

THE JUNIOR BRITISH WHIG
BIGGEST LITTLE PAPER IN THE WORLD

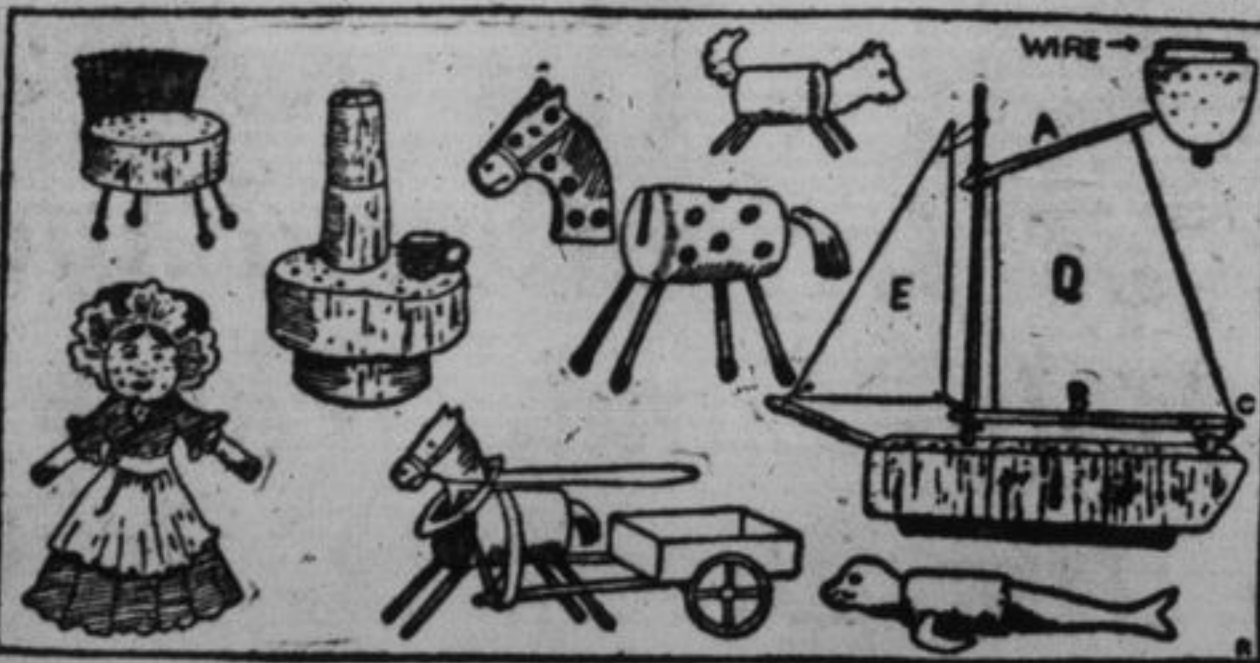
SCHOOL STUDY SPORTS

HUMOR PLAY WORK

ONE REEL YARNS

THE REMEMBERER
"I'm the poorest rememberer," sighed Connie. "You'd better not trust me to remember to bring spoons to our club party, Miss Eads."

UNCORKING A BARREL OF FUN



If mother will let you have some of the old corks she has been saving, you can make all sorts of doll furniture and toys. All you need for tools is a knife and some string.

The easiest thing to make is a chair. Take a flat cork and stick four long pins into it for legs. Then put a row of pins in the back, half way round.

Now you must have somebody to live in your cork-furnished house. A nice old cork grandmother would be just the thing. Find a middle-sized cork to make the head, and with a soft lead pencil mark Granny's eyes, nose and mouth, and some hair.

Next try making some cork animals. A dog can be made by taking a barrel-shaped cork for the body. The head is cut out of cardboard and painted. Then a slit is made in the cork body.

TO-DAY'S PUZZLE
Behold a word meaning terror and leave a part of the head. Put a letter in front of the beheaded word and have what one does with that part of the head.

Answer to yesterday's: Beth, Anne, Ruth, Olive, Nina. Initials spell "Clara Barton."

SAILOATS OF CORK
If you would like to try something a little harder in the cork toy line, make a trim little sailboat. Take three large corks and shape them as shown in the illustration, joining them together by pieces of wire passing through the middle.

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one of the clearest-voiced prophets of the ages, the first Bearer of the great message that is the burden of the most enlightened thought of our own time?
Not at all; the mission of the fig-pinchers of Tekoa, about which I am reading in the Old Testament today, is scarcely more dramatic than that of Jack Troup, the Scotch cooper, and his fisherman companions, of whom I read in yesterday's newspaper, who are carrying through Northern Scotland the torch of what the canny committee of the Presbyterian General Assembly declare is a real revival of religion.

Who Cares About Unemployment?
I know a preacher, a good man, though not very discerning, who exults in his pulpits that the favor of the Lord is manifestly upon his congregation because there are so few deaths and so little poverty; and that the distresses of life pass them by! He has never read understandingly the passage about the suffering servant who "hath borne our griefs and carried our sorrows"; and who is "touched with a feeling of our infirmities."

That is damnation for you. The man who does not care for his world, for God's world, and who never feels a pang or spends a penny for the hungry in his own land or in Russia and China, is the sort upon whose head faithful Amos, and every other true prophet of God, pours the vials of divine justice.

Who Is the Patriot?
William Penn coined a phrase that should be immortal—a public mind. It is the finest requisite of a patriot and a prophet. Amos had it. He was only a workingman, going to and fro in search of a job, and many a season without work, but he was before all else a lover of the Divine will.

Here is an ancient shepherd-laborer, Amos, who shames us as citizens, by the range of his intelligent interest in the nations which made up the world of his day. And he shames us also as Christians by his profound sense of the will and justice of Jehovah as the remedy for all that was amiss. Amos' own lot was limited, but his life was large—so large that he was the bringer-in of the idea of Jehovah as the Lord of all nations; and as a Deity who cares more for righteousness than for ritual. Amos

seems to foreshadow the familiar lines of Kipling:
"The tumult and the shouting dies,
The captains and the kings depart
Still stands thine ancient sacrifice
A humble and a contrite heart.
Lord God of hosts, be with us yet,
Lest we forget! Lest we forget!"
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MUSIC IN THE HOME.

A HIGH SCHOOL GIRL'S.
Summary of the Characteristics of the Violin.
In one of our Canadian High Schools the students were recently requested to prepare a short summary of the characteristics of the musical effects of the main instruments of the orchestra. To each student was assigned a particular instrument. A girl, who had to deal with the violin, handed in this: "The violin possesses no equal in joint of expressiveness; it weeps, it loves, it allures, it chatters, sighs, moans, screeches, lulls you to sleep, or fills you with the fire of a red-hot passion; and if it is maltreated by the performer, it maddens you beyond belief. Its higher notes can melt into ethereal silence, while its lower notes have all the richness of a woman's voice low-pitched. Most of its effects are produced by the bow, and there are many ways of manipulating this graceful adjunct."

"The effect known as pizzicato, in which the strings are plucked with the finger instead of being bowed, is well known. Sometimes the strings are plucked with the available fingers of the left hand, and a kind of mixture of this left-hand pizzicato, combined with spring-bowing, invariably brings down the house. A little device known as a mute is sometimes attached to the bridge to deaden the vibrations, and a peculiarly soft, sweet tone results. "Double-stopping"—playing on two strings at once—is another familiar effect. Sustained melodies may be played in double-stops, and short arpeggiated chords of three or four notes may be produced by a rapid stroke of the bow over the strings. By placing the finger very lightly on the divisional points of a vibrating string 'harmonics' are produced—tones of a mysterious flutelike quality.

"Whatever may be done with the violin solo may be done by a mass of violins in the orchestra. In the orchestra the violins are divided into 'firsts' and 'seconds,' the firsts sitting on the conductor's left, and the seconds on his right. In modern music they are frequently subdivided into four, or even more parts.

"The violins, as Hector Berlioz has said, are 'the true female voice of the orchestra. A voice at once passionate and chaste, heart-rending, yet soft, which can weep, sigh and lament, chant, pray and muse, or burst forth into joyous accents as none other can do.'"

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Aug 24
Aug 31
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Sep 28
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Oct 12
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Jul 20
Jul 30
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PROSPERITY AND A PROPHET.
The International Sunday School Lesson for March 12th is "Amos Warns Israel"—Amos 6: 1-8.
By William T. Ellis.
What is, has been. Hard times following prosperity is an experience as old as nations. Sobered spirits in serious days should pause for the long, long, backward look over the ages and the earth. Strange and helpful parallels with our own day may easily be discovered. If clear voices as to present duty are lacking here and now, they may still be heard speaking cross the centuries. One such, the Prophet Amos, is introduced to the world anew today by the International Sunday School Lesson. Little did our clear-eyed workingman from the hills below Bethlehem dream that his fearless message would, twenty-seven hundred years later, be the theme of study by many millions of persons scattered over a world which have seemed to him of unthinkable vastness.

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