which is certainly the most striking show of this type of painting ever brought into the Dominion.

In the Live Stock Pavilion at the Canadian National Exhibition, there is accommodation for 2000 head of cattle, 1500 sheep and 1200 swine.



EXHIBITION VISITORS

REMEMBER—

Throughout Exhibition time, Eaton's will be offering unusual values called "Exhibition Specials". When you visit Eaton's, watch for these cards, and make savings. Note the regular values as well—you'll have to go far, before you again find such value for your money.

WHILE IN TORONTO—

We invite you to visit our Mail Order Showroom at 14 Albert Street, where you can inspect most of the merchandise which appears in our Fall and Winter Catalogue, at the extra good values offered in this Catalogue than by actually comparing the goods.

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Trotting and Pacing

Trotting and pacing Futurities, sponsored by the Canadian Standard Bred Society, again will find a prominent place on the card of harness racing at the Canadian National Exhibition this year. The meeting extends from September 4th to September 8th inclusive. The Futurities, for 3-year-old trotters and "sidewheelers," have attracted nominations from the leading Canadian stables and many famous sires and dams are represented in the entries.

Distribution of the book of the meeting is now being made to horsemen throughout the country. The card is as follows:

Tuesday, Sept. 5th

2.24 Trot ..... Purse $500.00
2.24 Pace ..... Purse $500.00

Wednesday, Sept. 6th

Three-year-old Futurity for pacers, owned, foaled and trained in Canada. Cup and estimated purse $3,000.00

The cup for this event is donated by the Dominion Harness Horse Association.

Three-year-old Futurity for trotters, owned, foaled and trained in Canada. Cup and estimated purse $3,000.00

The cup for this event is donated by the Toronto Driving Club.

Thursday, Sept. 7th

2.16 Pace ..... Purse $500.00
2.22 Pace ..... Purse $500.00

Friday, Sept. 8th

2.18 Pace ..... Purse $500.00
2.09 Pace ..... Purse $500.00

Should a postponement be found necessary it will be made to the following morning at ten o'clock. It will be seen by the conditions that the Futurities are carefully designed to encourage the breeding of standard-breds in Canada. All races with the exception of the 3-year-old-and-under pace will be raced on the three-in-five heat plan, terminating at the end of the fifth heat unless two horses have won two heats each. In the latter case the two heat winners will continue until one horse has won three heats. No conditional entries will be accepted at this meeting. The prize list setting forth special conditions for Futurities, fees, etc., may be had on application to H. W. Waters, General Manager, Canadian National Exhibition, Lumsden, Bldg., Toronto.

Picturesque Travelling Troubadors in the costumes of their native lands will again be a Canadian National Exhibition feature this year. They perform on outdoor stages in various parts of the park.

QUEENSBURY CLUB WRESTLING

will be on the program of thousands of Exhibition Visitors to Toronto

Wrestling is the "attractio.. every Thursday night at the Palatial MAPLE LEAF GARDENS, Carlton and Church Sts., one of the finest Sports Arenas on the Continent. The world's best wrestlers are featured in bouts that provide thrill to the thousands.

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JACK CORCORAN, Promoter

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CANADIAN NATIONAL EXHIBITION TORONTO
AUG. 25 to SEPT. 9, 1933

A new era dawns. Old theories, old practices, old methods pass on to make way for the New. This year hundreds of thousands of keen, alert, intelligence people will attend the world's largest annual Exhibition, there to learn what is new, what is modern, in an ever-changing world.

Canada, the United States and the nations beyond the seas will exhibit their natural and manufactured products in beautiful permanent buildings of stone and steel. The greatest agricultural show on the continent will be held in the world's largest stock judging ring. Two art galleries will house magnificent modern displays of the arts and crafts. Science and invention will be on review in the Electrical and Engineering building. The famous band of His Majesty's Scots Guards and thirty other bands will delight music lovers daily. The gorgeous, glittering pageant "Montezuma" will thrill and inspire tens of thousands. Competitors of international renown will compete in the world's championship Marathon swims, the world's professional championship building races and other national and international competitions. These are but a few of the intensely interesting educational and recreational attractions that will fascinate and interest almost two million people.

Plan to visit the "Show Window of the Nations" this year. Exceptional excursion rates apply. Consult local agents. Railways, Steamships, Motor Coach Companies.

WM. INGLIS, President
H. W. WATERS, General Manager

WORLD'S LARGEST ANNUAL EXHIBITION