

### The Unwelcome Wife

After Anthony Harrison's marriage to Charlotte Graves, a girl beneath him socially, his mother succeeded in getting her into the house as a housewife.

Charlotte was not a social success, and Mrs. Harrison was disappointed because she was not married to a girl who would have been a credit to her husband's house.

It was then that she discovered that she was not a housewife and she was afraid to tell any one the truth. The only person who was kind to her was a man who called her a housewife.

She appeared at a country club dance during the summer and Charlotte, who then Tony felt was necessary, at the first opportunity he said, "Things that you men ought never to say to the woman he loves."

### Things You'll Love to Make



Summer is over and no doubt you have several pairs of white stockings with these tops which will not be good enough for another season's wear. Cut off the tops. Place two or three thick pieces of cotton on a small hanger of tape or a crocheted brass ring to one corner. Frilly embroidery might give added attractiveness to a set of these stockinette pot holders as a "show-off" gift.

### DREAMLAND ADVENTURES

Moonlight Glee  
By DADDY

### CHAPTER IV

Joe O'Neil laughed as he looked at the girl who had just finished her performance. She was so pretty and so young. He thought that very funny of her, and he joked about it a lot as he and Peggy danced around the room. She was having a jolly time even though she occasionally heard Tony's yelping as he chased around Hoppity-Hop's tracks in the woods, and it made her feel guilty to think how the puppy was being fooled.

As they danced, every once in a while there came a squeak louder than the others and out of tune with them. It was like the bare of a saxophone in a regular orchestra, only it didn't come at regular intervals and its rhythm was "throw all the dancers out of step."

The rabbits didn't seem to mind at first but when the music became a moonlight glee, and that merry they didn't care what happened. But after a time the loud squeaking became annoying, so Hoppity-Hop went to see about it.

He found that the loud squeaker was the orchestra leader himself, and he was squeaking because in trying to escape from the hall he had caught his tail under the handle and was hanging helplessly upside down. The only thing he could do was to squeak and squirm, and he was doing all three at the same time.

"Kek! Kek! Get back in that pail! Do you want to be robbed by the cat?" asked Hoppity-Hop. The rabbit dropped down on his front feet and his hind legs shot up in a mighty kick. The kick sent the orchestra leader flying back into the pail.

After that, the music went on again, and the rabbits danced in a rollicking mood. But they hadn't danced long before they were once more thrown out of step by the loud squeaks and squeaks. A second time Hoppity-Hop went to see about it, and a second time he found the orchestra leader had been caught by the tail while trying to escape, and a second time he kicked the leader back into the pail which served as an orchestra pit.

"That's the last time I warn you," said Hoppity-Hop, severely. "The third time I'll have you gobbled up, which is all bad mice deserve." They went on with their dancing, but now they were interrupted by a terrific howling that drowned out the music.

There on the bare limb of a tree overlooking the putting green sat Judge Owl frowned down upon the dancers.

"Who? Who are you that dare to disturb the sleep of Birdland at night? This is the hour of the night!" he threatened to break up the party.

"Judge Owl looked very severe as he glared down from his perch. Before they could answer there came a squeaking from the orchestra pit, and there was the leader again, caught by his tail while trying to get away."

"This threatened to break up the party," Judge Owl looked very severe as he glared down from his perch.

trasting effect of musical atmosphere which relieved it from any suggestion of monotony and brought out more vividly the sense of the grandeur of Beethoven's spiritual and musical concepts.

Mrs. Samaroff at the piano needs no detailed recapitulation of her fine artistry. She is always the intelligent, sympathetic interpreter, adequate both in technique and temperament to meet all of the demands of the lightest and most playful fantasy, the sprightliest and quip of humor or the deepest and most profound musical expression of the aspirations of the human soul. And she never, in her translation of the more sombre moods of a composer, permits the sentiment to become mere sentimentality.

This same and comprehensive view of the tragic element was perhaps best better displayed by her than in the adagio of the "Pathétique" sonata— that wonderfully sustained celestial mood which, under the hands of a lesser artist, is so likely to degenerate into a banal and lachrymose morbidity.

Her lighter touch was displayed to perfection in the more jovial and rollicking movements of several of the other sonatas. These selected, under the "Pathétique," were the D major (Op. 10), the G major (Op. 14), the G minor (Op. 10) and the F major (Op. 10).

Mr. Stokowski's explanatory remarks were made with that rare gift of combining depth of understanding with a keen sense of humor where humor is permissible that have marked his appearances as a speaker before. His keen perception of the "high lights" in the facts he wishes to bring out enables him to suppress the unimportant and so convey a great deal of vital information in what seems to be only a few, informally spoken words.

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The performance of "La Gioconda" by the Philadelphia Opera Company, at the Metropolitan Opera House last night, delighted an enthusiastic audience. The cast included Barbara Eldridge in the title role, Anita Klisová as La Ceca, Eugenio Alganoff as Laura, Carlo Marziale as Ennio, and Giugio Puliti as Barnabo.

In the first act Puliti sang with restraint, evidently saving himself for the "Ah Peneator" solo in the second act. He sang this with distinction and brilliance. Marziale scored a triumph in the "Cielo e Mar" solo, in the same act. He was applauded to the echo, the audience doing its best to compel him to repeat it. Eugenio Alganoff displayed a voice of great richness and beauty, but she was lacking in dramatic instinct.

Miss Eldridge was dramatically equal to all the demands of Gioconda and vocally she rose to the occasion. The ballet was given with the exquisite "Dance of the Hours" music in the third act and the ensemble singing with which the act closes brought the curtains down to loud and continuous applause. Chevalier Fulgencio Guerrieri, who conducted, was led out before the curtain to share the tribute with the singers. The whole performance was a worthy successor of those which have preceded it in the same house.

Mrs. Olga Samaroff and Leopold Stokowski last night gave the second in their series of eight lecture-recitals of the piano sonatas of Beethoven, this time introducing the musical novelty of a piano tuner during the intermission. The hall-room of the Bellevue-Stratford was filled with an audience which showed unmistakably the appreciation that these two sterling artists have aroused here.

Last night's program was made up of five of the smaller works, grouped with Stokowski's unflinching skill in such matters, so as to present just that combination of variety and variety.

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