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## John Hart

BRITISH COLUMBIA, since she entered Confederation in 1871, has had twenty-one Premiers and some of them have been illustrious men. We think of McBride, Oliver, Pattullo and some of the others and we can say, with no discredit to them, that John Hart has been as talented and as capable as any of them. Possibly he combined the distinctions of them all—the affability and diplomacy of McBride, the color to a measure at least and downright integrity of Oliver, the drive and administrative capacity of Pattullo. Therefore, in paying tribute to Mr. Hart, as he prepares to step down to his retirement, well enough earned and richly deserved, we must admit that he going to be a very hard man to replace and that British Columbia will be the poorer as it yields to necessity of seeing him go.

John Hart shone in financial affairs, which were his private business, and it was, as has often been said, in his capacity as an able, adept and astute financier, that he served this province best for the nearly thirty years he was in public life. The name of the Irish immigrant lad who became the province's first coalition Premier will long be associated with the financial history of British Columbia.

While finances and administration thereof may have been his natural forte, Mr. Hart had qualities of diplomatic leadership and the ability to bargain and compromise. Accordingly, when it came time for the political coalition, he was the logical choice to form and lead. That was in the early years of the war and he was amply fitted for the position in which he found himself—of guarding and conserving the finances of the province until the time should come when spending might again be the order of the day. Now, as he retires, he leaves a rich financial legacy upon which the succeeding administration may draw to carry on the extensive and useful expenditures of the new postwar era of improvement and development.

Despite his long and active career as financier and public servant, Mr. Hart never lost the capacity to play. A footballer of note in his younger days, he became a champion golfer in his later years. He is still an ardent devotee of the course and, unlike many men who may have worked hard and well, he has kept his physique and mind such that he will be in a position to enjoy the many years of retirement he will be generously wished by the friends than whom no man in British Columbia has more.

In expressions of appreciation and well-wishing to Mr. Hart the Daily News feels privileged to join in a happy and personal sense.

## ELIZABETH DECIDES

THE ARGUMENT has been settled. Stylists have been differing over whether skirts shall be low or high. Now Princess Elizabeth has come out in her new suit with the skirt's end at the knee line. So that will probably be where it will be for women and girls the world over.

It is just that way and there is no decree or order about it—just the falling in line with the example of our gracious royalty. And it will not be the first time.

Was it not a former Elizabeth who set the fashions of an era that still has its influence on the styles of today? Did not Victoria, in her younger days, too come forth in styles that, for their day might even have been considered startling if not daring and which were speedily adopted? And who, might we ask, was it who created the still favored off-the-face hat fashion if it was not our own charming Queen Elizabeth?

So when mother, sister and daughter show their knees—creaky, bony or comfortably plumped, as they may, she will be doing just as her ancestral sisters and responding to regal favor in the serious business of prettying up.

## Voice Master Appreciated

Opening with Marc Antonio Cesti's Seventeenth Century Italian love song "Ah quanto e vero," which he rendered with energy and spirit, Gorin at once demonstrated his perfect control of volume and breathing and showed his splendid musical understanding. His second choice was "Non lodiro col labbro" from Act I of Handel's opera "Tolomeo," which he sang in English under the title of "Silent Worship." Clarity of enunciation and perfection of pitch marked this number. Next followed Rossini's exacting number "La Danza" (Tarantella Napoditana) in which Gorin exhibited his fine showmanship in portraying the excitement of youth with feet itching for the dance. This item closed the first section of the program and an appreciative and insistent audience brought Mr. Gorin back to the stage three times to acknowledge their unrestrained applause. It was quite apparent that he had "captured the house."

The second part of the program consisted of a group of four German "lieder," a special form of song in which the music interprets the words which are the most important factor. Most music lovers prefer to hear these songs in German but Mr. Gorin wished the whole audience to know exactly the meaning of each song and chose to sing them all in English translations made by the famous English operatic Soprano Florence Easton. The first of the lieder was Hugo Wolf's "Verborgenheit" (Morike: Lass, o Welt!—English title—"Secrecy," to which the singer brought all the tender pathos of the words. A jovious number "Mein Liebe ist Grün" (Brahms: Op. 63 No. 5) (My Love Is Green), followed, then Heine's tender song "Die Lotosblume" (The Lotus Flower) set to music by Schumann. The fourth and last of this group was "Cecilia" (Cecilia) Op. 27 No. 2 of Richard Strauss, a sprightly number of which Mr. Gorin made the most.

By this time both singer and audience were "en rapport" and sensing the mood of the latter, Mr. Gorin made an alteration in the third section of his program, substituting the moving aria of Germont from Act 2 of Verdi's "Traviata"—"Di Provenza il mar, il suo!" in which the father pathetically pleads in vain with his son to return with him to their home. The interpretation given this number so pleased the listeners that the artist was brought back by applause to render an encore—the rollicking "Largo al factotum" (Room for the factotum) from Act I of Rossini's "Barber of Seville." This proved to be the piece de resistance of the evening, Gorin's mimicry and dra-

IN THE SUPREME COURT OF BRITISH COLUMBIA  
IN PROBATE  
IN THE MATTER OF THE "ADMINISTRATION ACT" and  
IN THE MATTER OF THE ESTATE OF JOHN VASSILOPOULOS, DECEASED — INTERSTATE  
TAKE NOTICE that by Order of His Honour Judge W. O. Fulton made the 27th day of September, A.D. 1947, I was appointed Administrator of the Estate of John Vassilopoulos, deceased, and all parties having claims against the said Estate are hereby required to furnish same, properly verified to me on or before the 15th day of November, A.D. 1947, after which claims filed may be paid without reference to any claims of which I then had no knowledge.  
AND all parties indebted to the Estate are required to pay the amount of their indebtedness to me forthwith.  
DATED at Prince Rupert, B.C., this 27th day of September, A.D. 1947.  
GORDON F. FORBES,  
Official Administrator,  
Prince Rupert, B.C.

matic art, coupled with the dexterity of his flexible and resonant voice, bring the crowd up to a tip-toe of excitement and appreciation.

Following the intermission, Fritz Kramer, who accompanied Mr. Gorin at the piano throughout, and who, by the way is an artist in his own right, rendered three pianoforte numbers which were excellently presented, (1) Debussy's "Clair de Lune"—Suite Bergamasque No. 3, (2) A medley of Tschikovsky Excerpts which included several from the well-known "Nuttercracker Suite," (3) Schubert's Moment Musical, Op. 94 No. 3. The third number represented a well merited encore.

Mr. Gorin then took the stage for the fifth section of his concert which consisted of four Russian songs. The first "My Beloved" (Shepherd's Lament), in Russian, was sung with deep feeling and restraint. In this number he showed remarkable control over a beautiful mezzo-voce tone.

"The Drunkard" (Burlak)—Ukrainian folk song, which followed, once more afforded the singer an opportunity to demonstrate his remarkable power of characterization.

Gorin's versatility was never more dramatically demonstrated than when with hardly a pause following the previous song, his marvellous voice commenced Tschikovsky's poignant grief-laden lament "None But The Lonely Heart Can Know Mine Anguish" (Nur wie de Sehnsucht kennt)—Op. 6 No. 6). Mr. Gorin succeeded in conveying to his audience all the pathos of Tschikovsky's tragic melancholy and a deep hush followed his last note.

A robust "Caucasian Melody" of Mr. Gorin's own composition followed in which he demonstrated his dynamic range and perfect control. As an encore he sang a humorous number composed by an ex-American "G.I."—John Sacco—entitled "You Can't Take it With You."

The closing section (vi) of Mr. Gorin's program opened with "The Lament of Ian the Proud"—C. T. Griffes, Op. 11, No. 1, a contemporary American composer's setting of Fiona McLeod's (Wm. Sharp) poem "What is This Crying I Hear in the Wind," "The Roadside Fire" from Songs of Travel by Robert L.

Stevenson, set to music by the modern English composer Ralph Vaughan Williams, followed and exhibited the singer's command of a very wide repertoire.  
Next another modern English composer's setting (Benjamin Britten) of Hilaire Belloc's tender poem "The Birds" was reverently and feelingly rendered to be followed by "Safe by De Lawd" by Rodger Collins, a new American composer.  
This number formed a magnificent climax to the program and a hushed audience paused a moment or two before breaking out with thunderous applause.

Mr. Gorin responded by singing first Albert Mallotte's "Sing a Song of Sixpence"—which he dramatized—and sang delightfully for children both old and young and then, while the audience were wondering if anything finer could possibly be added, Mr. Gorin quietly announced that he would sing, by special request, Mallotte's "The Lord's Prayer." It was rendered in a way the tone of which will echo in the ears and hearts of Prince Rupert music lovers for years and formed a fitting close to a most memorable occasion.  
—G.R.S.H.

It seems to me that the Government did a pretty necessary job in too sudden a way when it tossed off most of the remaining price ceilings and cut away a bunch of subsidies with one big swoop.  
A lot of people think it could have been done by stages.  
But one thing is certainly true: If you don't pay a man enough money to interest him in working, his heart won't be in his work, and if you don't pay a company enough money to interest it in producing something people want, then it won't be much interested in turning out that particular thing.  
When you get right down to it, the way to get rid of shortages is to produce and the way to get production is to give men and companies an incentive to pitch in and do a job.  
Under price controls you build up scarcities. Lift the controls and you naturally get a jump in prices—then, sooner or later, enough production results to bring prices back to the level where they belong.  
Trouble is that a war is an economic earthquake and you don't suddenly go back to normal when a war ends.

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SIG-NG MONTREAL'S GOLDEN BOOK—L. Philip Davis, publicity director for the Alberta government, is shown, left, as he signs the city of Montreal's golden book on the invitation of Mayor Camillien Houde, right, during his visit to Montreal after concluding a trip to eastern Canada and the U.S. Mr. Davis is a native of Valleyfield, Que., and speaks fluent French.

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