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LOVE and MARRIED LIFE

by the noted author
Idah McGione Gibson

Katherine's Illness.
I must have been a great worry to my friends all those months that my mind was wandering about in "No Man's Land." In fact, it seems that every one gave up, only when Bobby and Helen and Bobby were first to insist that I would never again recognize those about me. Ruth and even Cousin Charles, finally, came to the same conclusion. Alice held out longer than any one else, but never for one moment would Karl allow anyone to say that I would not in time come back to a knowledge of myself and those about me.

Alice told me that Karl said to her one night, "Perhaps no one knows but me, the delicate adjustments of Katherine's mind. Why, when I was in Egypt, did you know, Alice, that we talked to each other? She always knew when I was writing her a letter and as I was writing I could see her as plainly as I do you now, and I always knew what she was doing."
"I told Karl," said Alice, "about you telling me of this wonderful experience you had with him, and that you read to me the last letter he ever wrote to you."

"Do you realize, Alice," he said, "just what that letter meant?" Do you realize the impelling force that was behind that message that made me tell Katherine that I knew she was going to be in trouble and not to worry, that I would be with her? Just stop for a moment and think—there was I away out there on the Nile. I was in Egypt then, and without any rhyme or reason something within me said, "Katherine needs you, Katherine needs you, you must go to Katherine." Of course like a sane twentieth century man that I was, I laughed at myself, called myself all sorts of a silly ass, but the thought still stuck in my mind to the exclusion of everything else. I could hear nothing, think nothing, except "Katherine needs you, Katherine needs you, you must go to Katherine." And as last, even while I bared myself as the banner fool of Christendom, I wrote that letter to Katherine, and started home. I had no idea of what her trouble would be. I knew only that she was calling me, calling me to her with a force that I could not resist. And, Alice, I sometimes think that although the unconscious sent her mind to me in that agonizing call, yet the very effort she made to do this, has helped to stretch the thread of consciousness to such a tenuous length that its resilience is gone and we must wait, patiently pulling that consciousness

back, inch by inch, until she knows again.
"The most awful part of it all, Katherine," said Alice, "was the fact that you did not even know your baby. When Miss Parker would bring her to you, you would nurse her without any particular emotion and you showed complete indifference to any interest in her the moment she was out of your sight."
"We couldn't call your predicament a loss of memory, because you remembered absolutely every word, every action that was heard or seen by you that night. And you told it with a circumstantial directness that made a cold shudder run down my spine."
"At last, however," said Alice, "I came to accept Karl's theory, because a word here and there would show me that your consciousness, or whatever we might call soul, was coming back to you."
"Karl would not hear of your being sent to a sanitarium and Miss Parker who seemed to have become very much attached to you, aided and abetted him. We had just about decided that we were to take a doctor, a couple of trained nurses, Miss Parker, the baby and myself and go with you for a long cruise on Karl's yacht, when I came in that morning and saw the light of reason and recollection in your eyes."
"And then, strange as it may seem, the memory of that awful night passed out of your mind, and as Miss Parker came into the room you looked up and said, 'Is the baby better this morning?'"
"She had presence of mind enough however, to say, 'Yes, Mrs. Gordon, the baby is all right this morning.' When I came in Miss Parker whispered to me hurriedly: 'There has been a change in Mrs. Gordon, she's forgotten all about her husband's death. Her mind has gone back now to the illness of the baby on that night.'"
"Of course, I was horribly frightened, because I felt that if you again had to go through the telling of John's tragic death it would kill you. I went in, however, and you greeted me as though you had just seen me the other day before. For the first time in months, you recognized me and called me by name. I mentioned that John must have gone out early that morning. I didn't know what to say to you, but finally got up courage enough to ask, 'Katherine, did you know that Karl Shepard is home?'"
Tomorrow—Convalescence.

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could not succeed in producing any sound. Finally, after a supreme effort on the part of the embarrassed performer, the huge macaroni pie shot forth like a cannon ball from the trombone. Rossini explained the joke and complimented the artist on his tremendous feat of strength in thus ejecting a macaroni pie by a mere breath.

Experience Broadens Art.
Run the gamut of musical experience and sensation, sing or play anything and everything that appeals to the individual, for it is experience alone which broadens and therefore adds another rung to the ladder of artistic efficiency. But finally, make a selection, perfect it, concentrate all effort thereon, and through this medium attempt to give it to the world.
Develop individual technique fearlessly. Never imitate your confrere, for in so doing your work not only loses distinction but meaning. As no two creatures are created alike.

physically, so are they unlike mentally, and no two people will have the same conception of a work. We cannot imitate and still retain natural charm and a forceful personality.
Give your work meaning, to your hearers as well as yourself. Give out the love, understanding and enthusiasm you put into it, and so invite your audience into the intimate beauties of your art.
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WEBB DOROTHY MACKAY Who will appear as one of the Babes in F. Stuart Whyte's latest and greatest English pantomime "Babes in the Wood," which will be presented at the Grand for two nights, starting Monday, September 6th, with Labor Day matinee.

Music in the Home

Music Notes.
A church music congress was recently held in New York to give impetus to congregational singing in Catholic churches.
Detroit appears to be well equipped with musical organizations, having two large orchestras, six choral societies, seven music clubs, numerous factory bands, and five large auditoriums in which to perform.
Winnipeg, Regina, Quebec and Halifax are organizing symphony orchestras. Montreal is feeling its way again, the question has been asked what has become of Toronto?
Visitor.—I am collecting for the Musicians' Hospital; will you contribute?
Mr. Flat Dweller.—With pleasure. Call tonight with the ambulance and I'll have a musician ready.—American Legion Weekly.

mental attitude is shown by reports from our employment department.
"We have that the generous use of the phonograph has engendered the feeling that we are not only interested in production results but are also anxious to have our people happy."
"Last, but not least, I am confident that the frequent music has a definite effect on the department managers, keeps them in better spirits, makes them better 'bosses' to work for and results in a feeling of mutual co-operation."
Canada's Opportunity For Music.
There are men and women connected with music education who are competent to work out an educational programme such as music needs—the duty is on them to get to work and rouse others who may contribute even in a small way to the cause. If the will be better of the world for food and clothing, let us become so intense that every man, woman, and child will be drawn into productive service it may be that musicians will be compelled to demonstrate that their art and their imparting of the material of the art are essential to the well being of the people. Otherwise they may be classed as non-producers.
Canada cannot afford to wait until the emergency arises. The time to begin work is now. And one of the ways to begin is to knit music so strongly and so deeply into the whole fabric of education that it cannot be taken out without injury to the product. We can be sure in our minds that the schools will not be disturbed in the period of readjustment through which we are now passing. They will be benefited in many ways. It is to the advantage of education to have a larger place for music in the curriculum of the schools. Why not concentrate on the effort to get this larger place.

Music Increases Efficiency.
Archer Gibbons, superintendent of the Edison Cell, instituted a scheme of twenty-minute rest periods for employees, similar to the morning and afternoon recess in schools, during which periods he encouraged musical entertaining, singing and dancing. Of the experiment he recently said:
"During the past year, everyone seemed to thoroughly contented, always smiling and cheerful, that, although our unit costs of production were low, I became skeptical regarding the amount of work done by each operator. A careful comparison of the production of our older operators—those who have been doing the work so long one would feel certain they had settled down to a uniform gait—shows that today in 7 hours and 40 minutes actual working time (our office hours have been reduced to 8 hours per day) their individual production is greater than was formerly accomplished in 8 hours and 30 minutes without rest periods.
"I believe the secret of our success is the entertainment supplied by the phonograph. The mental condition can dominate the physical and in this cheerfulness engendered by hearing great singers, listening to magnificent orchestras and band selections, by dancing or singing, does more to banish fatigue than the mere fact of periodic rest.
Not only is the fatigue overcome, but a definite trend towards cheerfulness and good fellowship is provided. The phonograph is so popular, even after a year's use, that at noon it rivals our employee's band, many of the girls preferring to stay in the department and listen to the latest records than to attend to band concerts. The change in the

Letting Prince Down Easy.
The King of Portugal, a passionate music amateur, was once in Paris while he was still crown prince, and made long visits to his friend Rossini the composer. One day early in the morning the maestro was occupied in the important operation of shaving as Don Luigi entered unexpectedly, and without preliminaries sat at the piano and began to play. His left hand however, would not keep up with the right one and he played in the bass continuously only two notes, tonic and dominant. The prince tried to excuse his persistency in the monotonous by pleading a weakness of his left hand. "On the contrary," replied Rossini, "that proves the strength of your character."
Trombone Player Victimized.
Once a renowned trombone player was invited by Rossini to play at one of his musicales. As he had left his trombone in the hall Rossini thought of a huge joke and surreptitiously forced a large macaroni pie in the large orifice of the instrument. When the hour of playing arrived the artist fetched his instrument and strove to play, but he

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