

VARIED COSTUMES FOR RAVINIA OPERA

(Continued from page 4)

thing in connection with Ravinia Opera, for Mr. Eckstein, who is a stickler for detail, insists that nothing which will enhance an operatic performance shall be overlooked and that everything shall be arranged in advance to facilitate matters when the time comes to use it.

"I cannot imagine a business man about to begin negotiations in some big affair," he says, "who does not have his books and papers in order to the hands of a secretary."

geon who would begin to perform an important operation without having the various instruments he expects to use, all sterilized and laid out where he can reach them without an instant's delay. The same principle must apply to opera. During the season we must work with speed, and we must be ready for the production that is ahead, long before the one in hand is finished. This requires absolute order and system, and although about a month is still to elapse before the season actually begins, we have already begun the task of getting the costumes and properties in shape."

Array of Costumes

It would astound the average opera patron if he were to look into the Ravinia storehouses at this time and to see the array of costumes that are being taken out of the cedar lined chests for the inspection and attention of the wardrobe women. Operatic costumes are more or less taken for granted when they are seen on the stage as a regular part of a performance, but to see them in the cold light of day is quite another matter. Naturally, the costumes worn by the major principals are their own, and it is because of these that every leading artist is burdened down with so many trunks when travelling. The costumes worn by the chorus and most of the minor principals are furnished by the management, and it is these upon which the present work is being done.

They are representative of all historical periods from that ancient Biblical epoch in which, according to the records of the Old Testament, the drama of Samson and Delilah was enacted, down to the present. The dawn of the Middle Ages is represented in the costuming of "The Love of the Three Kings." The late Thirteenth Century manner of dress is seen in "Romeo and Juliet." Germany's mediaeval period is set forth in "La Juive." "Andrea Chenier" brings the days of the French Revolution to mind, while the new costumes for "La Rondine," which is among the Ravinia novelties this season, demands the dress of the Second Empire. Thus one could go through the centuries and find in the Ravinia store house, the costumes appropriate to it.

Every Nation Represented

What is more, nearly every nation is represented, for the locale of the operas on the Ravinia list, is widespread. Ancient Egypt's life and manners are reflected in "Aida" and although this opera is not dated, the imaginary time of its action must have been as early if not earlier, than that of "Samson and Delilah."

"Thais" presents another and less military phase of Egyptian life as it flourished during the first century of the Christian era. The time of "Lohengrin" is likewise uncertain, but the place is Germany and it is safe to assume that its action took place about the time of the Teutonic invasions of the Roman Empire when the Teutonic peoples were uninfluenced by Roman law, for in it we find the ancient custom of trial by battle. And if all countries and all periods of those countries lend themselves to opera and make demands for correct costuming, one cannot lose sight of the fact that virtually every walk of life of those times and places must likewise be considered.

class; feudal barons, gay young dandies and maids-in-waiting; teachers, priests, bishops, archbishops and cardinals; kings and queens, courtiers of all degrees, dancers, humble servants and slaves; clansmen from the Scottish highlands, yeomen of merry England, Italians and Frenchmen of all kinds, Japanese, Arabians, Ethiopians—yes, Americans too, for these figure in "The Masked Ball" and "Madame Butterfly" and represent widely separated periods. These are only a few of the persons and classes who, could they suddenly be resurrected in the flesh, would find at Ravinia exactly the dress to which they had been accustomed in life.

Perhaps someone may have counted every single costume in this list, but without dealing in concrete figures it is safe to say that there must be something like 2,000 of them. The work of the moment is to take them one by one, to inspect them minutely, to make any repairs that may be necessary, to see that they are clean and then to press them. This work done, they are classified according to the production in which they are used, carefully indexed and placed on hangers from which they are taken when needed. It is a big job and one that is highly important.

A Credó for Camp Fire Girls

I believe in the future;
I believe therefore in the today,
I try to make my life
A joy to myself and
A pleasure to those about me.
I try to find the beautiful in life,
And where it is not, I create beauty.
I feel my responsibility as a citizen
of a great nation;
I feel my glory as one of the
mothers of the generation
Which with new eyes and steadier
steps
Will reach the high places that now
Are but a purple haze on the
horizon.
I believe in the new womanhood
Which combines the beauty of old
womanhood
With citizenship and social
consciousness.
I know I am and hold within me
the promise of the future.
I do not flinch nor falter.
I am a Camp Fire Girl.

Wanted

Hear Ye! again good folks of Highland Park, the Lewa Anahan Camp Fire Girls are still looking for old furniture to fill in some vacant places in their new Camp Fire room.

Don't let old pieces of furniture be in your way. Just call H. P. 1695 and the Camp Fire maidens will gladly call for the donations.

To look one's best at all times—How imperative is this obligation for the woman who is active in social life—clubs, church work, charities! One of the most important details to be attended to is the question of the coiffure.

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