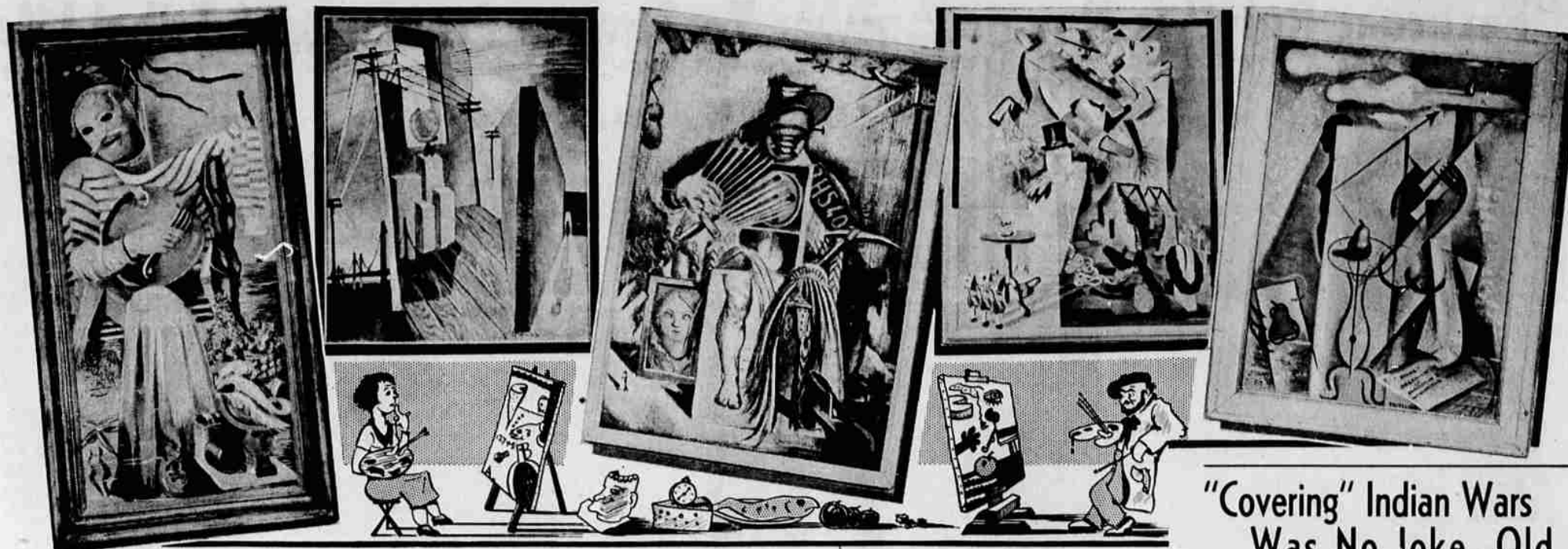




Mystery Ships—No. 2 THE WARATAH DISAPPEARED IN 1909 WITH 211 PERSONS

THE mystery ship *Waratah*—passenger and cargo steamer of the Blue Anchor Line—was seen for the last time off the coast of Africa on an April day in 1909. She put out to sea from Adelaide, Australia—coaled at Durban, and was sighted by the *Clan MacIntyre*.

The *Waratah* passed on, carrying passengers and crew of 211 persons. Her hull slipped over the horizon, leaving a trail of smoke—the final evidence of her existence in the sight of man.

Days dragged by. She was overdue at Cape Town. Other ships should have seen her on the steamer lanes. If she had sunk, where were the usual traces—life-belts, spars, bodies, or deck chairs? No signs of wreckage were found.

Several reports of debris drifted in. An officer of the *Tottenham* believed he had seen bodies floating in the sea. His ship swung round to investigate, but no boat was lowered; the commander decided the objects were sun-fish or skates.

Five bottles containing scrawled messages were picked up on the coast of Australia, each sup-



posed to come from the *Waratah*. But on investigation all proved to be forgeries.

Eighteen months later the Board of Trade Inquiry sat in London for two long months, trying to collect evidence. When its sessions closed, the mystery remained unsolved.

It was easy to prove that the fated vessel had not gone down in any particular way,—but impossible to show how she had sunk, where, or when! Expert witnesses stated that she was properly designed, seaworthy, that her life-saving equipment was in good order. She had passed inspections by builders, owners, and Lloyd's.

One witness, a Claude Sawyer, sailed on her from Sydney, but disembarked at Durban because of a dream. He "saw a man in a strange dress which I had not seen before, with a sword which he held between us. In his other hand was a rag covered with blood."

The *Waratah* sailed from Durban without him. Soon he had another dream—he saw her running in heavy seas. A huge wave swept down over her, she rolled on her side and disappeared.

No one could say if his dreams indicated danger—but one of them undoubtedly saved his life.

Walla Walla Issues Scrip To Celebrate Coming Centennial

OTHER communities may have their paper money, but that of the paper variety is good enough for Walla Walla, Wash., as it prepares for its Whitman Centennial, to be celebrated during August of this year.

Paper scrip, good at any bank in the city, has been distributed to all merchants in the district by the Junior Chamber of Commerce, which urges its use for two reasons—to get publicity for the celebration and to raise money.

The celebration will be in honor of the coming of Dr. Marcus Whitman and Narcissa Prentiss Whitman, his wife, in 1836 to the Walla Walla Valley. Missionaries, teachers and true pioneers, the two made enviable names for themselves before they were massacred by Indians in 1847.

Trying to paint the workings of the mind on a piece of canvas is apt to be quite a job, yet that's the aim of the Post-Surrealist movement. Some of the work is shown here. On the left, "Song of the Seas," by Lucien Labaudt, depicting the thoughts of an old sailor who lives his life in retrospect. The objects shown portray various psychological reactions in the subject's life. Next is a painting titled "Consideration of Time and Space," by Grace Clements. To the right you will see a shadow of a tiny man, overwhelmed by the massive mechanical and structural feats of this age—feats the artist believes overshadow even the world, for she has painted in a small globe, also. Center is another picture by Labaudt, this one "The Accordion Player"—mechanized music, in harmony with our time. Next, "Cataclysmic Metamorphosis," also by Miss Clements, a psychological survey in paint of the cause and effect of war. Right, "Pears," by Lorser Feitelson, a representation of perceptive and introspective forms.

Yes, It Looks Crazy—But Artists Say Modern Painting Does Mean Something

Newest Movement—Post-Surrealism—Claims That Aim Is Not For Obscurity, But Just The Reverse—Workings Of Mind Provide Solution For What Seem To Be Puzzles

By Jean Rendlen

MAYBE we're all just a little bit crazy—then again, maybe we're not!

Look at those pictures. Mean anything to you? Whether they do or not, I'll have you understand they are ART (in capital letters), and they prove that artists have minds. And what's more, courage.

This type of thing is what is known in art circles as Post-Surrealism, the very latest art movement in the world—with the West leading in ability and imagination. Actually, it was started by Lorser Feitelson and Helen Lundeburg, of Hollywood, and has spread because artists everywhere have grasped the significance of putting mental thoughts instead of actual realities on canvas.

It is a highly conscious, intellectual approach to art. The objects portrayed are not in themselves abstract, although the aggregate represents an abstract idea.

TAKE Lucien Labaudt's "Song of the Seas," for instance. It maintains traditional laws of color, harmony and line. It is actually the thoughts of an old sailor, looking back over his life.

Labaudt took a mask in his studio for the face of the sailor. The man of the seas can remember many masks—Chinese dragon dancers, as an example. Then he remembers the many shirts he pinned on the clotheslines after washing them vigorously. You see, as well, his mental picture of a beautiful, dark-skinned native, making supplication to his god. There is a water jug which once carried the fluid that saved his life in a distant

land, where water was not to be had; there is, too, a little sculptured head of a Greek, with plumed hat. And, at the bottom of the painting, a deep-sea diver's shoe.

The sizes, shapes and proportions of objects are determined by their importance in conveying an idea; that is, in accordance with their psychological importance.

The purpose of this, and other pictures of the same school, is not decorative, but represents a series of thoughts which relate to a universal idea.

THE intention of the Post-Surrealist is by no means to remove himself (or herself) from the understanding and sympathy of the general public. On the contrary, they consider their work successful only if it achieves a significant unity for the spectator—you!

Grace Clements has done one called "Cataclysmic Metamorphosis," which is considered by many critics to be particularly outstanding.

Miss Clements represents the danger in toys which are put into the hands of children for "amusement."

There you see toy soldiers, with the bayonets, the cannon and playing cards which have been used to build tents. Behind the child's thought are indicated the causes of his war games—the stock ticker and "high hat." Following come the results of the instincts implanted by soldiers and cannon—death and destruction, broken homes, cemeteries!

In short, they are, these strange paintings, thoughts instead of things depicted.

★★★★★ Ups and Downs of The Tap Dance Craze! ★★★★★



"Covering" Indian Wars Was No Joke, Old Time Reporter Recalls

WAR correspondents in Ethiopia may have their troubles, but they are small compared with those encountered by the newshawks who covered early-day Indian wars in the Northwest.

Unorganized and lacking elaborate equipment and speedy communication facilities, they did a workmanlike job, anyway, according to John A. Rea, veteran Tacoma, Wash., newspaperman, who is president emeritus of the board of regents of the University of Washington.

Singlehanded, he covered the flight of Chief Joseph across Idaho and Montana in 1877. His stories appeared chiefly in the Chicago Tribune and the New York Herald. The accounts of the flight of Chief Joseph and his braves sent out by Correspondent Rea were read avidly throughout the East.

In those days, the quickest means of communication between the East and the Pacific Northwest was the wires of the Northern Pacific railroad, which extended only as far West as Bismarck, North Dakota. Messages were sent from the United States troops in the field to Bismarck by scouts and pony riders.

Correspondent Rea's dispatches were not the carefully typed messages sent out today. They were written in a long-hand so precise that they seldom appeared garbled after transmission.

John A. Rea

SEVERAL times the enterprising correspondent found himself in difficulties with the war department, because his dispatches read a little too much (so officials thought) like the supposedly secret reports being sent to Washington from the field officers! Some telegraph operators stationed along the line were suspected of listening-in on confidential reports, but nothing, according to Rea, was ever proved against them. And even today, the correspondent just grins when asked how he did the trick.

The difficulties between the soldiers and Chief Joseph, as recalled by Correspondent Rea, started with a clash between the troops and the Indians, who were penned up on a reservation near Moscow, Idaho. Colonel Howard was sent with a detachment of troops from Fort Walla Walla, Wash., the nearest army post, in pursuit.

But Chief Joseph was not to be caught napping and he started moving almost immediately in the opposite direction, with the Canadian border as his ultimate destination. General Gibbons and another party of soldiers appeared somewhere out of Central Montana in the course of the flight, only to be driven back by the Indians.

HEARING of the trouble, Colonel Nelson H. Miles, later to become one of the army's noted generals, stationed at Fort Keogh, Montana (now Miles City), crossed the Missouri river with a detachment of troops and came upon Chief Joseph and his fleeing tribesmen in the Pawpaw Mountains.

The battle that followed lasted for three days. Finally Chief Joseph surrendered, just as Colonel Howard and his men, completing a march of some 1700 miles, came up in the rear.

Correspondent Rea is extremely modest about his dispatches regarding the flight and battles, which were "scoops" in every sense of the word.