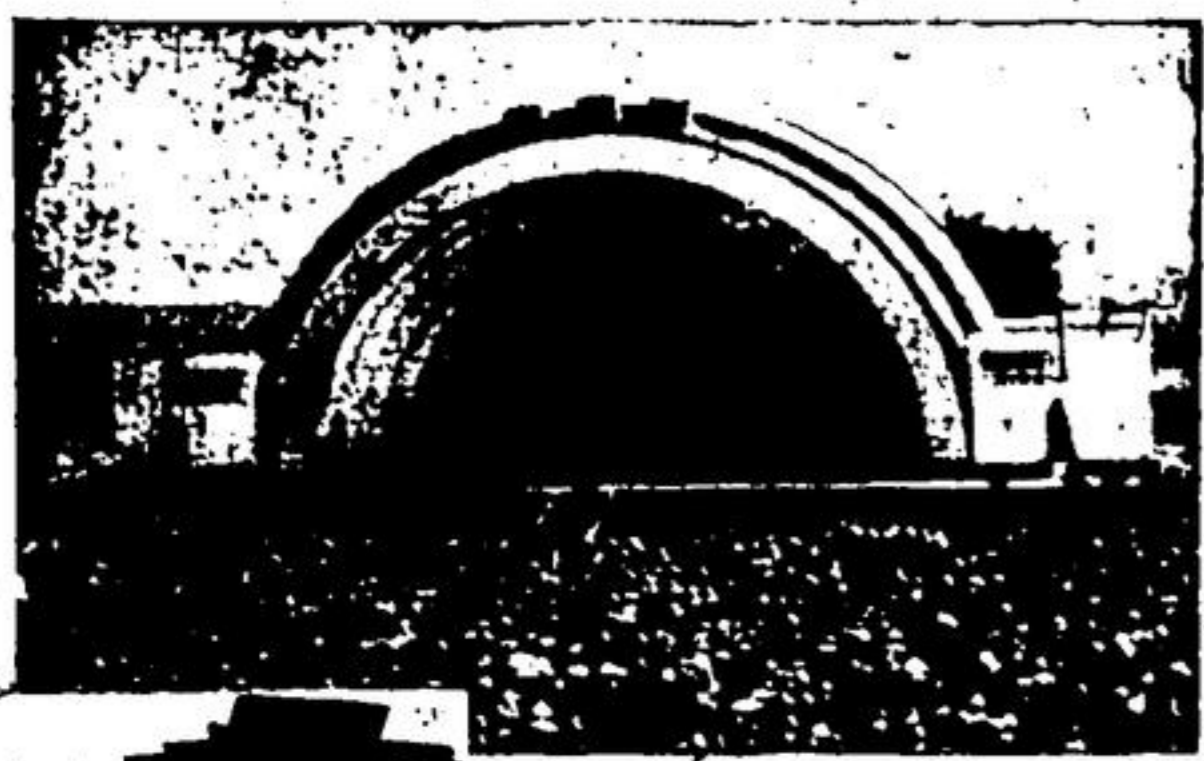


Pipeless Organ at CN Ex. Bandshell



AT THIS year's Canadian National Exhibition one of the outstanding attractions was the daily public concert from the new Bandshell in the centre of the grounds where the Northern-Hammond Organ, an entirely new kind of organ using electrical impulses with no pipes or reeds, was featured; thus proving the organ now has other fields than churches and auditoriums or the home. This new instrument which is not affected by heat, cold or dampness, is the latest product of the Northern Electric Company's plant in Montreal.

Colleen Moore at Vancouver



Declaring she had no regrets in leaving the film, Colleen Moore was enthusiastically greeted by a host of friends upon her arrival recently in Vancouver by Trans-Canada Air Lines. She told reporters who met her at the plane that she was unusually happy with the exhibitions of her famed doll's house, the proceeds of which go to aid crippled children.

The SNAPSHOT GUILD Questions on Lighting



Here is bad and good lighting. At the left the light strikes almost directly on the front of the subject. Shadow contrasts are too harsh and the young lady's "crowning glory" is almost lost in the dark background. Notice the difference in the other picture where the light strikes from the side.

TAKING proper exposure for daylight, right lighting, whether it be natural or artificial, is the principal quality which distinguishes the photographic work of art from the ordinary haphazard snapshot. How much attention do we, as amateurs, really pay to how light illuminates our subject when we aim our cameras? Suppose we are photographing a person, do we take the pains to avoid harsh front lighting, which makes our subject's eyes and casts deep shadows into eyes and from the nose. This usually happens when the sun is high and directly strikes the front of the subject. Especially in the case of a close-up the shadows that delineate the features are likely to be unpleasantly harsh. Do we seek to discover the light angles that are most pleasing? Usually light coming from the side or a bit from behind the subject makes a better picture. Do we observe the tone of the principal object of interest? If the object is dark do we note whether it is in such deep shadow that it is in danger of merging with the background when the negative is developed and the print made? Do we notice whether a light colored subject is in a full glare of light without a dark background behind it to set it off? Sometimes a background that seems to be dark may not prove effective because of unobserved light reflections such as from the surface of water. Some of the most famous photographers stress the intelligent use of light to an almost unbelievable degree. When working with artificial light, they may use thousands of watts on such a seemingly easily photographed subject as a basket of eggs. They carefully study the effects of variations in light intensity, how they affect sharpness of shadow outline, shadow density, shadow gradations. They experiment with these effects, shifting camera, light, or the subject itself, and increasing or decreasing the volume of illumination. They want to show you a picture of that basket of eggs that is realistic enough to tempt you to reach your hand into the basket and pick one up, and by controlling the lighting, they succeed in doing just about that very thing. We, too, as amateurs, can immensely improve the quality of our pictures if we will but study and consider light effects, whether from the light of the sun or from home photo lamps. Obviously, there can be no rigid rules for selecting or arranging light effects, considering the infinite variety of picture subjects, often quite differently affected by similar light conditions. Getting the right effects depends upon how much sense of the artistic we possess, plus experience in setting up the picture camera. But there is one general rule, and that is to seek contrast in the highlights and shadows that compose the outline, substance and background of the principal object of interest. At least we can avoid that cardinal sin of black and white photography—"flat" lighting. JOHN VAN GILDER.

The Sun Rises

By WILLIAM R. GRECO

HE ENTERED the room and closed the door behind him. For a moment he leaned heavily against the door. Outside the sounds of the jubilant crowds drifted dimly to his ears. He shook his head as if to rid his brain of the noise and turmoil. Draining his big body across the room, he sank into an easy chair. He covered his face with his hands, still red from the Arctic ice and wind. His head ached from thinking. All that long trip he had spent torturing his mind in vain efforts to drive the mist from his brain. When he had received word of his wife's death, he seemed to lose the power to think clearly. All he could say over and over again was "Binnie's dead... Binnie's dead... He dug the palms of his hands deep into his eyes. "It's going to be hard, Binnie."

The door to his room opened quietly. His head came up slowly, wearily, and he saw that it was Effie, the housekeeper. Her thin voice came softly. "I'm so sorry, Mr. Caffrey."

Caffrey stared at the blurred light before him. "There's something I must know, Effie," he said, his voice hoarse and tired. "Yes, sir?" His brown eyes, dark with suffering, bored into those of the housekeeper. "Could I have... if in some way, I had managed to come... The housekeeper shook her head. "Oh, no, sir. There wasn't time for that. Besides, she wouldn't hear of it. She was so happy that you had been chosen to go on the expedition. She wanted you to finish your job. And all the while, sir, she knew... He lapsed into silence. Then: "How was it, Effie? I mean..." "I know, sir," Effie said. "It was beautiful, sir, and peaceful. She seemed so gay those last few days planning a surprise for you. It's in the bedroom."

"You've explained to Junior?" "The old eyes of the housekeeper moistened. "As best you can tell a little fellow like him, sir." He nodded. "I know, Effie. You can go now. And thank—for everything. You've been kind."

Steeling himself, he entered the room—their room—Binnie's and his. He looked about. Everything was in order. Beside the bed he saw a phonograph machine. Binnie had loved music. On the dresser, tied in a neat, circular bundle he saw a package. His heart gave a queer jerk as he grasped it eagerly. He struggled with the cord. A phonograph record rolled out of his hands, onto the bed. His breath came in swift gasps as he leaned over the machine, fumbled a moment with the mechanisms, then waited, expectantly. "Hello, Bill."

The voice came low, natural—Binnie's voice. For a crazy moment his whole body racked with renewed agony. He called softly: "Binnie... Binnie..." "Listen, Bill," Binnie's voice said, softly. "I'm so sorry, but I couldn't be there to greet you. You're a hero now, aren't you, my Bill? I know you will have something to say, so now and then I'll pause and let you talk to me. I'll hear you, Bill."

Caffrey sat stiff and silent on the bed's edge. Then the voice came again. "Dear Bill, I know how you must feel. But I had to say good-by to you."

All the loneliness left him as he listened. Binnie was talking to him—Binnie! Again the voice: "Perhaps you wonder why I'm repeating your name so often. It's been a long time since I've talked to you. I want to say it over and over. Just Bill... Bill, I..." Her voice stopped short in a choked cry. Caffrey clenched his fists. "Binnie!"

"I'm so sorry, Bill," her voice continued. "A little pain. So sorry about honestly, Bill, it wasn't much of a pain. There never has been very much pain except when I thought of you and Junior. Her breath came in swift gasps as he leaned over the machine, fumbled a moment with the mechanisms, then waited, expectantly. "Hello, Bill."

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HEPBURN the Tax-Payer's PROVED Friend Return Him as PREMIER



TODAY you have reason to rejoice that you voted Henry out and Hephurn in. The Hephurn administration has replaced mismanagement with good management, extravagance with economy. It has replaced the unbalanced budget with a balanced budget, changed the chronic yearly deficit to a surplus of over 9 million dollars. It has relieved the drain and strain on taxpayers' pocketbooks in many ways. In the year that ended March 31st, 1937, it reduced Ontario's gross debt by \$33,098,165.39.

How You Have Profited by Hephurn's Policies

- 1 Grant, equal to one mill on the dollar, from the Province to every Municipality, has relieved Municipal taxpayers to the extent of \$3,000,000.
- 2 Cancellation of the amusement tax will save patrons of the theatre, sports and other amusements \$3,000,000 a year.
- 3 Ontario is granting a \$5 reduction in Motor Car rates that will save motorists \$2,500,000 a year.
- 4 The Province has cancelled the 20 per cent. levy formerly made upon the Counties toward the cost of King's Highways, a saving to Municipalities of over \$2,700,000 to date, and a further saving this year of \$2,000,000.
- 5 Township Road subsidy was increased to 50 per cent., a saving to townships of \$400,000 per year.

- 6 Entire cost of Mothers' Allowances was assumed by the Province, a saving to the Municipal Taxpayers of over \$2,100,000 a year.
- 7 Municipalities' share of Old Age Pensions was taken over by the Province, saving over \$1,000,000 a year.
- 8 Payment of Pensions to the Blind of \$300,000.
- 9 Abolition of the Students' examination fees of \$170,000 is another worth-while saving that Mothers and Fathers appreciate.
- 10 Rates for Hydro-Electric Power have been reduced to users to the extent of \$4,800,000.
- 11 The Hephurn Government paid relief charges out of current revenue instead of adding them to the Public Debt to be paid for by increased taxes in the future, as was the policy of the former Government.

More Sunshine Budgets

On October 6th, you will have the opportunity of showing Mitchell F. Hephurn how much you appreciate his handling of the Province's finances and the administration of its government. Mark your ballot for the Liberal Candidate in your constituency and work to elect him by a safe majority. That's the way to show Mr. Hephurn you want him to "Carry On" with his program of tax reductions. He promises another "Sunshine Budget" this year—and you know he keeps his promises. Be kind to your own pocketbook—Vote Liberal.

Carry On, Hephurn!

ELECTION OCT. 6

ELECT BLAKELOCK FOR HALTON

Clearing Sale!
of all
Summer Millinery
At Reduced Prices
Misses Claridge
Herald Block (Upstairs) Georgetown

ADVERTISING DOES FOUR THINGS

- If you conduct a Retail Store, there are four things you wish to do:
- 1—You wish to HOLD all your present customers.
 - 2—You wish to SELL more goods to your present customers.
 - 3—You wish to REPLACE with new customers the old ones who moved away.
 - 4—You wish to INCREASE THE NUMBER of your customers.

TRY ADVERTISING IN
The Georgetown Herald
PHONE No. 8

Early Autumn Recipes

THESE ARE SHORTCAKE DAYS

By Betty Barclay
Don't forget shortcakes while short-cake fruits are in season. Fresh shortcake is delicious—and seasonal now. Rennet-curdard, made without eggs, without baking and without boiling, may be called upon to make some of the most beautiful shortcakes imaginable. Here are recipes for a peach shortcake and for a macaroni parfait that are equally good.

Peach Shortcake
1 package lemon rennet powder
1 pint milk
4 pieces sponge cake (leftover cake may be used)
A few thin slices fresh or canned peaches
Place the pieces of cake in the bottom of the dessert dishes. Put two or three slices of the canned or fresh peaches over the top of each piece of cake. Dissolve rennet powder in lukewarm milk. Pour over pieces of cake and peaches and let set until firm—about 10 minutes. Then chill in refrigerator.

Macaroni Parfait
1 package lemon rennet powder
1 pint milk
1 cup whipping cream
4 tablespoons sugar
1/2 cup fine macaroni crumbs
In the bottom of each dessert dish, put 1 heaping teaspoon of macaroni crumbs. Make a rennet-curdard according to directions on package, and pour over macaroni crumbs. Let set until firm—about 10 minutes. Then chill in refrigerator. When ready to serve, whip the cream, add sugar and the rest of the macaroni crumbs. Mix thoroughly and put on top of each dessert.

MARSHMALLOW PIE
(Makes 1 Pie)
2 eggs
4 tablespoons cornstarch
1/2 cup sugar
1 cup orange juice
1 tablespoon lemon juice
1/2 teaspoon grated orange rind
1/2 cup water
2 tablespoons butter
1 dozen marshmallows
Beat egg yolks. Mix cornstarch and sugar. Combine all ingredients except marshmallows. Cook in double boiler 15 minutes. Fold in the marshmallows cut in small pieces. Cool. Place in baked pie shell. Cover with meringue made of whites of eggs and 2 tablespoons sugar, and brown slightly in a slow oven.

EARLY FALL CROQUETTES
By Mully Martin
Croquettes are not only ideal to tuck into the vegetable platter but fit perfectly into the meat or poultry course for a holiday or company dinner.

Turnip Croquettes
1 large yellow turnip
2 potatoes
2 egg yolks
1 teaspoon sugar
Salt and pepper
Crumbs and egg
Wash, peel and quarter the turnip. Cook until tender in boiling salted water to which has been added one teaspoon sugar. Press through a sieve. Peel and cook the potatoes separately. Mash until smooth. Combine three-quarters of a cup of the cooked turnip with one-half cup of the mashed potato. Add the two slightly beaten egg yolks. Cool. Form into small croquettes. Dip in crumbs, egg and crumbs again. Fry in deep fat. Drain on brown paper.

Celery Croquettes
2 1/2 cups celery, cut fine
1/2 cup milk
1/2 tablespoon flour
1/2 tablespoon butter
1 teaspoon sugar
1 egg yolk
Salt and pepper
Crumbs and egg
Cook the celery in boiling salted water to which has been added the sugar. Drain very thoroughly. Make a white sauce of the milk, flour and butter. Season with salt and pepper. Add the celery and the slightly beaten egg yolk to the sauce. Mix well. Spread on a plate to cool. Form into small croquettes. Dip in crumbs, egg and crumbs again. Fry in deep fat. Drain.

June Groom: "Who spilled that mustard on this saffie, dearest?"
June Bird: "Oh, Jack, how could you? This is lemon pie!"

WILL HAVE REWARD

I am confident that all newspaper editors will go to heaven. No matter how eloquently the editor may boast for the development and progress of his community, no matter how diligently he may labor to build up his home country, no matter how loyally he supports a friend in politics, extols the virtues of a famous native son, stretches the truth to justify a local prima donna-to-be, or gently jays a metaphorical wreath on the grave of a departed, he seldom hears a "thank you." Rarely does anyone say "Well done." Almost never does he hear "We appreciated that." But let him make a slip—W. Earle Dye in the Rotarian.

Believed
Macpherson had invited his friend McTavish to have a drink. "Say when," he said, hopefully, and poured a wee drop into the glass. McTavish was silent. "Cautiously Macpherson poured another drop; McTavish still silent. "Did you hear about the fire at George's?" said Macpherson suddenly. "When?" asked Sandy innocently. Macpherson put the bottle down with a sigh of relief.

Awful Example
An old Scots woman was wandering around the local museum with her grandson. They came to a plaster copy of the Venus de Milo—with half an arm missing on one side and the whole arm gone off the other. There ye are my lad," said the old lady, pointing toward the statue. "Take a good look at you Julie woman. That's what comes o' biting yer finger nail!"

ESQUESING AGRICULTURAL FAIR
Thursday and Friday, Sept. 16 & 17

BEST LADY DRIVER OF CAR
Driver to park car in space marked, then drive away. Points to count for neatness, quietness and time for parking, also obeying rules of the Highway Traffic Act.

FIRST—Head Tickets, value \$2.50
SECOND—Head Tickets, value \$2.50
THIRD—50 lbs. Robin Hood Flour \$2.00
FOURTH—24 lbs. Robin Hood Flour \$1.50

DONATED BY BROWN'S BAKERY, GEORGETOWN

CENTENNIAL YEAR BABY SHOW
FIRST PRIZE — \$50 in gold
SECOND PRIZE — \$25 in gold
For best baby under 18 months

DONATED BY INSPECTOR N. GUTHRIE, TORONTO

BEST OLD TIME SQUARE DANCE
TWO FIGURES — PRIZES \$100, \$100, \$100

Follow the Crowd to
Georgetown Fall Fair
September 16 & 17