

Commenting on this record the managing director of the store, H. Gordon Selfridge, is quoted as saying:

"This large increase in our turnover has come in the staple goods—goods necessary for household use and for the wardrobe. The sale of luxurious and extravagant articles has practically ceased.

"The spirit of the people is against luxuries, and this business reflects the serious and absolutely necessary buying of the third year of war.

"Nor is our increase due to any government contracts."

As to conditions in Canada, Mr. Forbes transcribes "the message a great Canadian bank sends," as:

"Business conditions continue to indicate such industrial and commercial activity as the country has not hitherto experienced."

Then following a review of the processes which brought about our own readjustment of business activities and the realignment of the nation's productive powers, Mr. Forbes sums up his answer so: "War will not mean trade prostration, but the greatest business activity we have ever known. War will not mean widespread unemployment, but '120 per cent. employment.' War will not mean monetary stringency, but a superabundance of circulating money entirely without precedent. War will not mean the shrinkage of savings, but a notable increase. War will not mean the universal ruination of real estate values, but unwonted demands for homes in all industrial centres and cities. War here did not create a panicky stock market and at least a fair number of securities will be substantially benefited. War should not mean the stamping out of all recreation, for recreation is as necessary as food in maintaining the nation's and the individual's fitness.

"Finally, other nations, especially France, have through war found their souls. So may America and Canada."

SINCE the days of Bonny Prince Charlie, and even before then, no doubt, there has been a certain affinity displayed between the French and the Scotch. This, by the way, may account in part for the ability of John Boyd's defence of the French-Canadians written in reply to an article which appeared in the New York Times, and under the caption, "Peril of Civil Strife Arises Anew in Canada," seeks to promulgate the idea that "the French-Canadians will not fight unless it is to keep out of the war."

"Why does the writer utterly ignore the fact that thousands of French-Canadians have gone to the front and that many of them have laid down their lives as the casualty lists so eloquently attest?" asks Mr. Boyd. "French-Canadians have gone to

the front in thousands and thousands, more would have gone had proper methods of recruiting been followed early in the war," he continues. "As far as conscription is concerned, French-Canadians, it must be remembered, have not been alone in opposing it, as demonstrations against it in other portions of the Dominion show. Why then should the French-Canadians alone be held up to attack on this score?"

In answer to the charge that "Quebec has no regard for either England or France," Mr. Boyd says:

"The writer seems to forget, or if he does not forget, he wilfully ignores the fact that Quebec showed her loyalty and regard for Great Britain by saving Canada to the British Crown when it was invaded by the Americans in 1776 and again in 1812. As to France, the sole bond, it is true, that unites the Canadians to France, is one of intellectual sympathy arising from a common origin and a common language. The position of the French-Canadians in this respect is not generally understood and is frequently misrepresented. First and foremost, the French-Canadians are Canadians, they are in fact the most essentially Canadians of all Canadians. Attached to the soil from the very discovery of Canada, they have known no other country, to it their full devotion is given; to them it is the dearest spot on earth. If that be a crime, then patriotism ceases to be a virtue."

To represent the French-Canadians as slaves of

their priests is, as Mr. Boyd put it, "an offence both to the clergy-and to the people." "It is true that the Canadians owe a great deal to their priests and bishops," he adds.

"It was the Roman Catholic clergy who literally bore in their hands the ark of French-Canadian nationality which they carried in safety through the wilderness of danger and despair that followed the Cession. For nearly four hundred years they have



THE BEST GOOSESTEP TO TAKE.

—Harding, in Brooklyn Eagle.

been the faithful guides, counsellors and shepherds of their people, who for that reason, hold them in well deserved reverence. But to represent the French-Canadians as slaves of their priests, as the writer does, is an offence both to the clergy and to the people."

In refutation of the charge of lack of education Mr. Boyd cites George Etienne Cartier's great project of educational reform which, since 1856, he declares, has been the foundation of Quebec's present system.

"Since Cartier established the educational system of Quebec, on its present basis, successive governments of the Province have done a great deal to improve and extend educational facilities. There are now over eight thousand primary schools in the Province, which compares favourably with any other province of the Dominion and the Technical school and the Ecole des Hautes Etudes Commerciales, two magnificent institutions established by the Gouin government, are equal to anything of the kind in America."

"The tree is known by its fruits," concludes Mr. Boyd. "What has been the product of this 'mediaeval,' 'Priest ridden,' 'uneducated' Province of Quebec? In statesmanship and politics—Papineau, Lafontaine, Morin, Cartier, Chapleau, Mercier, Laurier, Gouin, Lemieux, Bourassa and others, the peers in point of ability, distinction and eloquence of any public men produced in America. In art—Philippe Hebert, Suzor Cote, Albani, Laliberte and Henri Julien, to mention only a few, whose work have gained them distinction, not only at home, but abroad."

THERE is more tragedy than comedy in an operating theatre, and some poor unfortunates even lose their sense of humour there when the surgeon's forceps clip off the tag end of their ileo-coecal valves. It has happened at least to more than one fellow who was merry enough before he "came out of the ether" minus one appendix. But the operating theatre is a sterile place and the S. R. O.

Take a Play  
for  
What Ails You

sign certainly does not apply to the people who pay to go in. The theatre, the place of plays good, bad and indiscreet, is different—and most of us want it to remain different; all,

that is, except the few disciples of the doctrine preached by Stephen F. Austin, who is acclaimed in the current "Current Opinion" as the "inventor of drama-therapy." Mr. Austin wants to turn the theatre into a place for the practise of the art and science of healing; hyphenate playwright and practitioner; in short, to use the drama instead of the drachm.

Mr. Austin has written a very serious book on the subject and he calls it "Principles of Drama-Therapy." It is a tortuous exposition of the law of suggestion as it applies to play-goers and, stripped of its academic verbiage the emerging idea is good—and old. "The Third Floor Back" convinced the box office magnates of a fact established long before Mr. Austin wrote this, for instance:

"In the developing role, sharply defined states of stimulation above normal, and depression below, must be presented. These oscillations must, in the lines of the play, be linked directly, and in the relation of effect to cause, with the character's growing recognition of the Universal.

"A strict correspondence between the character's conscious thought and his immediate environment must be maintained; and all environmental changes must be linked directly, and in the relation of effect to cause, with the same process of recognition.

"As this process of recognition continues, bringing about repeated generalizations of positive concepts, a growing personality must be indicated in the background, until the very atmosphere of the theatre becomes alive with an unseen but with a definitely responsive, presence."

But Mr. Austin does not confine his theoretical investigations to the pursuit of proof that good results must follow the linking, beneath the lime-light, of the laws of suggestion and some great constructive and religious purpose—a point, by the way, which was established, in fact, many years before Mr. Austin's book was written. He claims that the play may be implemented with power to bring about physical readjustments.

It may be that this is so, but a play, replete with suggestions that indigestion is the basest form of falsity and so forth and covering the multitude of ills which human man seems heir to, would be difficult to write and much more tiresome to listen to.

IF certain critics are right, and some critics are right—sometimes, Eugene Haile, bed-ridden and bedinned by the unharmonious sounds of shunting yard engines in a New York terminal, is travelling by melodic passages to a place of recognition as a legitimate successor of the great lyric composers, Schubert, Schuman, Franz and Brahms.

Music a Thing of  
Beauty  
says Haile

Haile, says Current Opinion, was born on the fringe of the Black Forest and from a lad of fourteen to the time of his majority he studied at Stuttgart, where, inspired by the lyric poetry of the Romantics, he set a number of songs, ranging in style from the naïveté of the Swabian folk-song to the ultra-romanticism of a Schuman. He set Stuttgart in a state of joyous excitement, but official Berlin condemned him as old-fashioned, and he was not "heard." He came to this country to be with a fellow-countryman who was writing the text for Haile's first opera. The libretto is still unwritten and the young composer, who had come to America for a temporary stay, finally succumbed to nervous strain and now, with his body almost totally paralyzed, he is held to a couch surrounded, but happily unaffected, by the atmosphere of unpoetic commercialism which permeates the hurly-burly of New York.

Simplicity is Haile's outstanding characteristic; he believes in it as an esthetic principle. When he can make two notes convey the harmonic thought, he refuses to use three. The spirit of play lightens his conception of music. The aim of his art is "to make people happy" and to direct a melodious protest against all that is morbid, artificial, crabbed and ugly. This quality in his productions is indicated in an incident sketched in the New York Evening Mail, which tells of Haile's first attempt to interest the late Rafael Joseffy. The great pedagogue had just