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THE HIGH COST OF EDUCATION

In an excellent article in the *Kurjer Warszawski*, Mr. St. T. reviews the financial situation of the average university student in Warsaw, and his conclusions are not so startling as tragic. Whether or not high tuition fees are used as a means of selecting the most capable students may be doubted, but, without reservation, it may be stated that, in this day and time, many parents simply cannot aid their children to receive the kind of education the children desire. The author quotes some interesting figures.

Average Student Income Monthly	
from home in cash	zł. 10.
from home in food, etc . . .	zł. 20.
outside work	zł. 30.
Total	zł. 60.

Average Monthly Minimum Expenditure	
room	zł. 12
food	zł. 36.
books and miscellaneous expenses . . .	zł. 25.
laundry	zł. 3.
tuition	zł. 30.
Total	zł. 107. 30.

This, therefore, is an unpleasant fact, that the average student either goes hungry, does not pay his fees promptly, does not buy proper books, and whether any student can receive full advantage from an education obtained under such enormous difficulties is only to be answered in the negative.

In can also be seen that even if the tuition would be entirely free, the student is not even then out of danger. Even the effort to get this fee reduced, should it be entirely successful, only softens the situation, and is not a solution. Appeals for help to the general population, which would probably meet with a temporary generosity, would fail to arouse the desired result in proportion to the number of times this method is employed. The hope that large sums will be assigned for scholarships, be it gathered by private initiative or granted by the Government, is vain in view of the present economic situation.

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EXPECT ETHIOPIANS TO CHANGE TACTICS

By Laurence Stallings

In this article, Laurence Stallings, noted writer and newspaper correspondent who has just returned from Ethiopia, analyzes the military strategy of the Italo-Ethiopian conflict and predicts Ethiopia will revert to guerilla warfare to combat the Italian advance.

Ethiopian forces, having lost the first round of the contest to Italy in a purely military sense, may now be expected to reorganize more sensibly. The King of Kings, having seen that his tremendous efforts at military organization are gone to chaos, cannot but learn the lesson that his infantry will never be able to face the combined arms of Italian power. It is certain that, henceforth, the Emperor will buckle down to the guerilla warfare which alone can bring him upon the battlefield upon anything like equal terms.

Haile Selassie had set great store by the army of Ras Desta Demtu, so recently shattered by General Graziani in the south. Ras Desta is Selassie's son-in-law, and a most able prince. That is to say, he is most able in the Ethiopian sense: he understands the art of extracting the last tithe of duty from petty chieftains; he is barbaric enough to appeal to the hosts of serfs in the Galla provinces of Sidamo and Balan, where the natural Moslem adherence makes the Christian Amharras unpopular; and he is fully able to marshal a savage force, spellbound by his powers.

These virtues, however, avail little against tanks and trucks, airplanes and machine guns which support an enemy infantry.

Desta had rationed and outfitted his army as well as Ethiopia can effect such things. His imperial father-in-law had supplied him with millet flour exacted with unrelenting levies from the farmers in the south of the empire; and Desta himself had entertained his sub-chiefs with flagons of French champagne and tins of caviar in all the regal splendor of a medieval Russian prince. All this strength and splendor went for naught as the implacable Graziani, permitting Desta to advance along the Ganale Dorya,

bided his time and struck. The stroke must have served to convince Haile Selassie, who had spared nothing in his gamble that the husband of his favorite daughter would be the popular hero.

I doubt that the King of Kings will ever again bring anything like such combined forces upon the field in pure battle array. His better advisors, watching the Belgians and the Swiss give savages the rudiments of western tactics, feared that these men would be slaughtered when they attempted to rush matters without auxiliary arms. Henceforth it must be plain to the Ethiopians that the small striking force, — the little independent groups bent upon petty killings and minor looting — will be the surest method of cutting to the heart of Italian morale.

Naturally, the Italians know and fear such tactics. Their main enterprise will be, throughout the rainy season ahead, to avoid anything like sequestered and independent patrols. For such a lonely patrol, in the morass of the plateau in the rainy season, might be compared to a small group of men hunting a family of tigers, with the tiger also being given high-power rifles as well as natural savage advantages. Haile Selassie, having witnessed the destruction of Ras Desta's army, and having waited patiently for Ras Kassa and Ras Seyoum in the north to drive back the hosts under Marshal Badoglio, must now call off the hope of a gigantic mass attack to bring about another disaster such as that of the last century at Adowa.

The Emperor can understand now what the Italians have always maintained about that grievous defeat of Europeans, fighting in a savage

(Continued on page 3, col. 1)

Deaths Among Polish Artists.

KAZIMIERZ JUSTIAN

The death of Kazimierz Justian on Monday February 24, came as an unexpected blow to the Warsaw public, for this artist in the full development of his talent had scarcely reached the age of 48. He was especially accomplished in characteristic and dramatic roles; in these he gave his best creations, always marked by penetrating, subtle and intelligent artistry, as well as by painstaking attention to the smallest details. It is impossible to enumerate here all the splendid roles of this great artist. We can but mention those which were his favourites: Caleb in *The Cricket on the Hearth*, Barret in *The Barrets of Wimpole Street*, Pagatowicz in *Big Fish*. The Notary in *Pan Damazy* and Secretary-Leporelio in *Don Juan* of Rittner.

The death of Justian is widely and deeply mourned not only as the loss of an uncommon artist, but also as that of a person of great virtues of heart and character.

ZULA POGORZELSKA.

This month also witnessed the death of Zula Pogorzelska, the most popular and most beloved artist of Warsaw. Although she played mostly in musical comedies and sketches, a field of art generally assumed to be rather trivial in nature, nevertheless she was always able to rise above triviality and give beautiful creations of true art. Her personal beauty, charm and talent made her from the first moment the darling of the Warsaw public, for Zula, more than anyone else, knew how, in sentimental songs and comic sketches, to reach the hearts of the audience, who also repaid her with admiration and love.

She was truly a source of joy and pleasure for Warsaw — the smile of the capital

Arno

MOSCOW

The "Emblem of Honour" is the name of a new Order created by the Soviet Government. The badge will bear the inscription "Workers of the World, Unite" on a red flag held by a man and woman worker, and will be awarded for civilian services of all kinds. It is to be distributed more widely than the three existing main orders of present-day Russia. These are the Red Star, reserved for members of the armed forces, the Red Banner and the Order of Lenin. Besides these, there are the more recent titles of "Hero of the Soviet Union," reserved for persons achieving feats of exceptional audacity, and "Hero of Labour." The last two honours are generally accompanied by an annual money payment.

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Unexcelled in Taste and Aroma — From British African Colonies

Baltic Countries

Vol. 1. No. 2.

The second number of the periodical, *Baltic Countries*, published by the Baltic Institute, has recently been issued. It contains a considerable number of articles, a large section of reviews and some useful bibliographical lists. A statistical appendix (Baltic Yearbook) shows the area, length of frontiers, population, agriculture, trade, industry etc. of the Baltic countries.

Among some 50 contributors, including many members of the various Baltic universities are Helmer Eneborg, secretary of the Federation of Swedish Ports ("The Economic of Swedish Shipping"), Henri de Monfort, secretary of L'Institut de France ("The Influence of French Revolutionary Ideas in Contemporary Estonia, Livonia and Courland"), Henryk Łowmiański, professor of East European history at Wilno University ("The Ancient Prussians"), Bruno Suviranta, lecturer in economics at the University of Helsinki ("Economic Co-operation between the Northern Countries"), and J. Janusson, director of the Economic Section, Central Statistical Office of Estonia ("The Economic Stricture of Estonia").

EDUCATION

(Continued from page 1, col. 1)

There is one method, however, that has not been touched upon, and this requires the active cooperation of the business man. It is well known that in countries to the west, the poor student counts on part time jobs, not necessarily tutoring, to help him balance his budget. These jobs may range all the way from waiting on tables and even delivering newspapers to some sort of clerical work in the evenings. Student pride, it must be admitted, is great handicap in this country, but, instead of passively waiting from some solution from above, it might be effective to change this

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CHANGE TACTICS

(Continued from page 1, col. 3)

country, was due to lack of correct maps, to scarcity of military information, faulty staff work, — things which an airplane can now supply in a day, field wireless correct in an hour.

The reorganization of Ethiopian forces, so cruelly shattered by the mechanized arts of the Italians, must now proceed along the line of trivial groups and raiding patrols expressly commanded to attack small points and isolated posts. Such tactics will force the Italians to remain in compact groups, near the most passable of communicating roads. These tactics on the part of the Ethiopians will effectually check further advances and keep the ball of sympathy rolling in European capitals until such time as the household of Europe can settle its interfamily squabbles as to the spoils of the last of free Africa.

That many advisors have been against the mass forces of Ras Desta, Nasibu, Ras Seyoum and Ras Kassa is not, think, common knowledge. However, I can testify that Wehib Pasha, Turkish generalissimo of the southern Ethiopian front, had from the outset recommended the independent striking force as the surest means of checking Italian aims. As early as last August, when I first met the old gentleman, he was arguing that a force of twenty-five hundred picked

men, scattered along the approaches to the highlands, would strike more terror into the Italian army than fifty thousand savages brandishing rifles in the face of machine guns and airplanes.

That the Emperor deliberately refused such a request became common knowledge around the Pasha's headquarters. What no observer grasped, however, was the significance of this refusal. The Emperor dared not organize such forces within his borders unless as a last desperate remedy; for it is quite conceivable that such groups would not be content with striking only at Italians. Such a group of Somali camel corpsmen, if they were so minded, would strike with equal zest at Gallas or Amharras in that country where all men bear arms and fighting is their sole occupation.

The Emperor refused all such advice, and herded his forces under the four Kings whose loyalty was beyond all question. He simply massed them, it has turned out, for Italian slaughter, but Haile Selassie, being the most astute of savage rulers, will not make the same mistake twice. I should not be surprised to hear soon, from our camera man at Harrar, that the southern forces are turning back into the bush to fight in their own way, in small groups and sudden bickerings answerable to none but their local leaders. And surely they have a text book for such matter, ably written and demonstrated by the late Colonel

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FRIDAY, FEBRUARY 28, 1936

Art, Music, Literature

Rachmaninoff at the Philharmonia.

The brilliant success of Rachmaninoff may be called a demonstration — a demonstration that the public responds to spontaneity, sincerity and poetic feeling. Rachmaninoff enters into no compromise with modernity. He is proudly conservative as he himself has said. His music is individual, is inspired, but technically he opens no new paths, in form he follows the traditional models. Yet how fresh is his music, how direct its appeal. The C Minor Concerto, magnificently played by its author, is well known to music lovers, but a composition new at least to Warsaw was the Rhapsody on a theme of Paganini. This work is brilliantly effective, making the highest demands on the virtuoso, but, at the same time, it is musically interesting and original. In its interpretation Rachmaninoff revealed his high pianistic qualities although in his playing the pianist is dominated by the composer. The creative artist asserts himself above the reproductive one as indeed it should be as one cannot but sympathise with the artist in his complaint that the demands of concert playing leave him too little time for composition.

The Yugoslavian conductor Lovro Matačić showed skill and discretion in directing the orchestral parts of the concerto and the Rhapsody, and gave furthermore a successful rendering of Czajkowski's Romeo and Juliet and two fragments from Adam Wieniawski's musical fairy tales. The hall was filled to overflowing.

K. M.

Twelfth Night, Or What You Will

As often as we see in the theatre a play of Shakespeare's, we cannot but wonder at the truly eternal vitality of this master. No one classical



TWELFTH NIGHT.

Scene from the third act. Sets of Daszewski.

author has been able to stand the test of time and arouse interest today either by curious design of theme or by uncommon individual talent, but is usually a representative of his epoch. Shakespeare, however, stands over time and men, and his works evidently have the elixir of eternal youth, for not only have they lost nothing of their freshness and colour, but often the ideas expressed are more new and more original than those we find in works of today.

In comedy, especially, which is so prone to ridicule the individual foibles of a contemporary epoch, Shakespeare was able to outlive his age, and in the play now being presented by the *Teatr Polski*, we see masculine self-

fascinating romanticism of the Viola and Olivia, and the Sebastian and Orsino stories.

The *Teatr Polski* presents *Twelfth Night* under the stage direction of Karol Borowski and in the decorations and costumes of Władysław Daszewski. Both of these put greater stress on the comic and burlesque moments of the play, and as compositions were were undoubtedly interesting yet perhaps too little connected with Shakespearean style. At any rate, we must admit the great individuality and freshness in ideas of Daszewski, and welcome them with applause. As the tendency to burlesque is innate in this artist, and on this plane he gives his most curious works, these conceptions of *Twelfth Night* were no surprise to us.

Mr. Karol Borowski, as stage-director, gave a very carefully prepared presentation especially successful in the scenes of the famous night feast and Viola's duel. Perhaps the romantic side of the comedy was treated by him with some dryness.



TWELFTH NIGHT.

Sebastian (Marjan Wyrzykowski) and Viola (Jadwiga Smosarska).



TWELFTH NIGHT.

Scene from the first act. Sets of Daszewski

conceit and vanity shown in a comic and satiric light. We have seen this comedy again with greater pleasure in that the penetrating humour and satiric tone is so harmoniously united with extremely beautiful poetry and

Of the artists, Józef Kondrat must be mentioned for his interesting and intelligent production of Buff. Capital and not over-played creations were given by Józef Węgrzyn as Malvolio, Kurnakowicz as Sir Tobias, Janina Macherska as Mary, only her costume too much resembled that of a Bretagne peasant, and Mieczysław Boroway as Fabian.

The romantic temper of Orsino was well enhanced by Leon Łuszczewski, the youthful nobility and bravery of Sebastian were perfectly united in the interpretation of Marjan Wyrzykowski. The rôles of Viola and Olivia did not agree with the artistic possibilities of Jadwiga Smosarska and Zofja Tatarkiewicz-Woskowska.

—Arno

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PRESS REVIEW

The press continues comment on Premier Kościłkowski's exposé before the Sejm. *Kurjer Poranny* preserves a certain reserve, but approves the Premier's moderation in not generalizing too much.

He does not admit totalistic questions since he does not wish for totalistic solutions, and that is, in our present day circumstances, his most valuable asset.

But the journal defines the Premier's policy as "evolutionary-conservative," and has doubts as to whether or not his plans can be realized.

This will depend in a great degree on the echo it awakens among the sphere to which it (the exposé) was addressed, i. e., in so far as the world of the possessor responds to the call of the Government with the same readiness as the world of labour has presented and still presents its assent.

The *Kraków Ilustrowany Kurjer* particularly stresses the fact that the Premier places the basis of the political work of the government on the idea of the new Constitution.

He draws a line of division between the members of the community. Whoever honestly and sincerely stands on the basis of the constitution always has an open way to cooperation with the Government, but he who desires to deform this great heritage for the purpose of his own interest will naturally always be an opponent of the Government whatever may be his political creed or past. This line of separation on the basis of the new constitution which is in turn based on the supremacy of the President of the Republic, constitutes a political declaration, the importance of which will be duly appreciated by the public opinion of the country.

Czas asks how the Premier will realize his programme. It says:

Each of the problems discussed by the Premier has an important significance. But the principal question is how the Government intends realizing the proposed solutions. There is no necessity of convincing anybody of the need of reconstructing private initiative, but everyone would like to know how the government intends doing it. For some time we have heard about the limitation of state control over private enterprise, but in the Premier's exposé there was no mention of it. This means that this intention has not yet begun to be realized.

The conclusion of *Czas* is that the Premier's speech contained no concrete plan.

Gazeta Polska reminds us that Poland has creditors not only in Germany but also in Soviet Russia.

It is a matter of eighty million gold rubles which our eastern neighbour bound herself to pay us in the agreement in the Polish-Soviet Peace Treaty in 1921. The date of payment was April 30, 1922, or fourteen years ago. From that time on this sum has become a loan to the Soviets by Poland without our will. All must admit that we have shown the maximum of patience in allowing a state so much richer than ours to profit by a fourteen years credit without interest for a sum of over 140,000,000 zlotys.

The writer explains that Poland understood the difficulties through

which the Soviets were passing: the long period of civil war, of famine and so from humanitarian motives did not press her debtor. She understood that when these hard times had passed by, her debtor would honour the bond. But this has not happened.

The Soviets behave as though this matter were non-existent. Therefore we must raise the question, all the more so as, according to public utterances in the most authoritative Soviet circles, of the Commissioner for Finance, Hrynko, and the Commissioner for Foreign Export, Rosenholz, the financial condition of the Soviet Union is said to be brilliant.

Speaking of the nomination of Colonel Adam Koc as President of the Bank of Poland, the *Gazeta Polska* writes:

The change in the presidency of the Bank of Poland and the entrusting of this office to Colonel Adam Koc allows us to suppose that the vacillations in the Government, widely discussed by Polish gossips, have reached their limit, and that the Government is returning to the road on which it trod so boldly at the beginning. This is the logical conclusion to be drawn by Polish and foreign opinion from the above change in the direction of the Bank of Poland.

Le Temps has an article on Polish-French relations saying that the Poles should understand that it is a mistake to judge the French according to speeches made in France or by articles appearing in the press.

They err also in thinking that France is dissatisfied with the evolution of Polish-German relations tending toward the establishment of good neighbourly relations. Polish-German policy testifies to Polish political sense and ability to manoeuvre, but it ought not to absorb Poland so much as to prevent her from estimating the totality of the task weighing upon her as a great European state.

The pro-government as well as the opposition press are unanimous in their agreement with the article cited by us last week from the *Polska Zbrojna* urging that no cuts be made in the military budget.

Głos Lubelski writes:

Poland's two largest neighbours have healed the wounds received in the Great War, and are now fully prepared. The quality of the technical forces possessed by them exceeds all the world has even ever seen, especially that of our western neighbour. . . . The question of adequate arming has been duly pressed, but the problem of finding funds is the most burning.

Kurjer Poranny, quoting the words of General Kasprzycki in his budget speech, says,

I must state with entire conviction that in this atmosphere created by general arming it will shortly be indispensable for us to find further means for strengthening our defense.

The journal further states,

And here at the end of our considerations on the military budget we are facing the same truth which lies at the bottom of the educational budget, — the revenue of the impoverished community ceases to respond to the demands and needs of a modern state.

ENGLAND IN MOURNING

Although the Court will wear black for six months, great changes have taken place in the observance of mourning since the death of Edward VII. Velvet of dull surface now ranks as mourning and will be much used for evening gowns. Dull satin is another fabric that is now permissible as mourning, and crepe de chine, marocain, nets and fine tulles are much in demand.

Black chiffon and this filmy tulle will compose some exquisite dinner ensembles. There is much resemblance between the black chiffon and tulle "grande toilette" of to-day and that of Edward VII's time. The modern black ensemble of fragile composition has the same charm, grace and distinction. Corsage and waisted line, with a slimmer, but equally long and trained skirt, are fashioned on much the same lines.

The most popular hats of the moment are soft black felts and Petersham berets. The pork-pie style is also with us in black Baku straw, with a wide velvet band. Black coq and ostrich feathers will adorn formal shapes.

Stitched black antelope gloves are in vogue for mornings. In smart afternoon and evening wear finest black suède gloves are in three lengths — wrist, under-elbow and just over the elbow. Black stockings, however, have not been adopted, the most popular shades being gunmetal or "off-black".

* * *

During this period of national mourning, even the beauty parlours have gone into black. Scents, lotions and salts are displayed in black glass bottles, and powders are made up in black containers.

Black ornaments are being featured for the evening coiffure, varying from large combs of Spanish design to narrow bandeaux.

The Ukrainian press, represented by *Dilo*, writes with satisfaction on the Premier's exposé.

There is no discussion on theoretic matters long ago decided by life itself, the question of national expansion or the possibilities of assimilation has been left as it should be to the area of cultural competition of equal with equal, the conception of healthy patriotism has been separated from chauvinism, the moving power of which is hatred. All of this awakens a feeling of pleasure in us.

The writer expresses the wish that the words of the Premier should penetrate all circles, not only to the national democratic ones but also to local administrative ones which, according to the author, "places the Ukrainian population in the rôle of a minority of second class and lesser value".

The Flying Dutchman

The revival of the beautiful opera of Richard Wagner, *The Flying Dutchman*, was awaited by the musical spheres of our city with the greater interest and satisfaction as our Opera (as we have pointed out several times,) has not offered us of late many moments of true artistic value.

The performance of *The Flying Dutchman* had indeed some moments of high artistry. For the orchestra augmented to more than 80 persons by the members of the Philharmonic ensemble, under the direction of its talented chief, Mr. Adam Dolżycki, played very well and drew out all the colour, force and splendour of the dramatic moments and admirable poetry contained in Wagner's beautiful work. This was indeed the best side of the performance, and as in this great composer's operas the orchestra-part dominates everything we had no little aesthetic and artistic pleasure.

The cast, however, was not sufficiently prepared for such an honourable task as reproducing the Wagnerian heroes. The understanding and interpretation of Wagner's style is the summit in the artistic career of an opera singer, and requires hard work and much experience. It is not to be wondered at, then, that such young artists, as Mr. Beval and Mr. Tysiak, still unprepared even for the Italian operas, were not equal to their rôles. Miss Franciszka Platówna, though singing well, did not give any dramatic individuality to her acting, and was far from our conception of Wagner's heroine. Only the leading part of *The Flying Dutchman* had a suitable interpreter in the person of Mr. Eugeniusz May, the best of the whole cast.

The choruses were not always well prepared and lacked clarity in their singing. Also the voice of the prompter, disagreeably audible to the whole audience, proved that the opera had had too few rehearsals.

In the directing of Zygmunt Zaleski we did not find any new ideas. The situations were similar to those in the last presentation of *The Flying Dutchman* some years ago, the machine-made clouds were as hopelessly artificial and comic; only instead of the hero's vision there was this time a rather shop-worn rainbow.

— Arno

We live only once.

Stefan Kiedrzyński now celebrates a double jubilee; he comes to the twenty-fifth year of a literary career, and, at the same time, presents his twenty-fifth comedy, *We Live Only Once*, at the *Teatr Letni*.

This double jubilee would have been more joyful for us if Kiedrzyński, during the last few years, had showed an increase in power rather than a

growing feebleness. He never, however, pretended to bring new ideas or themes to the stage, but could always be counted on to paint a clever and plastic picture of contemporary life, usually Warsaw. The very number of his works shows that his invention is fertile, but profound social problems and fundamental considerations were spheres rather unknown to this author.

During these past few years, his plays have begun to be similar. Only the names have been changed, but the figures, situations and themes are always the same. Perhaps the previous success of Kiedrzyński has made him rather lazy and content to live on the dividends of his popularity perviously attained.

The present play, moreover, can be accused of poor technique, something that cannot be said of his previous works. The dialogues are long and dull, the humour is stereotyped, and there is no logic in the author's conception. The theme, in a few words, is that a young and poor architect, Kłusek, receives work from Mr. Czerzyński, a rich man. The wife of the rich man falls in love, with Kłusek, and wishes to marry him. The architect also falls in love, and sees for himself a career in such a marriage. In the mean time, he makes an acquaintance with a millionairess, Madame Nissen, and he deserts the rich man's wife for a richer.

The author tries to convince us that all this is done from idealistic motives, but this thesis is hard to understand and can be too easily objected to.

The play received a very good cast. Mila Kamińska had great feminine charm, and brilliantly delivered the lines of the millionairess, Nissen. Nina Świerczewska showed that she has great qualities which would show to better advantage in more interesting plays. Tadeusz Wesołowski, as the hero, Kłusek, could not have been sympathetic if he would due to his rôle. A good comic episode was given by that capital artist of farce, Antoni Fertner. The play was well directed Chaberski and decorated by Jarocki.

Arno.

Recitals of Beethoven's Piano and Violin Sonatas.

Two excellent artists, Simon Goldberg and Lili Krans, gave three recitals of Beethoven's ten violin and piano sonatas at the Conservatory of Music. The two performers are ideally in unison, neither overpowers the other, but each plays in perfect harmony with the other. To hear such an ensemble is a rare treat, and it is much to be regretted that, except for one evening when the Kreutzer Sonata was on the programme, the hall was so poorly filled. The one criticism that might be made is that the pianist is occasionally violent in her dynamic effects perhaps because of a certain sharpness of tone.

K. M.

FASHION NOTES

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Roumanian visitors have introduced some novel notes into Paris fashion; examples — grey suede Russian boots to match grey suede Cossack cap, edged with grey lamb; evening beret made entirely of carved crystal; exquisitely embroidered waistcoat with tailored suit, carved wooden bracelets with charms dangling, including one-inch miniatures of Mussolini, Hailé Selassié (with cape) and Hitler (with swastika).

* * *

During the recent New Year festivities, a new fashion in period — the early Georgian age — has been launched in the ballrooms of country houses.

Costume balls are a feature of entertaining at the moment, and the period of George I and George II takes pride of place. The gowns women are wearing are in flowered brocades, worn over hand-embroidered petticoats, completed by a curled white wig and patches.

Tudor styles are going out of fashion, but Early and Mid-Victorian dresses are enjoying a minor vogue.

* * *

Whatever style you affect in the evenings, you must at all costs be glamorous. To that end, gleaming lamés and luxurious velvets are popular. They must be cut by cunning hands and still more cunningly pleated, gathered and draped to suit the figure.

A new fashion is the "Midnight Tailormade," so called because it can be worn from 6 p.m. to midnight. A skirt and jacket of silvery grey satin has a waistcoat of mulberry velvet. A brown velvet suit is covered with gold braiding showing the new "dragoon chest" — wide at the shoulders and narrow at the waist.

Another evening tailormade of black velvet fastens with large gold hooks and eyes and is worn with a braid "dickie." Skirts for evening are shorter, waists smaller.

* * *

The latest form of the halo is the parlour maid's cap in black satin. Haloes are also made of little bird's wings and of horsehair meshed lace that can be rolled down to cover the eyes in yashmak fashion. Some millinery has blossomed out into lapests at the side, as worn by old ladies long ago.

Both China and Russia are influencing spring fashions in dresses and suits. Quaint patterns may be expected on silks and woollens and for the later spring and summer we are to have a riot of colour by day much as we now enjoy at night only.

IN BRIEF

On Wednesday, the Sejm passed the budget for the fiscal year 1936-37 in its second reading. The general discussion was preceded by a short speech by Minister of Finance Kwiatkowski. The vote was unanimous.

At Brześć, the police arrested a certain Friderrico Guirrin, who, from his passport, seemed to be an Italian deserter from the Abyssinian front. He is being held pending further investigation.

A certain English firm has made an offer to the Ministry of Posts and Telegraphs to install a pneumatic system in Warsaw to speed up the delivery of local mail. Although the authorities have given no definite answer, it will probably be negative as such an installation would be very costly.

Vice-Marshalski Miedziński has introduced a bill in the Sejm which would do away with the right of entail.

Fifty-three million zlotys is to be spent for investment this year by the Government.

The records in the case of the assassination of Minister Pieracki have been completed. They cover 540 typed pages.

On Sunday, General Goering passed through Warsaw on his return journey to Berlin.

The report for the second decade in February of the Bank of Poland shows an increase in the gold reserve of one hundred thousand zlotys, and a decrease in foreign exchange of Zł. 4,000,000. The ratio of the gold reserve to currency is 41.84 or nearly twelve points over what is required by law.

The industrial production index for January was 65.1, or 6 per cent. less than in December. It is emphasized that this fall is seasonal.

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Int. Eugeniusz Zaczynski
Burmistrz i Przewodniczący Komitetu (Zarząd) w Zakopanem

Zakopane, dnia 23. II. 1936 r.

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the most hearty invitation to all
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Eug. Zaczynski



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Shirley Temple and John Boles are gathering triumphs in "20th Century Fox" superfilm "Curly Top," to appear shortly in Cinema "EUROPA"

MADRID

Many of the old name plates in the streets here are being replaced by new ones which, besides having a far more attractive lettering, bear a topical illustration. Some of these modern drawings are very decorative,

especially the figure in the Calle de San Justo. Visitors from London who would like to see the idea copied at home suggest a ruff as the design for Piccadilly, as its name derives from the Spanish pickadils, or ruffs, worn in Stuart days, when the only house in the street was a ruff shop.

CROSS WORD PUZZLE

C	O	M	A	T	O	N	T	R	A	P
A	R	A	B	I	R	E	R	A	C	E
P	A	R	A	D	E	W	E	I	G	H
E	L	I	T	E	R	A	G	E	S	
		N	E	A	R	H	A	L	E	
R	O	E	R	O	F	E	S	D	O	G
A	N			L	O	W			W	E
W	E	D		M	E	T	E	S	N	E
		E	R	O	S	D	I	C	E	
C	A	V	I	L					D	R
O	P	I	N	E	D				B	E
D	E	S	K		A	G	E		S	L
A	X	E	S		M	O	T		S	E

HORIZONTAL

1—Game fish, 5—Coarsely ground grain, 9—Path of a heavenly body, 10—Assign, 12—Adhesive medical application, 14—Gets into action, 16—Enjoy, 17—Verbal pledge, 19—Make lace, 20—Kiln, 21—Starts to grow, 22—Triangular medieval shield, 23—Trials, 25—Countenance, 26—God of war, 27—Small molded mass, 29—Dealers in cloth goods (Eng.), 31—Close, 33—Was indebted, 34—Leaves, 37—Wine vessel, 38—Declare, 39—Exclamation to attract attention, 41—Enclosures, 46—Metal, 47—To wax, 48—Noose, 49—Printer's measure (pl.), 50—Fixed quantities of yarn, 52—Beast of burden, 53—A combination ice and sailboat, 55—Loyal, 57—Inaccuracy, 58—Rows, 59—Stitches, 60—Hobbies.

VERTICAL

1—A thicket of bushes, 2—Away, 4—Be seated, 4—Short distance, 5—Whirlpool, 6—Otherwise, 7—High in the scale, 8—Dallied, 9—A relish, 11—Kind of bullet, 12—Scheme, 13—Clerical collar, 14—Presaged, 15—Card game, 18—A

hindrance, 24—Urge sharply, 26—Copy, 28—Hostile invaders, 30—Out, 31—Godfathers and godmothers, 32—Turn to the left, 34—Tropical fruit (pl.), 35—Display, 36—Downright, 37—Rectify, 40—Silk worm, 42—Nut, 43—Roads, 44—Deals out sparingly, 45—Hastened, 50—Pack, 51—Ego, 54—Metallic earth, 56—By way of.

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Polish Production

CASINO

"Call of the Wild," Clark Gable
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EUROPA

"Magnificent Obsession," Irene Dunne
British Production

FILHARMONJA

"Mazur," Pola Negri

MAJESTIC

"Chu Ching Chow," Anna May Wong
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PAN

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