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**Bluebird Squaws Play
Final Game Friday Eve;
Defeat Crane Farm Five**

The final game of the season for the Highwood Bluebird "Squaws," in which the visitors were the Crane Farm girls of Wheeling, was played at the Oak Terrace school last Friday night before the largest crowd to any event of its kind in the history of the gymnasium. The "Squaws," city champions, again were victorious—this time by the narrow margin of 5-2.

The game was a rough and struggling contest in which no scores were made until the closing minutes of the second period. At that time Ida Orlandi, forward on the "Squaws" began her scoring tactics and caged a field goal and a free toss. Gena Baldriani, probably the greatest defensive player on the Highwood aggregation, came through with the remaining two points and put the game on ice.

After the scheduled net battles last Friday night Marino Maestri and Gilbert Barruffi, manager and assistant manager respectively of the "Squaws" received the surprise of their lives when they were presented with engraved basketballs and chains. Both boys appreciate this very much and hope to make a great success of this girls group in all athletic events. Plans are now underway for a girls indoor team.

The socialist denounce the corruption of politics and then logically concludes that the way to cure this is to turn the mines, factories, farms and banks over to the politicians.



**ESTHER GOULD'S
TRAVEL
CORNER**

**ANOTHER CHICAGO NOVELIST
"THIS OUR EXILE"**

By David Burnham
Charles Scribner's Sons

David Burnham, author of "This Our Exile," is a young Chicagoan—a very young Chicagoan since he is just twenty-four—who believes with Emmet Hemingway that fiction writing should be reduced to its lowest common denominator of simplicity. It becomes in his hands a chronicling of facts, we go to the door of room 254, we knock, the nurse sticks out her head, she opens the door, we enter and put down our hat, we advance across the room, we take the patient's hand, etc., etc.

Oddly enough this particular style designed to show impersonality and lack of emotionalism has quite the opposite effect. It is precisely comparable to the manner in which someone overcome by an excess of emotion tells of the events just past. For example someone's telling you of the illness, death and burial of a loved one, speaks in just this dulled voice, with just this detailed chronicling of small events from which it is hoped you will deduce the greater significance of which at the present exhausted moment it is impossible to speak.

Now this is quite unlike Hemingway, who speaks with the simplicity of high tension, who draws you as do the terse words of a telegram into the midst of the tragedy whether you will or no. Mr. Burnham with his exhausted and disillusioned chronicling of details does not draw you in, he leaves you sitting on the edge of your chair, very sorry you were late for the funeral, yet feeling distinctly outside it all, and wondering when, politely, you ought to take your leave.

The story of this book is the dissolution of a family which follows the death of its head, the successful banker, Ralph Eaton—the wife's intense and self-devouring grief, the swift contact with pain and reality which drives one of the sons to futility, another to religion, the third, the supposed author of the book being the only one to cling to something like normality. The plot is interesting psychologically and the author shows a keen intellectual grasp of situations and characters. If you are interested in such a plot, intelligently handled, you will feel repaid for reading the book.

**ART IN OLD RUSSIA
"THEATRE STREET"**

By Tamara Karsavina
E. P. Dutton

There is, contrary to the sages, always something new under the sun. One of those things is this delicious book, "Theatre Street," written by a great ballerina of Russia, the beautiful Tamara Karsavina. It is ingeniously written, with the utmost simplicity.

Russia did not spoil her artists. Karsavina's father although premier dancer of the Imperial ballet, had a very meager salary, his family living simply, even sometimes suffering privations. The school of the Imperial ballet resembled a convent, the children admitted to the school after rigorous mental, moral and intellectual tests lived a truly convent life for half a dozen years—a life strangely calculated to prepare them for the brilliant intoxications of the life into which they were one day to be precipitated.

But the little Karsavina never found her life dull, seeing that shadowy thing, the stage, as it appeared at the rare rehearsals at which they were allowed to be present, wrapt in mystery and a charm more poignant than any it held at the brilliantly lighted performances.

Perhaps the most charming part of the book is these early years, when life was bounded by the by the simple life at home, with its walks along the Neva with her nurse and her brother, and the severe life of the school, while her later life resembles, as J. M. Barrie, in his appreciative preface, says, an Arabian Night's Entertainment, with the personality of the author making every page delightful.

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