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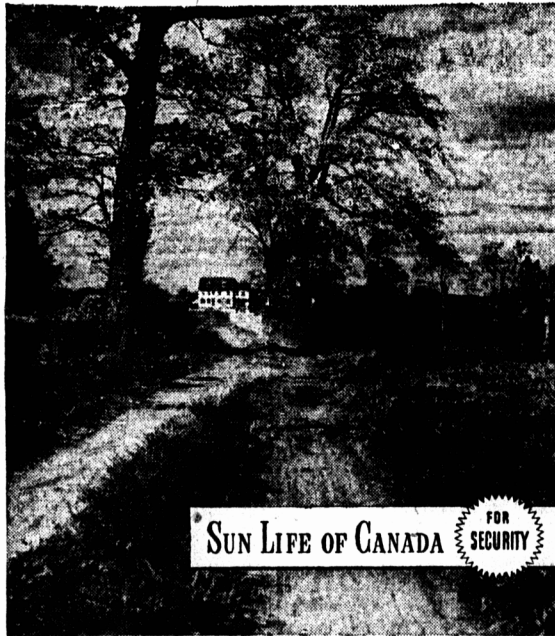
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Mr. Earle Terry, B. A., B. Paed., M. M., London, Ontario

Mr. Terry who is coming to P. E. I. to adjudicate at the Island Festival in May is Director of Music for the London Board of Education. Under his supervision and due to his efforts London is known as a city where music is a real and living thing, whose school music points the way for others in the Dominion to follow.

The children, if they are given the opportunity, pass up their Saturday morning freedom to get together with the Director of Music Earle Terry and sing. Mr. Terry is frequently referred to as the modern "Fied Piper." The school music program doesn't profess perfection, but it does reflect an awareness of school music being felt from the Maritimes to British Columbia. Music today is a matter of instrumental instruction and training in classrooms, given life through performances at festivals and community concerts.

"We want to take music out of the book and make it real for our youngsters," says Mr. Terry. Music in London starts in the kindergarten where the youngsters' imitative ability is quickly put to use as he translates musically objects and incidents of daily life, such as the humming bird, a playful kitten, the postman who brings the mail, or raindrops rhythms.

As early as this the school music program introduces specialized instruction. Rhythm instruments and rhythm bands are a delight in every kindergarten. The department offers group instruction in piano, violin, flute, trumpets, cornets and drums. Instruments are available for music students free of charge. That the Board of Education heartily endorses this instruction is obvious in the very fact that it allows time out from the regular curriculum for pupils studying music.

London was the first Canadian city to equip its schools with the complete library of 22 albums and completed this work in 1948. The library includes teachers' notes on the symphonic music with simple explanations of story, mood, instruments, melody and form, and accompanying suggestions for imitative play.

In the classroom youngsters get instruction in musical theory, in note-reading, in choral work of three and four part harmony. Indeed, music is as important a part of the school curriculum as grammar or social studies. It's a well rounded program and one that each day suggests possible improvements. The school music program "goes over" there because parents are behind it one hundred per cent; it is a program that working coast to coast could make future generations of Canada truly musically minded.

This is just one sphere of work that adjudicator Earle Terry is making a success. He is also Director of Music in the new St. James Presbyterian Church, London, also founder and conductor of the choral ensemble known as Earle Terry Singers, who have appeared on television, at Carnegie Hall and at Cleveland, Detroit and other centres.

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Reginald Wright Kauffman

**CHAPTER THREE**

Continued

Jerry must somehow find out more about the dead man before he took up the beneficiary's trail. For this reason alone had he come to Pennsylvania.

So the store was not long open next day before he entered it. Only its brown-eyed proprietor was present.

"Good morning. I—I was looking for Miss Slinn," stammered Jerry, "and now they tell me she's—the other one."

"Not here."

"Do you know where I can find her?"

"At her place. I guess. She's always there when she isn't here, and she's only here when she feels like it."

"Do you happen to know whether she ever lives in Doncaster?"

The girl behind the counter looked at him sharply. "Is this an unexpected inheritance or just an old bill?"

"It isn't either."

"Then you'd better ask Angie." Jerry inquired the way and wished it took longer to tell.

"Can't I sell you something?" Miss Walker demanded.

What could he buy? He did want to prolong this interview.

"I got in some first rate peppermint sticks last night."

She was laughing at him. He left her and started out to pay a call on Angela Slinn.

A cloudless day and peaceful. The empty turnpike ran between woodlands where the oaks and button-woods were green, and where the blackbirds sang.

Jerry turned off along a designated bypath. It had been a road, but it was overgrown, and the trees met above it. For an hour he followed it, then came out upon a landscape of an entirely new character.

Desolate. Hassler had used the right word—desolate even under this summer sun.

Between black hills spread a wide tableland. Something over there that looked like long abandoned quarries. Here were the last ruins of a few frame houses, too dilapidated to invite a rat.

No other token of human habitation save one distant hut scarcely better than these.

The other hut stood perhaps half a mile off, beside a thick plantation of pines, the only trees that could take root here.

Angela's house was roofed by tar-paper, and its sides were made of laths and clay. How anybody could inhabit it during the winter, Glidden couldn't surmise. It was about thirty feet long by twenty wide, had no windows and contained, certainly, not more than one room.

As Jerry walked across to it, not a sign of life was visible.

There was, as Hassler had said, a kitchen garden around it—a rather ailing kitchen garden—and a stovepipe issued from one wall and mounted skyward.

But nobody was in the garden, and no smoke rose from that improvised chimney.

There was a door, of sorts, on the farther side. He tried it. It even had some kind of lock, and the lock was in use.

"Now then," said Jerry ironically, "remember what Mr. L. is always preaching: 'Courtesy counts.'" He lifted a fist and knocked as gently as he knew how.

**CHAPTER FOUR**

No answer. Jerry knocked again—louder. Still, no answer.

Was the tenant away from home? Possibly, but Jerry didn't get what he called "the feel" of that; he got, rather, a feel of a sinister presence.

He rattled at the crazy knob and, simultaneously, kicked the fragile door. "Hi!" he shouted. Something stirred inside.

Then there came another sound—the sound of steps shuffling across a floor of hardbeaten earth. Then a husky voice, just such a

voice as Angela Slinn was bound to have:

"Who's there?"

It was all queer, yet no queerer than what Glidden had already seen and been told about the woman.

He had intended frankness. No need, however, to employ it until face to face with its potential object.

Angela Slinn showed the mistrust of civilization common to every recluse.

"Somebody to see you," was Jerry's obvious reply.

"Who?"

Now he could hear her labored breathing. He answered:

"You don't know me, but—"

"If I don't know you, I don't want to see you."

"It's important."

"And if you don't know me, what do you want to see me for?"

"If you'll only open up, I'll tell you. You won't regret it."

Another pause. More labored breaths. The householder seemed to be thinking things over, and thought seemed to be a hard process.

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Investment Income	417,875.22	Increase in Reserve for Policyholders	584,872.87
Other Income	69,900.15	Operating Expenses	278,691.20
		Investments written down	987.75
		Dividends to Shareholders	15,000.00
		Building Fund Reserve	125,000.00
		Increase in Surplus	3,096.88
			\$1,488,636.06

**BALANCE SHEET — DECEMBER 31st, 1952**

ASSETS		LIABILITIES	
Bonds, Debentures and Stocks at Book Value	\$ 6,804,446.95	Policyholders' Reserves	\$ 234,432.77
First Mortgages on Real Estate	\$ 2,128,534.08	This amount together with future premiums and interest provide for payment of the benefits promised in the Company's policies (being in excess of the amount required by Canadian and British Insurance Companies Act)	\$8,338,515.00
Loans on Company's Policies	551,183.08	Policyholders' Funds	
Real Estate Held by Company	20,000.00	Policy proceeds left on deposit, premiums paid in advance, allocated dividends and reserve for dividends, death claims and matured endowments for which proofs have not yet been received	117,661.00
Cash on hand and in Banks and with Trust Companies	79,343.81	Other Liabilities	250,000.00
Other Assets	293,271.08	Capital Stock called and Paid on	555,000.00
		Investment Contingency and other Reserves	91,170.00
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