

Musical Service Pleases Church Congregation

The special musical service of last Sunday evening of the combined choirs of St. Andrew's Episcopal Church and the Presbyterian Community Church, of Lomita proved to be a great success. The church was filled to capacity and the choirs showed a fine understanding of the work, both from a devotional and musical standpoint.

The solos by Mrs. Erma Carstens, Mrs. Nadine Nickol and Mrs. Lily Willacy were beautifully rendered, and the incidental solos for tenor and baritone were sung with taste by Frank Church, Harold Bickford and Dave Jones. The chorus work, as interpreted, was inspirational, and the nuancing particularly well done.

Charles Eade was the director and Miss Amy Bourquin, organist.

The training of children is a profession, where we must know how to lose time in order to gain it.

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Local Concert Pianist, Pupils Present Program

Showing marked advancement since their last recital four months ago, a group of pupils of Colette Nance, concert pianist and teacher, presented a program Sunday afternoon at the Olga Steeb Music School, 3839 Wilshire Blvd., Los Angeles. The performance of the more advanced pupils was brilliant and showed outstanding artistry and splendid technique.

The program and those playing follows:

"Tommy's New Drum" (Preston) and "Musette" (Bach) by Eric Lassen.

"March of the Wee Folk" (Gaynor) and "Seminole Trail" (Hopson) by Joyce Margaret Anderson.

"Fifteen Men on a Pirate Boat" (Burnham) and "Indian Drum" (Davis) by Harry Bowers.

"Off to Camp" (Eckstein) by Michael Carr.

"Hungary" (Koelling) by Barbara Nance.

"Waltz D Flat" (Durand) and "Indian Summer" (Adler) by Constantine Maxion Welch.

"Song of India" (Rimsky-Korsakoff) and "In a Spanish Courtyard" (Novarro) by Bonnie Belle Jacobsen.

"By a Roadside Fire" (Rogers) and "Russian Dance" (Engelmann) by Richard Earl Bowers.

"Fire Dance" (De Falla) by Joan Johnson.

"Prelude to Flat Minor" (De-Koven) and "Fantasie Impromptu" (Chopin) by Nancy Ann Whyte.

"Prelude (Raindrops)" (Chopin) and "Polonaise A Major" (Chopin) by Eunice Paula Abramson.

"Concerto B Flat Minor"—arranged for piano solo by Stockhoff—(Tchaikovsky) by Norma Levy Greenberg.

"Concerto A Minor (First Movement)" (Grieg) by Helton Alice Trazer. Mrs. Nance played second piano.

Virginia Claypool, lyric soprano, and pupil of Ruth Howell, presented two groups of songs. Edna Walker accompanied.

Respect the child. Be pass not on his solitude.

—Emerson.



Railroad Noises

An editorial from the San Jose, California, "Evening News". (San Jose is on the main line of Southern Pacific's Coast Line)

WE HAVE always resented those moody expressions, "across the tracks" or "down by the tracks," with their implication that there was something despicable and socially low-life about living near railroad tracks. After living many years a block from the Espee's rails, we rise to say that there are many worse places to live.

Living close to the railroad has its obvious advantages when you are a boy. Where is there a more romantic place than the right of way, with wheezing switch engines, puffing freights (which travel so much faster now than they used to) and speeding passenger trains? Morning, noon and night railroad holds attraction for a boy, which is why so many of them go into it, finding a romance which never dulls until they die.

"But how can you stand the noise?" someone asks. Far from being bothered by the noises, you get so you find them soothing and conducive to repose. You get so you can tell the freight trains from the passengers, and you distinguish the touch on the whistle rope of that individualistic engineer who makes his blasts so short, sharp and distinctive.

The various whistle notes represent to you these giant creatures of fire and steel, coming to ones of other over long distances and on winter nights, when the wind is blowing and the rain is pelting against the windows it is pleasant to think of engineer and fireman, snug in their cab with the fire roaring below them, shunting lines of cars up and down the glistening wet tracks.

even more of these qualities during war. You realize that both the wars in which we are engaged are transportation wars and must be won not only in the foxholes and workshops but on the railroads as well. Some of us particularly long trains you hear puffing and snorting these nights are troop trains and others are weighed down with war's material. It is comfortable to reflect what a great job the railroadmen are doing, driving their trains and switching their cars 24 hours a day, even while you are asleep.

Back a few years, when trucks and buses started to cut more and more deeply into railroad revenues, with the airplane as an additional competitor just ahead, as a boy living near the tracks you may have wondered a little worriedly if they would put your old friends, the freights and passengers, out of business. It took the war to show that a nation's need of railroads continues, that no nation can be great and strong without them. You are reassured by that, and by the articles and drawings that have been published of vastly improved equipment which will help the railroads get their share of traffic after the war. Such things mean your friends will be able to stay alive and that, drowsily safe and comfortable, you will continue to hear the trains chugging and puffing through the night.

We thank the San Jose News for so beautifully putting into words the way we railroaders, and many other people, feel about trains.

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