

## SPECIAL HOLY WEEK SERVICES PLANNED

(Continued from page 5)

be the celebration of the Lord's Supper and reception of new members. At the 11 o'clock service on Easter day, special music will be furnished by a double quartet composed of the following:

Sopranos: Ada Tilley Allen, Mrs. Elmer Ray Baum.

Tenors: George W. Allen, Davis Greene.

Contraltos: Elizabeth Houston, Laura Denton Smith.

Basses: Maurice G. Ivins.

### Stringed Orchestra

There will be a stringed orchestra composed of the following:

Violins: Margaret Esmiz and Virginia Parenti.

Cello: Barbara Balke.

Harp: Mary Alan Hokanson.

Mr. Horace Whitehouse at the organ.

Dr. Sherwin's sermon topic is "The Message Eternal."

At 4:30 o'clock the members of the Tuxis society will present an Easter play, "From Darkness to Dawn, by Dorothy Clarke Wilson. Musical numbers will be sung by the church quartet with Mr. Horace Whitehouse at the organ.

### Cast of Play

Joseph of Arimathea	Merton Person
Nokodemus	Mary Hamilton
Ether, wife of Joseph	Charlotte Clark
Joash, a servant of Joseph	Wm. Hallberg
Annah, a maidservant	Rachel Mannings
Two Women of the Followers of Jesus	
	Gladys Brown, Winifred Curry
A Soldier	Roy Millen
A Page in the House of Joseph	
	Marvin Niebuhr
The Reader	Kenneth Hepburn

The lighting and stage setting will be under the direction of Ray Phillips and Robert Skidmore. Costuming by Grace Gatewood, Mildred Destalek, and Alma Rose Roth Properties, Dorothy Jane Melville, and Ruth Rhinesmith. Make up by Frances Jenkins and Ada Thomas. There will be other members of the society assisting also. The public is cordially invited to all of these services.

### David Dushkin Gives Fine Program at the Ravinia P.T.A. Meeting

That the boredom may be taken out of music lessons and music be made as interesting to children as any other subject was convincingly demonstrated by David Dushkin of Winnetka in a program given by him and some of his pupils at a crowded meeting of the Ravinia P.T.A. Tuesday afternoon at the Ravinia village house.

Hand made instruments of all types including a tiny piano and an organ filled the stage. Ravinia pupils of Mr. Dushkin demonstrated on instruments they had made themselves. Little Billy Rieser, aged six, played on his marimba. Edward Lilienfield demonstrated his plectrachord, and an orchestra composed of Dick Hart, David Clarke, Arthur Dubin, Edward Lilienfield and Carroll Binder Jr., play their violins and cellos as well as flutes. Mr. Dushkin himself demonstrated the more complicated instruments.

In his lecture following the demonstration Mr. Dushkin explained his methods of teaching. He takes piano or violin lessons when

he has arrived at a certain age whether he likes the idea or not and we take upon ourselves the disagreeable duty of making his practice.

"There has been no progress in music education compared to that in other subjects," Mr. Dushkin said. "We still expect Johnny to Most children enter upon music lessons eagerly but they soon fall by the wayside in pathetic numbers. Often they end up by hating music and refusing to have anything to do with it."

The approach to the child, Mr. Dushkin believes, is all wrong. He

has no chance to develop a musical sensitiveness. Children should be treated as individuals in musical education as they are in other artistic subjects. In the ideal school a child would not go primarily to study an instrument but to have a musical experience. He would choose the instrument he wanted to play on a level with his age and his ability. It would be an instrument he could himself make. In Mr. Dushkin's music workshop in Winnetka little children make flutes, marimbas, drums, chimes, pipes of pan

and plectrachords. As they progress they want to try out more complicated instruments. They make violins, cellos or guitars. While they are constructing their own instruments they are learning on models already completed. In the construction of, for example, a flute the child learns to tune it himself. His ear is unconsciously trained in the fundamentals of music. He learns to play not only by himself but in small orchestral groups of his own playmates. He learns discipline but he has a good time in the process.



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