

# Esther Gould's Book Corner

Are You Interested in books of Fiction, Biography, Travel, or History? For lists write to ESTHER GOULD care your local paper.

## PURE DELIGHT

### "WHEN WE WERE VERY YOUNG"

By A. A. Milne E. P. Dutton & Co.

There are books which when you have read them and placed them on your shelves are content to stay there. Sometimes they look dejected, it is true, but usually only shrunken like a coat which when you were through with it you had thrown down. But there are others which absolutely refuse to be put aside. You put them on your shelves and the first thing you know they are beckoning to you, winking at you, even coming down off their shelves to dance alluringly around you.

And of such is the little book of verses by A. A. Milne, "When We Were Very Young." It won't be forgotten, it won't be ignored. Regardless of your age it allures you. Harvard professors, students of theology, children too young for school and children too old for it are caught by the strains of the Pied Piper's verse. And trooping to the tunes of its subtle rhythms they go their daily round. Perhaps they climb into a dentist's chair chanting:

"The King asked  
The Queen, and  
The Queen asked  
The Dairymaid:  
"Could we have some butter for  
The Royal slice of bread?"  
The Queen asked  
The Dairymaid,  
The Dairymaid  
Said, "Certainly,  
I'll go and tell  
The cow  
Now  
Before she goes to bed."  
Or, in walking, they meet, joyfully,  
some of their nearly forgotten friends:  
"What have you done with your  
sheep,  
Little Bo-Peep?  
What have you done with your  
sheep,  
"Little Boy Blue, what fun!  
I've lost them, every one!"  
"Oh, what a thing to have done,  
Little Bo-Peep!"

This little book manages to combine the daintiness, the fantasy, the delicate understanding which goes into the making of a perfect book for children.

## THIS JAZZING WORLD

### "THE VIRGIN FLAME"

By Ernest Pascal Brentano's

"The Virgin Flame" is not an unusual theme but it's done in a rather unusual way. In other words it's done rather well. It is the story of an artist who tried to be true to his art. Michael Cardovan had a poor start in the world. His father, a mediocre musician, fought a losing fight with jazz until embittered with the world, he finally succumbed, and entered the cheapest kind of vaudeville. Michael, meanwhile, was living with an old man who, like his father was a musician, but one who had never lowered his colors. It was from this man that Michael learned, not the passionate love for music, he already had that, but something of its execution.

Then when the death of these two old men leaves him quite alone, Michael starts his own unending struggle against jazz. And the book becomes a hymn of denunciation of the forces of jazz in the world—and with jazz all the cheapening sentimentalisms and tawdrinesses with which untaught America is swayed. Greenwich Village with its emptiness, Broadway with its commercialism, society with its lack of appreciation of art; but over all these Michael triumphs. It is only when all this becomes em-

bodied in the person of the woman he loves that he goes down.

And the first time, with the irony of life, "jazz" itself saves him, but he only rises to fight against it again. The second time there is nothing left—the Temple itself has been brought to ruin—and by the hand of the only human being he loves. So there is nothing left but the reality of War, and dying when one cannot bear to live.

The book has gripping reality in it, except for the few times when the author has been caught by the sentimentalism which he is trying so hard to destroy.

## A PULLMAN FARCE

If you were supposed to be married and weren't and were occupying a drawing room with your fiancee on a train traveling across country and couldn't find a minister, what would you do, girls? Norma Shearer has such a situation to cope with in Rupert Hughes' production of "Excuse Me." It is a Metro-Goldwyn Mayer offering.

## JOHN BOLES AGAIN

John Boles, the New York stage actor and concert baritone, makes his second screen appearance as Lieut. Shaw in Rupert Hughes' production of "Excuse Me." His first role was in "So This Is Marriage."

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## DIANA DOES SPIFFY JAZZ DANCE

As a performer in a famous dance hall in Alaska, Diana Miller, playing "Marie" in the William Fox production "The Hunted Woman," is called upon to do a jazz dance. In preparing for this dance scene, the Titian haired actress bought popular jazz records and played them every minute she was home. She wanted to get the rhythmic sycopated sway of music fixed firmly in her mind.

"When I started to dance before the camera," confided Diana, "it seemed as though I had never before heard the sound of jazz. I had an awful attack of stage fright. Then the music of the orchestra playing for me swept me into the spirit of the dance and I forgot everything but the need for whirling with the tune."

Director Conway expressed great satisfaction at the manner in which Diana acquitted herself and assured the actress that if she ever decided to stop screen work she would make great success as a jazz dancer.

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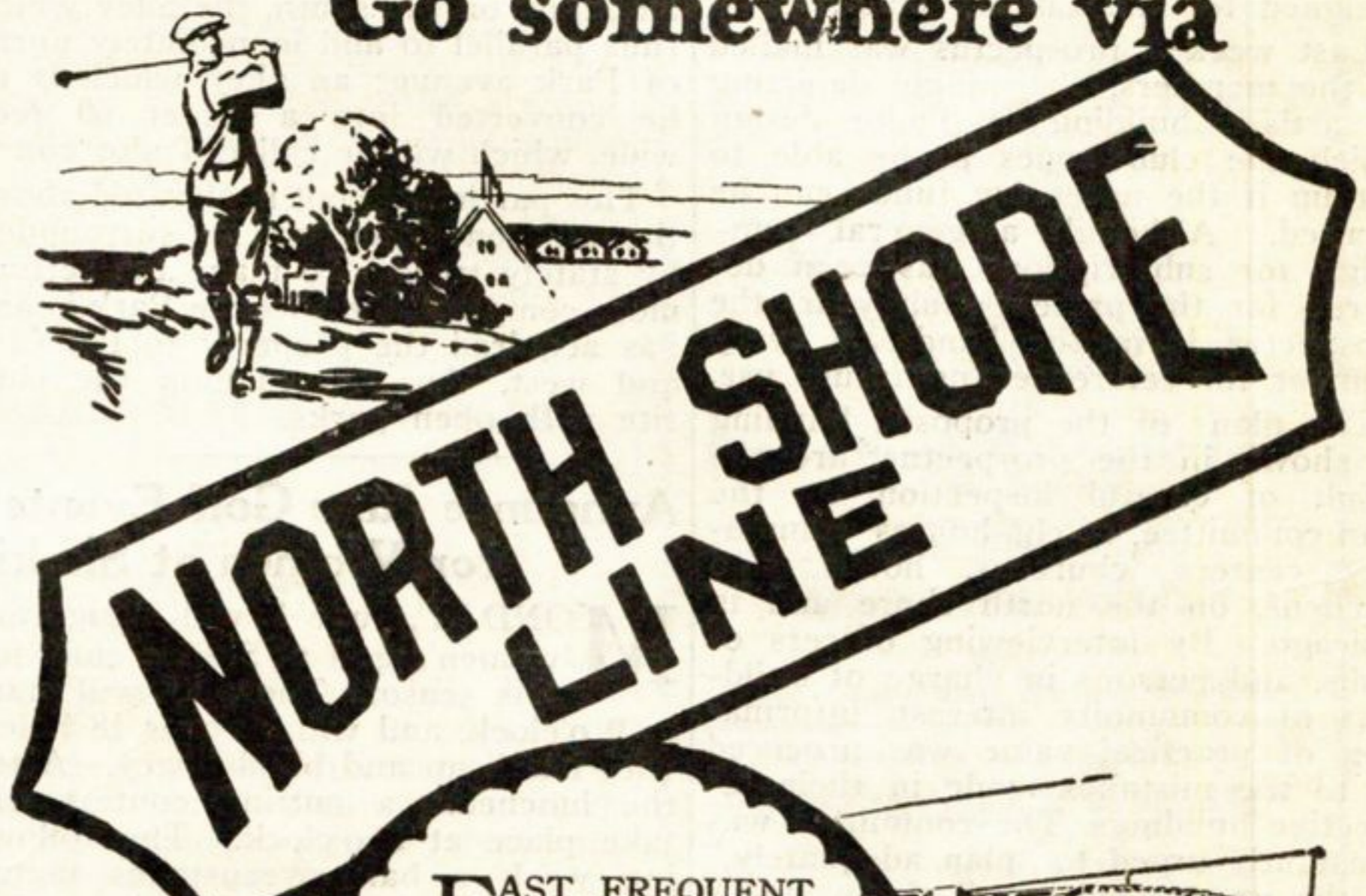
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