THE HOME THE WORLD

# NEWS OF SPECIAL INTEREST

THE MOVIES THE PLAYERS

## SLEEVELESS JACKETS CALL FOR BLOUSES IN MANY STYLES

### A Number Have Fluttered Into the Sunshine, Winning Fame For a Brief Season or Two—Some of the Noted Ones Whom We Have Heard About.

Blouses are interesting this season in spite of all efforts to diminish their popularity. They are more varied in style and ring the changes on more colors than usual. The peplum blouse is particularly "dressy," and it can be worn with a skirt on occasions when the ordinary blouse and skirt combination would be out of place. The most popular blouse materials are Georgette crepe, organdie, crepe de chine, fine voiles and various silken weaves. Some of the more formal models have lace medalions inset in the fronts or the collar. A new effect is the collarless front, cut out rather more rounded than the usual V-shaped opening, bound with a fold of satin, which also forms a collar at the back. A pretty finish on a crepe de chine blouse, made quite plain and double-breasted, is the narrow collar which comes high across the back, crosses the front opening, and has the ends held on each side under ornamental buttons. A smart blouse of yellow Georgette has a row of small blue buttons down a box plait at the centre of

the front. It has folds of the blue on the sleeves, and a narrow blue collar ends in long tabs over each shoulder, weighted with beaded tassels at the end. A smoke gray chiffon blouse is built over flesh-colored chiffon trimmed with silver lace which gleams faintly under the gray outer layer. The collar is trimmed with silver lace motifs touched up with pink and blue embroidery. The flesh colored chiffon appears as a vest at the front and again as cuffs. Quite new are blouses of sheer material trimmed with narrow round braid. Organdie composes some crisp, dainty blouses which are likely to have considerable vogue. One of a lovely shade of blue organdie has a large collar of white strapped at the outer edge with the blue material. The cuffs are also made of the white organdie strapped with blue.

Another is a very dainty summery blouse of sheer white organdie trimmed on the collar edge and cuffs with black checks of blue.

The sleeveless jacket promises to be a real feature of the coming season. It is seen in various phases of invention. Perhaps it is the one of velvet that is most favored by women who are planning their country wardrobes. It is usually in a really dark blue or brilliant green, black or orange, etc. It is worn with a white skirt of that glistening satin surfaced material so sought after where out-of-door clothes are concerned.

There are sleeveless slip-over blouses or "jumpers" which are an aid to economy, as they can be worn over a blouse which has seen better days. Often a blouse becomes the worse of wear just above where the skirt fastens over it, or at the sides, under the arms. These places can be mended, and the slip-over will conceal the darns or insets, and prolong the lease of life of the garment. Some of the slip-overs are of gay-patterned silks in Batik designs, others are of plain colored crepe de chine, still others are of chiffon. A lovely rose colored chiffon slip-over—sleeveless as all these models are— has inch-wide box pleats across its entire surface, front and back, and a sash of the chiffon is loosely knotted around the waistline. The neck opening and arm-holes are finished with hemstitching.

From Paris comes the additional news that the last word in blouses calls for an apron front. This blouse looks like a tunic with a belt when viewed from before, and from behind it is a simple waist, ending at the waistline. It has a simple neckline, without mention of collar, but with a band of dotted mull shaped plainly to it. A repetition of this trimming band occurs at the lower end of the apron, which point is about twelve inches below the normal waistline. And the belt at the back of the blouse then slips around to the front, where it fastens and holds the apron part in place.

Many of the newest sleeves are large at both ends at the arm-hole and the wrist. They disdain cuffs and are as likely as not to have kimono ends flopping anywhere they have a mind to. These sleeves, it is said, probably will lead for next Winter styles. They quite change the silhouette, and that not for the better. They are not much used, as yet for blouses, unless occasionally the peplum blouse.

Members of the Girl's Branch of the Natural History Society, with William McIntosh, gathering Sphagnum moss on the Beaver Lake bogs at East St. John. The moss will be made into surgical dressings by the Red Cross Society.

## MARTHA OF THE TRENCHES

(By Paul Jarvis, in the Brooklyn Eagle.)

She has no press agent, this Salvation Army lassie, and when the doughboys move up to the front line trench "over there," begrimed with dust and mud, they gaze in wonder at the poke-bonnetted Martha awaiting them with her basket of doughnuts and bucket of coffee. "Sister Madeline," they call her, and they will tell you that this Martha of the battlefield has a heart that pulses 100 per cent. true to the call of service, let bullet and shell speed where they will—and more than one Sister Madeline has staggered through with crimsoned basket.

You of over here listen to one of Pershing's khaki stalwarts:

"I have just turned my pockets inside out and the tambourine, could hold much more, but it was all I had, and I am still in the debt of the Salvation Army. For what? you ask. For about all that I brought back of body and soul! For hot coffee and cookies when I was shivering like an aspen; for buttons and patches on my tattered uniform; for steering me clear of the camp followers, the parasites that decimate the morale of the army; but more than all, and the veteran of some lively scraps with the Hun turned his softening glance toward France and the American sector, "more than all for the cheery word, for the solace to those gone West, for the blessed face of a woman from the homeland in the midst of withering blight and desolation."

Had this hero of Seicheprey the poetic gift of that other gallant, Rupert Brooks, he might put it this way:

"'Tis the human touch in this world that counts,
The touch of your hand and mine,
Which means far more to the fainting heart
Than shelter and bread and wine
For shelter is gone when the night is o'er
And bread lasts only a day,
But the touch of the hand and the sound of the voice
Sing on in the soul alway."

And so, Sister Madeline carries on! Unpressagented—her work almost unknown to those over here, but enshrined in the heart of each brave defender of the right "over there." And when he returns to his mansion or cottage, this crusader who fought to "keep the home fires burning," a paean of praise will be sung for Sister Madeline—the Martha of the battlefield.

## PERSONALS

Edward O'Brien, professor in St. Thomas' University, Chatham, passed through the city yesterday en route to his home in Providence, R. I.

J. J. Higgins, of New York, left for his home last evening, having spent a day here as he returned from St. Joseph's college.

Mrs. G. Warren left yesterday, accompanied by her two sons, for New York city, having gone there on a short visit.

## THE AMERICAN GIRL'S GOOD-BY

There's a lump in my throat and a catch in my voice,
And gone are my spirits gay,
And deep in my heart an ache abides
For Johnny-Who's-Gomg-Away.

Oh, the fates will be kind, and soon he'll return
And we'll smile in the same old way,
But 'tis tears and not smiles that clamor just now
For Johnny-Who's-Going-Away.

The sun may keep shining altho he is gone,
And the same old moonbeams play,
But what are the sun and the moon to me
Without Johnny-Who's-Going-Away?

There's a place in his arms where myself just fits,
And I snuggle my griefs to bay,
And a gleam in the eyes and a peace in the lips
Of Johnny-Who's-Going-Away.

Yet tho there be no one now to cheer and to kiss
And cold are the distances gray,
Sure, 'tis not with a sigh and a sob that I'll part
From Johnny-Who's-Going-Away.

With head held high and a wish in my eyes
I'll smile him good-by today;
For love is a beacon, and we have love,
Oh, Johnny-Who's Going-Away.

—Pauline Nichthauser in Manchester Union.

## NEWS OF INTEREST TO THE WOMEN

Mrs. Otis Skinner, who before her marriage was Maud Durbin, has traveled to the coast and back with her husband this season. She is the road representative of the Stage Women's War Relief and has organized branches in Chicago, San Francisco and many other large cities where Mr. Skinner played.

"Over the Hills," the new Belasco staged play, in which Frances Starr is appearing, beginning her tour in Washington last week, is another Peter Grimm supernatural study. Miss Starr in the person of the chief character returning to earth after death in order to prevent murder.

Marie Prevost, one of the prettiest of the Sennett girls, is to drive a fast motorboat in a big regatta next month.

## WHEN MOTHER READS A STORY

When mother reads a story jes before
we go to bed,
There's not a one of all of us that is a
sleepy-head;
We gather round and crowd up close
about her rockin' chair,
An' as she reads I watch the light a-
glowin' on her hair.
Oh! Jimmy's eyes get big as plates, an'
Mary sometimes squeals,
An' Betty sits with tear-stained face
because she sorter feels
Real sorry for the dragon when the
hero kills him dead;
When mother reads a story jes' before
we go to bed
I lean up close an' hold the book so
she can pat my head;

For when the gian't yellin' fierce, it's
awful nice to know
That mother's arm is holdin' you an'
will not let you go;
Oh! Buddy's mouth falls open most, he
gets so filled with fear,
An' Helen's eyes glow bright like
stars, an' when the end is near
We hear the words, "They happy lived
for ever—it was said,"
When mother reads a story jes' before
we go to bed.

—Exchange.

The boat is now on the ways. It belongs to a Los Angeles banker, with sporting instincts. The builders have guaranteed a speed of 45 miles an hour and Marie has been asked to be the chauffeur. She has accepted.

Christie McDonald is making her first appearance in vaudeville. Her vehicle is a tabloid musical comedy.

E. H. Sothern and Julia Marlowe are to play a summer engagement in France and Flanders for the American soldiers at the front. Miss Marlowe's health is said to be restored.

The lost articles which have accumulated at the Hippodrome during the season will be turned over to the Stage Women's War Relief. These articles, which include one hundred pairs of rubbers, sixty-two pairs of gloves, over seventy umbrellas and some fifty mufflers, will require a truck to cart away.

Fred Starr is the successor to Eric Campbell, who met death a few months ago in an auto accident, in pictures made by Charlie Chaplin.

At a concert for the New York Roman Catholic Orphan asylum, held in the Hippodrome, John McCormack and one of the largest audiences of the concert season raised more than $36,000 for the institution. De Wolf Hopper aided the charity by auctioning ten of Mr. McCormack's autographed records at $1,000 apiece, in addition to a programme signed by Cardinal Farley, who occupied a box, and by Mr. McCormack.

Geraldine Farrar has proven that she can be as successful as a manager as she is a singer as far as box office receipts are concerned for she has sent the Stage Women's War Relief of New York a cheque for $15,002.72, representing the net proceeds of the war benefit that she organized and managed in the Metropolitan opera house, May 2. Miss Farrar is very active in the stage women's organization and recently held an auction of some of her stage costumes for its benefit.

Upon the suggestion of David Bispham, the Musicians' club of New York has offered a unit of entertainers to go to France with the Over There league, under the auspices of the Y. M. C. A. In the annual meeting of the club it was decided to set aside the idea of building a clubhouse until after the war, and to devote one-half of the club's income to war entertainments and gatherings of a patriotic nature.

How Miss Elsie Janis is proving her title, "The Playgirl of the Western Front," is shown in a recent letter from Paris to the entertainment section of the National War Work Council of the Y. M. C. A., under which direction the popular player is appearing on the Trench and Camp Circuit overseas. Her latest exploit was to make her appearance before an audience of 3,500 soldiers on the cow-catcher of a French locomotive. Needless to say, that locomotive needed no headlight, thereby aiding in the conservation of candle power for war purposes.

## DON'T HIDE YOUR FEET IN FRONT OF A CAMERA

### Fox Film Star, Gladys Brockwell, Inaugurates New Fashion in Shoes — Wears High Boots For Hunting, But Very Low Slippers in Latest Picture—Yum Yum, Her Dog, Insists Upon Accompanying His Mistress To the Studio.

Gladys Brockwell has inaugurated a fashion in shoes that is new and effective. The brilliant William Fox star has had more to do with establishing shoe styles than any woman on the screen. For the most part she does it inadvertently, but nevertheless Miss Brockwell has some sound and unsual ideas about pretty feet and how they should be covered, or perhaps it would be more correct to say, uncovered.

Her latest advance in this field happened in this way: The star has some extremely pretty slipers that consist of a little sole raised on a reasonably high heel and with a place for the toes to slip in—and that is all. Technically they are called, boudoir slippers, but to the average eye they are simply something that one-tenth conceals and nine-tenths reveals a charming foot.

When Miss Brockwell began her latest picture, "For Liberty," she wore a pair of these and then, of course, she had to wear them, or others like them for the rest of the play with all her new and beautiful gowns. How she keeps them on in the midst of all the things she does is a marvel.

Some time ago the famous star gained the name of "little goodie two shoes," because she wore so-called bedroom slippers to an afternoon tea, and now a great deal more of fame is due to her because of her latest foot wear that display a pretty foot.

### A Mighty Huntress.

Miss Brockwell has become a mighty huntress. The brilliant star belongs to one of the exclusive California gun clubs, and now she spends all her time

GLADYS BROCKWELL
DIRECTION WILLIAM FOX

on holidays and between the making of photoplays in the woods looking for game.

When the duck season opened this year, it happened that she had just finished the making of one play and had a few days' vacation. So she put on her high boots and her corduroys skirt and took her shotgun on her shoulder and went out to the place where the birds should be. Her aim was good, or she had luck, for she was one of the very few persons who declared that the year for ducks was a good one.

Almost all the hunters raved about the few birds that were to be found, but Miss Brockwell shot all she wanted.

### An Untieable Dog.

The best known dog in Los Angeles belongs to Miss Brockwell, it is said his chief characteristic is that he is untieable, according to the beautiful actress. Added to this is the fact that he is intensely affectionate, and the result is that he is at her side all the time except when his feelings are hurt.

Miss Brockwell has learned that his feelings can be hurt, and this gives her a chance to be alone for a while. This is the day that Miss Brockwell begins her day. She ties the dog, who is tenderly known as "Yum Yum," scolds him until his dignity is injured, and hurries to the studio. As she enters her room, the telephone is ringing. The voice at the other end of the wire says:

"This is Mrs. So-and-So, who lives two blocks from you. Your dog is here, and looks as if he were lonesome or hungry or something. What will I do with him?"

That ends Miss Brockwell's unchangeable resolution to keep the dog away from her for that day. "Yum Yum" is sent for at the neighbor's house, and spends the day in the star's room at the studio.

Gladys Brockwell is not only a great moving picture artist, but she is a great authority on the art of acting before the screen.

"Intellectual power, is of course, at the bottom of successful work before the camera," said Miss Brockwell. "There may be temporally acceptable work done without mental qualities back of it but it cannot last. It may appear sometimes as if blind obedience to the commands of a director were sufficient, but a little consideration of the work will show that there is very much beyond this. Following the will of one person is essential, for unity of purpose is demanded. But the actress who does not have an intelligent idea of what she is doing will never get very far.

"The first requirements that I have found to be necessary is getting a clear mental conception of the character that to be interpreted. It is not to understand such a character, not to have an idea of it, but to actually enter into it. And this can only be done by a certain amount of intensive study. I say 'intensive' with care, for this is the only successful kind of study that I know for this work. It is not a matter of slowly accumulating knowledge of a character, that can be gained simply through the consideration of the story that contains it, but hard, fast, deep concentration on the personality, the motives, the environments and the limitations of that role. One must work oneself into a part to the exclusion of all else for the time being for the successful preliminary to work before the camera.

### DUMB BIRD.

The early bird must be a bone,
His dumbness makes me sigh;
Why don't he let the worm alone,
And go and get the fly


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