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Tory and other Island Kingdoms

By Richard M. O'Hanrahan

Strange islands line the coast, varied birds skim the sea or float on high and countless swarms are darting through the deep—and here is the home of fearless men and noble women, of man whose spirit is as buoyant as the wave on which he rides—of women in whom the mould of nature has been regained. Such is Tory Island—the ancient stronghold of the Formorians—a legendary race of gigantic pirates whose chieftain (1200 B. C.) was the one-eyed Balor of the Mighty Blows. Such was the tiny island of 300 souls over whom Mary O'Heraghty held sway and was their "Queen" and first lady of the land for thirty odd years, having succeeded her father, Patrick O'Heraghty who, unlike the other islanders, was a mere dwarf in stature. However, his four-foot odd of kingship did not in the least detract from the respect of his "subjects" or their implicit obedience to his commands.

The island governed by the O'Heraghtys lies over nine miles from the mainland and is only three miles long and one mile wide, and is almost completely isolated from civilisation, as it is well-nigh impossible to land there in a rough sea and having once landed, it is still more difficult to return. The island contains 1200 acres of which roughly one-sixth is capable of cultivation. The inhabitants, therefore, look to the mighty Atlantic for a living and the Tory Island fishermen has no equal in any part of the world. They are six feet tall, have handsome and intelligent features, with dark complexions of a Spanish cast. The women also are tall, dark-featured, well-formed and for size and mould they might have been the mothers of Titans. There is an air of dignity and solemn majesty in all their movements as if the voice of the sea that is ever singing about them had sunk into

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POLISH TRANSPORTATION IN 1935

CARLOADINGS.

During 1935 there was noticed a substantial improvement in railway activities. According to data supplied by the Ministry of Transportation, the daily average of car-loadings during 1935 amounted to 12,191 cars of 15 tons each as compared with 11,756 a year ago. The above figure of 12,191 is accounted for as follows:

Car-loadings on Polish Railways	10,787
Car-loadings in Danzig	163
Car-loadings received from foreign railways and transit	1,241
	<hr/>
	12,191

TRAFFIC AT THE PORTS.

The Polish port, Gdynia, made further progress during 1935. 9550 vessels came to or departed from Gdynia, representing a net tonnage of over 9,000,000 tons a year ago. Of the above tonnage, the leading place is occupied by Sweden followed by Poland, England, Denmark, Norway and others. As contrasted with Gdynia, the activities of Danzig underwent a further decrease, i.e. 9035 vessels in 1935 of 5,700,000 tons as compared with 9759 vessels of 6,339,000 tons in 1934. The general volume of freight carried by vessels coming to or departing from Gdynia reached a figure of 7,653,000 tons against 7,320,000 a year ago and 6,208,000 two years ago, thus evidencing an all time peak. The principal exports through Gdynia, according to the Bank of Commerce Bulletin were: coal, sugar, textiles, chemicals, grain, bacon etc. Principal imports: minerals, machineries, cotton, fruits, rice, etc.

During 1935 further investments were made in the Port of Gdynia to meet the needs of steadily increasing freight and passenger traffic. Thus, in the first place, 1,155 meters of new piers were constructed, 794,000 m³ dredged, and 17,000 m³ of embankments, also a number of administration

buildings and a new warehouse. At the same time the local cotton warehouses, as well as these for warehousing herring have been considerably enlarged. The grain elevator has been finished.

The increasing importance of Gdynia is further evidenced from the comparison of tonnage handled in 1935: Gdynia 7,653,000 tons, Danzig only 5,093,014 tons.

THE MERCHANT MARINE.

The naval construction programme was carried out as planned. Thus in 1935, 25 new units were constructed in foreign dockyards, this includes the M/S Piłsudski of 14,300 tons. All in all, the Polish Merchant Marine by the end of 1935 had increased its gross tonnage by 25%.

AIR TRANSPORTATION.

The Polish Air Lines "Lot," a State controlled enterprise, possessing a virtual air transport monopoly in Poland, had to record a slight decline. Thus the number of flights made in 1935 was 6,806 representing 1,660,558 km. flown as compared with 1,760,000 in 1934 or a decrease of 3%. All in all, the Polish airlines carried in the year under review 22,192 passengers, 63,250 kg. of mail, and 370,000 kg. of freight.

ROAD AND HIGHWAY CONSTRUCTION.

The road building programme was steadfastly adhered to despite the general financial stringency and further cuts in budgetary expenditures. During the year under review, 1,333 km. of hard surface roads were built while 415 km. of existing roads were improved. At the same time 1112 metres of new cement, 428 metres iron and 4582 of wooden bridges had been constructed.

Moreover 2,777 km. of highways were inspected and on 15,800 km. small repairs have been made.

For the year 1936 there has already been appropriated 223,000,000 zlotys

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PARIS

The work of repairing and re-gilding the great dome of the Invalides church, beneath which Napoleon's tomb lies, has begun. It is intended that the repairs shall be completed before the Paris Exhibition opens next year, since the Invalides, being quite near the Exhibition site, is sure to receive a record number of visitors in 1937.

The dome was built by Mansart at the beginning of the seventeenth century on Grecian lines and consists of two cupolas. The first of these, in twelve painted compartments, opens immediately above the tomb.

When resplendent in its new and glittering glory, the dome will boast in its regilding a quarter of a million pieces of gold leaf, each measuring about three and a-half square inches. Only the decorations are being regilded, but these represent a considerable area of the dome. At present they are scarcely distinguishable, as the last restoration work was done in 1866 and time and weather have played havoc with the gold leaf then. The faint glints of gold, seen only on a sunny day, were considered by many to give a rare beauty to the place, and Parisians will sigh for the loss of it in spite of the new and golden perfection that will supplant it.

The remains of Napoleon were placed in the beautiful tomb in 1840 with great ceremony. Looking down upon it from the marble rail above, it is seen suffused in a soft sunset glow, obtained by the finely tinted windows, yellow at the sides and bluish above. The great sarcophagus is cut from a single block of magnificent Finland granite, of a rich red, presented by the Tsar Nicolas; this slab rests upon a base of green Vosges granite. The sarcophagus is the work of Visconti.

This spring Paris will see a translation of the successful English play of Napoleon's life on St. Helena by R. C. Sherriff (author of "Journey's End") and Jeanne de Casalis, the actress. The restoration of the Invalides will therefore be accompanied by another tribute to the memory of the Emperor. One of the pallbearers in the grand cortège that bore Napoleons to rest in the Hôtel des Invalides was the aged Bertrand his friend and officer, who plays a principal rôle in "St. Helena".

RIVIERA

There was a large gathering in Nice the other day when the King of Sweden received at the Villa Massóna the Freedom of the City from the Mayor, M. Jean Medecin, together with a bust of himself (by the sculptor Maubert) in recognition of His Majesty's annual visits for many years and his participation in both social and sporting events on the Riviera.

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TRANSPORTATION IN 1935

(Continued from page 1, col. 3)

for various investments. Of the above, the largest amount will be spent on railroad and highway construction, while the balance will be divided among telephone extension, merchant marine and building industry, the latter having a 40,000,000 zlotys appropriation. The above does not take into consideration the amounts that will be spent by various State enterprises in the course of their regular investment activities, financed from their own resources. Moreover, the appropriation in question is to be made in connection with a general stimulation of the building industry.

As it may be seen from the above, considerable progress in all fields of transportation was made during the previous year. It is only to be hoped that this favorable trend will gain a further momentum this year, thus carrying the country both symbolically and visibly out of the depression.

Among the most notable arrivals at Canne are the Aga Khan and the Begum, who, attractive as ever, still favours white with pearls for evening wear.

Intimate friends of Prince Bertil, 23-year-old grandson of King Gustav of Sweden, holidaying with his grandfather in Nice, are not surprised at the termination of the Prince's romance with Christina Brambock. "That finished some time ago," said the Prince recently. "We are still friends, but I am working in Paris as Swedish Naval attaché. I am in Nice for a holiday and to see my Grandfather." Christina has film ambitions and is also a keen sportswoman. The prince's alliance with a commoner would not, however, have perturbed democratic Sweden in the least. Bertil had a precedent indeed in the marriage of his brother Sigvard.

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SEA FLIGHT NAVIGATION IS DESCRIBED BY EXPERT

By Frederick Noonan.

"Flying those Pan American Clippers 150 miles an hour through all kinds of weather, how in the world do you ever find those tiny islands out in the middle of 65,000,000 square miles of Pacific?" Literally hundreds have asked us that question in one form or another.

A steamship can take its time at such a task or in making any landfall. If clouds or fog make accurate navigation difficult, it can lie-to or creep along until conditions improve. An airplane, on the other hand, must arrive at its destination and proceed with its landing within a few hours of its schedule. The contrast has struck no one with more force than it has struck me. Until the clipper flights started last year, my only trip across the Pacific was made twenty years ago as navigation officer on a square rigger, one of the last of the old sailing clipper ships.

On a surface vessel the navigator's job is comparatively simple, a sextant's sight at the sun and a little trigonometry at high noon, another sight at sundown, an occasional reading of the ship's log whirling at the rail, then a bearing or two to plot from a coast-line radio compass station should the ship run into fog near shore. That much suffices, because even a fast surface vessel travels only five or six hundred miles in a full day. The flying clipper ships go that far in three or four hours. Even if our problems were as simple as those of a steamer's officers, we would therefore have some six times as much navigating work to do.

But it isn't even that easy. Fundamentally, we use the same three methods to find our way as they do, observations of sun and stars, estimations of our movement in relation to the ocean's surface, the directional guidance of radio. But each of these takes on its own new complexities when used from the air.

Celestial navigation is a case in point. It is still the mainstay in our technique, as it was in that of the old sailing clipper ships. As most people know, it consists of measuring the angle above the horizon of the sun or a star at an exactly known time, and from that angle computing one's latitude and longitude by means of mathematical formulae.

It is not overly simple even on surface ships. In the air it becomes complicated from the fact that the observer is not at sea level, the proper point from which to measure the angles above the horizon, but anywhere up to four miles above it. Sometimes, too, haze or clouds will entirely obscure the horizon from an airplane navigator. But we have developed for

our use a specially designed instrument, an octant instead of a sextant, whose "level-bubbles" create an "artificial horizon" at the plane's level. That means extra "correctives" to allow for the altitude point.

Then the speed of the airplane itself demands greater speed in working up one's data into a position "fix". A ship's mate might thumb through his tables for half an hour to get the ship's noon position. The ship would still be within a few miles of the "fixed point" when he had finished. But in the same interval an airplane would have traveled seventy or eighty miles and seventy or eighty miles is a long way to be off course.

To cut this time, our flight officers responsible for navigation have spent long months in training and in research to abstract from tables and almanacs the material which would be of use in each particular region of the Pacific. We worked out in advance the correctives we had to make for altitude. We devised special tables to cut down on other mathematical manipulations. In many cases we prepared graphs to replace these tables. Then each flight officer was required to spend hours on practice routines. As a consequence, the average time needed for computing sights and plotting positions has been cut from thirty minutes to six.

Routine navigation is done by means of "dead reckoning"—a process for keeping track of one's progress over the ocean by straight compass reading in relation to the surface speed being made. A ship's officer gets an accurate measure of the vessel's speed by use of a log which trails from a cable attached to the rail on the stern. He gets the ship's heading from the master compass. Since he has accurate charts of ocean currents and since the drift of the ship due to wind is small, it is then comparatively simple for him to plot a very nearly accurate course from such data alone.

But even this dead reckoning system, which, before the ocean transport operations of the clipper ships, was relied upon for most trans-ocean flights, is far more complicated from the air than it is from the deck of a steamer.

An airplane's crew knows only its speed through the air in the direction in which it is pointing. Head winds, cross winds, tail winds, are constantly on hand to make the speed and direction of the plane's progress over the ocean something entirely different. To find the latter the airplane's navigator must take periodic sights at some fixed point on the ocean's surface. That means, first of all, the fixing of some point on the surface to sight at. This problem is solved, at night, by

the use of high powered flares which drop from the plane and burn for several minutes after striking the water.

For daytime targets, Pan American developed glass bombs filled with aluminum powder. A split second after one of these has shattered after striking the water, the aluminum has spread out in a big shining patch, distinctly visible against the ocean's green or blue. A new instrument, which, by simple triangulation, affords an almost instantaneous check on the ground speed, has been developed, greatly simplifying older and cumbersome mechanics of "drift sights".

The third element—radio—is perhaps the most remarkable development of all. Radio direction finders for surface vessels have been in use for years. Heavy and cumbersome, they are seldom used for any appreciable distance off shore, because of their limited range and the inaccuracy of their bearings as distances from the shore stations increase.

Pan American engineers, eight years ago, when international air transport service was first undertaken, attacked the problem of providing positive radio flight control over the relatively great distances required on scheduled flight between North and South America. They were successful in perfecting radio direction finders, employing both short and long wave frequencies for distances up to 600 miles—or better than six times the consistent range of the standard ship's radio compass or the airway radio beam used on transcontinental lines within the United States.

As one of the preparations for Trans-Pacific operations, the engineers were successful in increasing the range of these direction finders to the remarkable distance of 2,000 miles. So the flying clipper ships, even in mid-ocean, have the same positive radio guard that surface vessels have near shore.

The signals from the airliner are measured by their minimum at the receiving station, where they are registered on a dial. The resultant reading gives the true bearing of the clipper from that station. This is then relayed to the clipper. So perfected is the system that complete bearings can be given from these ground stations at ten second intervals. Thus, a single station can tell a plane whether it is to the left or right of its course. Two stations can give it intersecting bearings to fix its position exactly, or even one station, by directing the clipper to fly at right angles to its course and then make a second change of direction, can determine such a fix. With the range of the direction finders, there are always two stations "on guard" at each stage of a trans-pacific flight.

In addition to the radio direction finders on the surface, a modified form of this system has been developed for the aircraft itself, so that each

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VICENT DRABIK

(A monograph)

Contrary to other European countries that might boast a wealth of publications exhaustively treating the cultural activity of their theatres as well as their most prominent representatives of theatrical art, Poland could not hitherto point to a single book portraying the artistic achievements of her theatre and showing its individual character and its splendid development.

Except for a special publication, *Teatr Polski (1913 — 1923)*, edited by Dr. Arnold Szyfman and published on the occasion of the 10-th anniversary of this stage, there was nothing in Polish theatrical history giving adequate illustration of the splendour attained by the theatre here.

This gap has only recently been filled by the magnificent edition of the monograph *Vicent Drabik*: this book gives a clear idea of the activity of one of the greatest stage-designers of our age and certainly the greatest figure in Polish stage-history for his sheer genius and individuality.

The monograph, edited by the *Vicent Drabik Memorial Committee* includes, besides short texts by Leon Schiller, Mieczysław Treter and Dr. Władysław Zawistowski (this last gives a very well-drawn and vivid study of Drabik) 120 colour-plates and duotones, among which may be found reproductions of many of the most impressive sets by Drabik, as well as of a number of set-designs by this artist, eloquent of his genius as a painter no less than as stage-designer.

Of course the book can show the great creative work of Drabik only fragmentarily; his full powers can be

appreciated only by those who witnessed his triumphs on the Warsaw stages. But nevertheless it gives frequent glimpses of his penetrating intuition for re-creation of, or more often co-creation with individual playwrights, showing the tremendous scale of Drabik's decorative abilities reaching from monumental architectural conceptions through magnificently sweeping and dynamic visions of fantastic worlds, stylized compositions or whimsical burlesques to those truly and inherently Polish. Since Drabik was a truly titanic figure in the history of our theatre, exerting a powerful influence on the development of a Polish style of theatrical incense, since his genius affected and still affects the other great representatives of the Polish theatre, this monograph really constitutes a splendid survey of Polish theatrical art beginning with the year 1916.

As a great part of the edition is published in French, this book will be a valuable document to the theatre lovers abroad, and will enable them to learn something of the Polish theatre and its aims through one of the greatest and most gifted stage-designers that ever worked for the theatre not only in Poland but in all Europe, the unforgettable Vincent Drabik.

Arno.

GROSSE LIEBE.

(Grand Passion)

On April 15 the *Teatr Polski* lifted its curtain for the first of a series of guest performances by *Josephstädter Theater* troupe of Vienna directed by the famous Max Reinhardt.

The play chosen was Franz Molnar's *Grosse Liebe (Grand Passion)*, which has been the hit of the season in Vienna. As usual in Molnar's, this one, too, displays great stage technique, intelligent humour, and a high degree of artistic culture, the emphasis falling on the development of the character of the heroine, Margit Agi. It would seem that the play grew up around this rôle, for it is one of the most gracious an actress can play, — a noble character betrayed in her deepest feelings and disappointed in her great love. It is no wonder the author succeeded in creating such an interesting rôle when we remember that he wrote it expressly for his wife, Miss Lili Darvas, whom we all admired for her splendid work in the film *Mary Baszkircew*. Miss Darvas' playing was a veritable artistic treat. The discretion and finesse of her artistic methods, her moderation in applying the broad scale of her talent, the sincerity and suggestive expression of her every word, all these together with her regal bearing and appearance charmed the audience from the first moment. Our admiration kept growing continually till it reached its culmina-

tion in the great scene of the separation of the sisters and the heroine's resignation from her love, a climax which Miss Lili Darvas intensified to the uttermost degree with her magnificent underplaying. Her suffering was so real, and her expression so pregnant of unbearable pain, that the audience lost its sense of being at a performance and suffered with her. In a word, a great performance by a great artist.

The other players of the troupe were very carefully cast, and were all artists of high talent, careful for the esthetics of every word, yet light and unlaboured in carrying a dialogue.

Miss Frieda Richards, in the role of Her Excellency, The Minister's wife, gave us a masterpiece of comedy. After seeing her in this one rôle, we do not wonder in the least at her high reputation in Vienna. To unite such direct *vis comica* with such aesthetic grace and charm demands an artist of the first water. Miss Richards may be sure that Warsaw appreciated her great comic and characteristic abilities, the best proof of which were her many and enthusiastic curtain calls. Incidentally, Miss Frieda Richards was formerly a famous *tragedienne*.

The announcement that Mr. Hans Jaray, who played Schubert in the film, *The Unfinished Symphony* would appear in this troupe roused a sensation, as might be expected. In *Grosse Liebe*, however, he had a very pallid rôle; still, it was possible to see that he was perfectly turned for a leading man.

Of the remaining players Miss Ruth Arie-Alba and Mr. Karl Paryla deserve special mention. The whole cast for that matter, under the excellent directorship of Mr. Paul Kalbeck, were a model troupe playing the charm characteristic of all Vienna, and presented a fine background for the brilliant talent of Miss Lili Darvas.

The *Teatr Polski*, packed to the last seat, applauded the guests from Vienna with noisy sincerity and enthusiasm.

Arno.

THE POPLAWSKI COLLECTION OF FLEMISH AND DUTCH MASTERS.

A great sensation in the artistic circles of Warsaw is the legacy to the City of some hundred ancient pictures collected by the late Dr. J. Popławski, amateur of the Flemish and Dutch schools. He was an eminent physician who, in the lucky, pre-war days, could indulge in his taste for these pictures out of his professional earnings, not as a mere hobby, but as a cultural, scholarly striving to unite in his gallery continuous specimens of the paintings from the XVI through

(Continued on page 6, col. 1)

PRESS REVIEW

I. K. C., writing of the riots in Lwów, points out that obviously the legal working men's parties are unable to control the masses. In bringing them onto the streets, telling them to march in procession, to cry "shame" after previously exciting them at meetings, they can never be sure that the crowds will stop at the limits imposed by the heads of the party.

"In the street there are communized elements, open communistic agitators, casual roughs, and other dregs of the population. All of these quite irresponsible elements, not kept back by any feeling of duty to the community and state, outbid the leaders of the legal worker's parties, who stand on the basis of the state and possess a legal and hence responsible party hierarchy."

The *I. K. C.* comes to the conclusion that bringing the workers onto the streets is not only harmful from the point of view of the interests of the State, but also from the political point of view of the Left parties themselves.

Warszawski Dziennik Narodowy discusses the question of the increasing revolutionary movement all over Europe. After criticizing the actions in Spain and France, it proceeds to discuss the revolutionary symptoms in Poland — saying that the newest manifestation is the penetration into the Polish intelligentsia circles "especially into those where the mixed Polish-Jewish element is paramount. It is clear that when the national movement has not found a basis, communistic ideology gains ground. A typical symptom of this is the going over of whole groups of youth, which were formerly considered as pillars of the governing camp, to communistic ideas. This is not surprising — there exist at present in Europe only two idea movements, nationalistic and communistic. All middle tendencies are condemned to extinction."

The *Głos Narodu* advocates that Polish traders should learn how to satisfy their customers better, to stabilize their prices and to be satisfied as are the Jewish traders with small profits. It says with truth "in the present hard times it is difficult to demand of the most patriotic Pole, conscious of his civic duties, to pay five zlotys for an article he can get for three. If we wish that the watchword "our own to our own" should not be an empty sound, we must above all organize and teach our traders, craftsmen, and industrialists the principles of calculation and the art of selling, seeking advantageous

markets, and in fact the whole alphabet of trading"

In *Znicz*, an organ of the peasant youth, there has appeared an article on the future of rural Poland in which the author makes some pertinent remarks on the so-called "People's Front." He says the countryside cannot have much confidence in the "People's Front" as it is led by communists who are not only enemies of a republican constitution but of the peasants themselves, as is seen from the examples in Soviet Russia where the peasants were deprived of their farms. "The peasant movement in Poland has above all its aim and knows the way that will lead to it. This aim is an agrarian constitution which will be able to rebuild the foundations of collective life and to conduct social justice. The way to attain that aim is a programme ensuing from agrarianism."

Czas maintains that the watchword enunciated by the present cabinet, at the beginning of its career "cooperation with the community" has until now not given the desired results. *Czas* asks what is the reason for this, for the Government without doubt entered on this path with the very best of good will. The answer is that the right means were not chosen. They did not understand how to interest the average citizen in active cooperation which would have an influence on the current of public affairs. This influence is lacking. The connection between the elected deputies and senators and the electors is too loose. While it is bad when the members are too dependent on their electors, and the good of the state suffers hereby, on the other hand our members of parliament have fallen into the other extreme. "Doubtless it is very praiseworthy that they endeavour to be directed only by the interests of the state, but, on the other hand, the interests of the state itself demands that they should voice the moods and desires of their electors."

"Another possibility for cooperation with the Government is created by the freedom of the press and freedom of public meeting. Dissatisfaction in opinion, which can find its expression openly and legally in the press or at political meetings, harms nobody. On the contrary, only then is it possible to counteract it effectually either by fulfilling its postulates when feasible and just or by suitable political counteraction."

The conclusion of *Czas* is that these paths have not been followed and hence the objective not attained.

Gazeta Lwowska, discussing the attainment of a balanced budget, writes that the essential fact is that the nightmare of deficit has been exorcised, and that in the future there is the actual possibility of adhering steadfastly to a budget that has no deficit. This fact will enable the Government to carry through a policy of active economic life. "This activity has already begun, and is advancing quickly not only in the domain of investment work undertaken by the Government, but also in the domain of private initiative, the support and animation of which is one of the aims of the present economic policy of the Government."

Gazeta Polska, in an article on the Lwów disturbances, writes that the conclusions to be drawn from the sad events are:

"In view of the undoubted weakening in the authority of the State, it ought to be re constructed as quickly and as strongly as possible. This task does not devolve on the Government alone. It belongs in no less degree to the community. The latter must concentrate, consolidate under the standard of the State. This is an indispensable condition if the destructive power of demagoguery is to be confronted with creative work and a regular development of political life."

FLIGHT NAVIGATION

(Continued from page 3, col. 3)

clipper carries a direction finding station of its own, with a range up to 1,000 miles and with which the clipper can tune in ships or any fixed stations to obtain bearings of its own.

Now, we might see what all this means in terms of the navigator's duties, say on the 2,400 mile, eighteen-hour hop from San Francisco to Honolulu. At the present time, in addition to the chief navigation officer, four of the six crew members work at the navigation problems in their post-graduate training course, on watches calling for two hours on, two hours of duty.

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(Continued from page 4, col. 3)

the XVII Centuries. He, whenever a good bargain was at hand, also acquired some fine specimens of the other schools, French (Rigaud, Bourdon) Italian (Bassano), and Spanish (Ribery) to cite only the greatest. The price was no criterium of the value of the picture.

Several of these pictures came from the Russian curiosity shops which had no experts and let the buyer pick and choose for himself the genuine, masterly thing; hence an aggregate of the best that could be had.

The series starts from the division of the Netherland art into distinct Dutch and Flemish schools. While both are characterised by a love of the common, every-day life down to its minutest details and "vulgar" aspects, depicting therefore interiors, scenes of people at work, etc., the Dutch are more sedate and static (Jan Victors) while the Flemish love the turmoil of movement (Peasant Feast of Van Craesbeeck). The Dutch chiefly excel in landscapes. In the XVII century this had ceased being a simple background for a religious scene, it had become a rich subject in itself with figures as accessories. Theirs is the art of depicting a cloudy day over the plain, a fire in the night (Van der Poel) moonshine (Van der Weer).

There are fine portraits such as the old "grannies", — either intensely realistic (Deyn?) or more soulful and symbolic, of a totally different inspiration (by the unknown Italian master), F. Bol's capital Roman soldier, and many others.

The chief attraction of the collection is a sketch of the "Christ Falling under the Cross", undoubtedly by Ruben's own hand.

A great amount of credit should be given to the compiler of the beautiful catalogue, which is in itself a wealth of erudition, representative of very wide and most conscientious research effected with the aid of experts throughout the world.

The exhibition does not include decorative works, and some pictures requiring further restoration, — also a number of gifts made previously to public institutions.

The Popławski collection will prove a valuable addition to the comparatively scanty stock of the National Museum Gallery. M. G.

PING-PONG

The second and last play presented to us by the *Josephstädter Theater Company* in the course of their six guest performances in Warsaw was *Ping-Pong*, a comedy by Hans Jaray.

This is a typical Viennese thing, full of humour and comical situations frequently bordering on farce, but

never dropping into vulgarity or triviality, a fine distinction that Viennese plays always succeeded in making. Humour and charm, joy and sentiment, all served up in a light airy form, appealing at times to our feelings, but never going too deep, — these are the qualities that always go with the merry waltz music from the banks of Danube. This is the essence of *Ping-Pong*. A number of typical farcical complications arising out of various just or unjust suspicions, adventures, love scenes are tossed into a basket and shaken up, as it were, to come out again as roarily funny situations. The author was able to bring a out these dramatic or farcical situations with an ease and unpretentiousness that added still more to the merriment of the whole. Those who win a complete success for himself.

Such scenes, for example, as the hero's mistress unknowingly confiding her love secrets to the hero's wife, the diplomatic dialogue of the husband with both the ladies, and finally the jealous scene thrown by both women over a supposed third rival, these are all moments which testify to the high talent of Hans Jaray not only as an actor but also as a playwright. Of course we should be rather slow to believe that in real life the hero would so soon win his wife's forgiveness for his betrayal of her; in a play of such uniform high spirits as *Ping-Pong* this easy solution is perfectly in place and justifiable.

The presentation of *Ping-Pong* again showed the high class of our Viennese guests as artists. In addition to their finess and sincere directness, they also hit a tempo which without losing any of nuances made the play a veritable fireworks of crackling humour and merriment. The merit for this undoubtedly goes to Max Reinhardt and of course to the director Paul Kalbeck.

The leading man was played by the author, Hans Jaray. To some extent he was hampered in *Grosse Liebe* by a colourless part, in *Ping-Pong* he had full opportunity to play himself out; and here, he was so brilliant as an actor, able to shade every word to bring out its lyric and humorous force. Besides, his handsome personal appearance set off his talents to advantage.

His partner, in the rôle of his wife was that great artist, Miss Lili Darvas. Her splendid talent was rather cramped in such an empty rôle, but nevertheless charmed us completely.

To show much artistry and subtlety in carrying a dialogue, to radiate such charm and elegance in an absolutely flat rôle requires an artist of the rarest quality. We can only regret that Warsaw has so few opportunities to see her, and hope that she will re-visit our capital soon.

The third triumph of the evening

was won by Mr. Karl Paryla who in his rôle gave an example of how true comedy can be driven home to an audience by intelligent choice of artistic methods, and the proper presentation of a bon mot. Every gesture, facial expression and movement served to sharpen the point of each joke.

The rôle of the mistress, always a hard one to do on the stage, was played Miss Paula Pfluger with tact and ease. Miss Ruth Arie-Alba as the stenographer and Mr. Max Brebeck in his episodic rôle were also good.

The whole performance, as can be seen from its various merits, was a great success. Arno.

ISLAND KINGDOMS

(Continued from page 1, col. 1)

their breasts and become a part of their very being.

They are a highly civilised people, speaking the Irish language and their laws interpreted by their late "Queen" may have been part of the famous Brebon Code, or a code particularly drawn up for their isolated sojourn on this desolate stronghold in the ever restless waves of the great Atlantic.

In the days of the great St. Columbille, Tory Island was selected as a site for churches and tradition tells us that Ailidus, son of Baldon set a ferocious dog at the Saint and the latter having overcome the beast commanded that no dog should ever again be introduced to the island. To this day, there are no dogs, rats or even frogs in the tiny kingdom and a "magic" clay that is taken from a well near the side of a grave at Mar-risher "on the Church of the Seven" possesses the power of keeping away rats, is a preventative of fevers and seasickness and an assurance to users against loss of any kind.

About 90 years ago there was neither magistrate nor clergyman, doctor nor lawyer on the island, but that is now changed as the island boasts a modern church, has a post office, an up-to-date lighthouse and a school where all instruction is imparted through the medium of the Irish language.

All the land was formerly held by the old "rundale" tenure by virtue of which each tenant had a proportion of every kind of land and no one a permanent possession of a separate part. This has long since been changed and land tenure is now on the same basis as on the mainland of the famous County of Donegal. The cliffs of Tory rise precipitately from the sea and on Tormore which rises over 200 feet from the sea is a large and apparently loose stone — called the

wishing stone by the Islanders. They say that whoever reaches this stone, plants himself on it and turns round three times, will have his wish gratified. Very few, I understand, have attempted this feat as in turning round one runs the risk of toppling over into the sea and so the magic powers of the celebrated wishing stone are seldom put to the test.

The antiquities of Tory Island consist of a Round Tower, the ruins of a monastery and the "Seven Churches", and peculiar custom prevailed there in the olden days of having a millstone or "Quern" in the foundation of every house or building. The latter custom has been verified by excavations recently made by archaeologists.

The "Queen" of the island, May O'Heraghty, was not easily distinguished from any of the other women—she lived their normal life and tended her spinning wheel and took on all the domestic duties of a good housewife. However, in legal matters on petty disputes of any kind, she was virtual dictator and so just were her decisions that seldom, if ever, was there any grumbling or a desire to question the wisdom of her findings. She was the descendant of Kings and Queens of the island from time immemorial and it is believed that several centuries ago members of her family held the lands for the benefit of the Church and were, although laymen and women, recognised as Archdeacons. When the Laws of the Church were changed in this respect the family still retained its Lordship or Kingdom, but in fairness to the islanders in general those of the Royal House never attempted to hold or have more than their ordinary neighbour. If we have to look for perfection in the human race and want to find unselfishness in its true perspective, we need only visit Tory Island and live the normal life of the fishermen and women of this ocean fastness.

The nearest relative of Mary O'Heraghty in the male or female line succeeds to the Kingdom and so the Solomon-like decisions of ages will be rendered by a member of tribe that has ruled the islanders for centuries. The late Queen objected strenuously to being photographed and consented only on condition that she was shown at work at her spinning wheel.

At this particular time, the Court was called together to decide whether it was proper to keep geese on the island as several complaints reached the Queen that they were destroying the sparse crops. The evidence having been given, a legislative decree was issued banishing geese from the island and so the geese went the way of the rats, dogs and frogs and are seen no more in the island kingdom.

The island now boasts of 21 species of birds, 11 kinds of fish and 41 types of plants, and never a reptile of any kind.

While dealing with Kings and Queens of the Isles of the West, no story would be complete without a short reference to Grace O'Malley, "Grainne of the Heroes," daughter of Owen O'Malley, chief of the Western Islands in the sixteenth century.

On the death of her father, "Grainne," ignoring the Rule of Toristry by which her younger brother would become chief, delegated herself ruler of the District which surrounds Clew Bay and comprises all its islands. Her determined character and her daring exploits, especially on sea, won her the title of "Queen of Men." Her first husband was O'Flaherty, ruler of Connemara, who died shortly after the marriage and she then married Sir Richard Bourke (MacWilliam's daughter) and traditions says the marriage contract contained a singular clause whereby it was to last a year and at the termination of the stipulated period either of the contracting parties could dissolve the union by saying "I dismiss you."

Grace O'Malley took advantage of this clause in her marriage contract and "dismissed" Sir Richard Bourke after the union had completed the contractual twelve months.

"Grainne" as Queen of the Western Isles, was once invited to visit Queen Elizabeth of England, but whatever the former desired to gain through the social call was all set at naught through the independent bearing and scornful rejection of the British Queen's overtures by Grace O'Malley. A present of a lap dog was turned down and an offer by Queen Elizabeth to make Grace a countess was also rejected with the plea that "she too was a Queen," and not the infer-

ior by any means of her Britannic Majesty. So terminated the visit of an Irish Queen to the British Court and as Grace O'Malley died soon afterwards and as no successor was found, her sea kingdom gradually ceased to exist. Her memory now lives fresh and green amongst the hardy fisherfolk of the Western Isles, and her exploits, bravery and conquests have been celebrated in song and story down the ages.

By far the strangest Kingdom off the Irish Coast is that of Dalkey, Muglins, the Holy Island of Magee, Lambay, and Ireland's eye. Four out of the five are uninhabited and all lie off the shores of Dublin County in the Irish Sea. The last coronation ceremony of the "Kingdom of Dalkey" was held in 1797, the year before the rebellion and the chosen and popular Monarch was one, Stephen Armitage, an eminent merchant of Dublin, much renowned for his agreeable singing. His full title was:

"His facetious Majesty, Stephen III, King of Dalkey, Emperor of the Muglins, Prince of the Holy Island of Magee and Elector of Lambay and Ireland's Eye. Defender of his own faith and respecter of all others, and Sovereign of the most illustrious Order of the Lobster and Periwinkle".

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Long Search for Ideal Dietrich-Cooper Vehicle

Because Hollywood remembers a good picture, Marlene Dietrich and Gary Cooper have been brought together again on the screen,

They made "Morocco," a love story of the Islamic East, five years ago, shortly after Miss Dietrich reached Hollywood. It had a charm and ardor. The memory lingered.

Paramount has since kept a weather eye open for another story that would be a suitable vehicle for these stars. After a long search, one was found and made into a picture. It is called "Desire," and opened Tuesday at the Światowid Theatre.

Aside from the reunion of these two stars, the picture is notable for two reasons. Frank Borzage, creator of "Seventh Heaven" and "A Farewell To Arms", was chosen to direct; and

Ernst Lubitsch, master of swift, subtle comedy, took over personal supervision of the film.

It was a combination indicated by the substance of the story, because contained therein are the elements of both sophisticated humor and tender love. The former is within the domain of Lubitsch; the latter are Borzage's particular forte.

In "Desire" Miss Dietrich plays the part of a clever thief, who steals a rope of pearls in Paris and flees. She encounters in her flight an American engineer.

The story is based upon a comedy by Hans Szekeley and R. A. Stemmler. Edwin Justus Meyer, Waldemar Young and Samuel Hoffenstein worked upon the screen play.



Marlene Dietrich and Gary Cooper acting in the film "DESIRE."

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HORIZONTAL
1—Poet 5—Vessel 8—Light brown 12—A mixture 13—Custom 14—Unyielding 15—To attribute 17—Attempting 19—Slip 20—General fight 23—Go on horseback 24—Part of shoe 26—Lead colored 28—To follow 31—Conjunction 32—Among 33—A negative 34—Through 36—Greek poet 38—To place 39—English town 41—Scarce 43—Adores 45—Ethical 48—Happenings 50—To unite 51—Withered 52—Domestic animal 54—To win by labor 55—Allowance for waste 56—Number 57—Vehicle

VERTICAL
1—To bubble 2—Egyptian singing girl 3—Wave 4—To plunge 5—Tip 6—Pronoun 7—Bench 8—Margined 9—Ringed 10—Horse joem 11—To egg 16—Bird 18—Among 22—Man's name 23—Horseman 24—Cap 25—Mineral 27—Vigor 29—Number 30—Obtained 35—To respect 36—Army 37—Inclined walk 38—Continued story 40—Article of faith 42—Parts 43—For fear that 44—Beyond 46—Measure of area 47—To place 50—Japanese coin 53—Pronoun

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P A N

"Pan Twardowski"
Barszczewska, Brodniewicz
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